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CCRI Winter School 2025
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Local Landscapes of Hope in Darién and Atacama: Material Narrations in the Anthropocene



Darién Gap, Armila, Panama, 2022

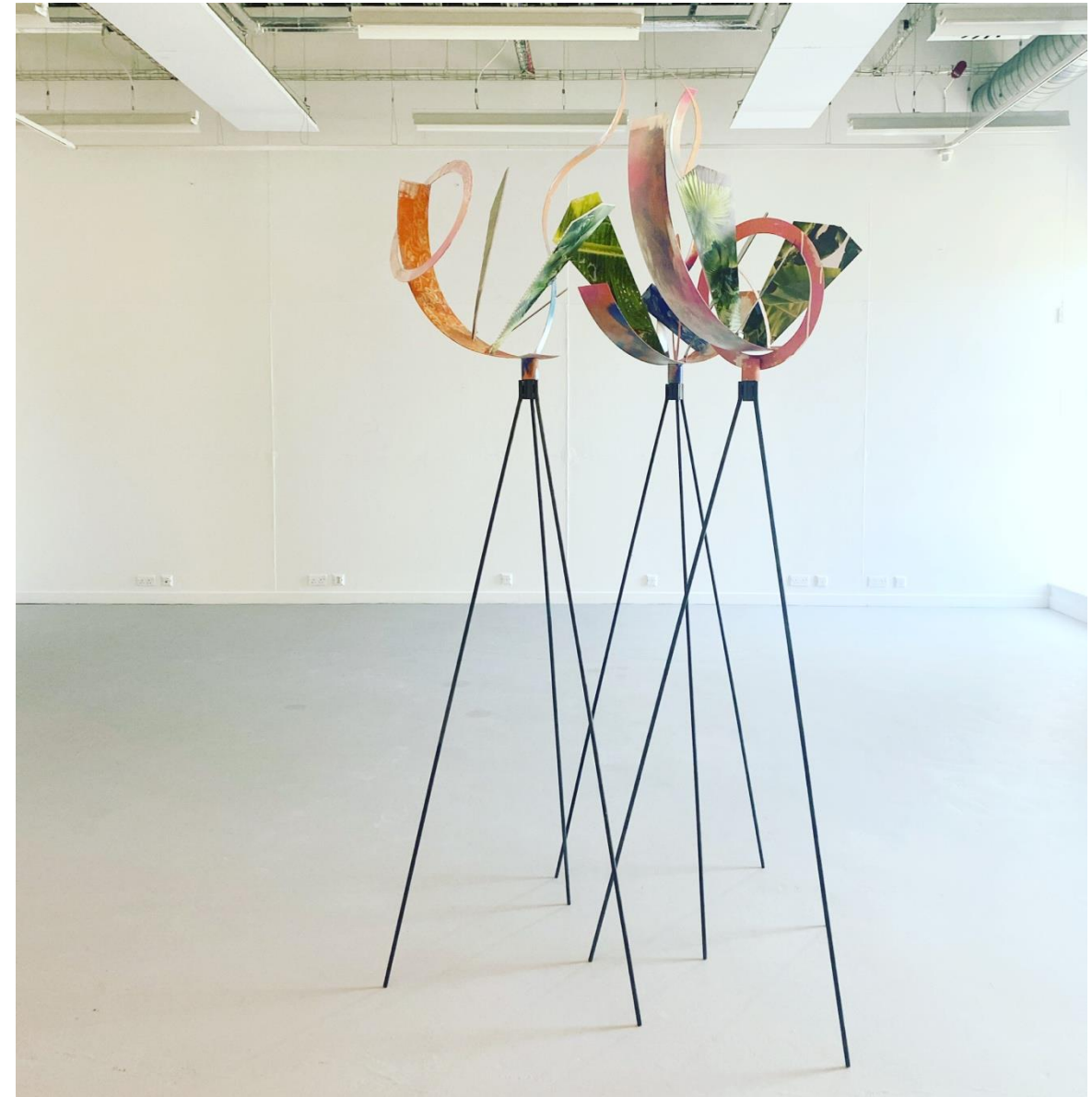


Atacama Desert, Chile

What does it mean to make sculptural and curatorial projects in relation to the title Landscapes of Hope and the core questions around climate adaptation and resilience?

How can contemporary sculptural practices help to form an understanding of relationship to place through the assimilation of experience of landscape in an exhibition format?

How can the production of artworks unearth locally distinctive knowledge to highlight how places that have already adapted to extremes of water may be adapted as examples to help to visualise positive futures in relation to climate change?



It's Going to Be Okay, Reclaimed steel and aluminium, metal paint, reclaimed interior paint and digital print onto reclaimed plastic. 2022. Made in Response to Armila, Panama.

Volume 135 Number 4 December 2024

Folklore



Special Conference Section: Ways of Knowing Water

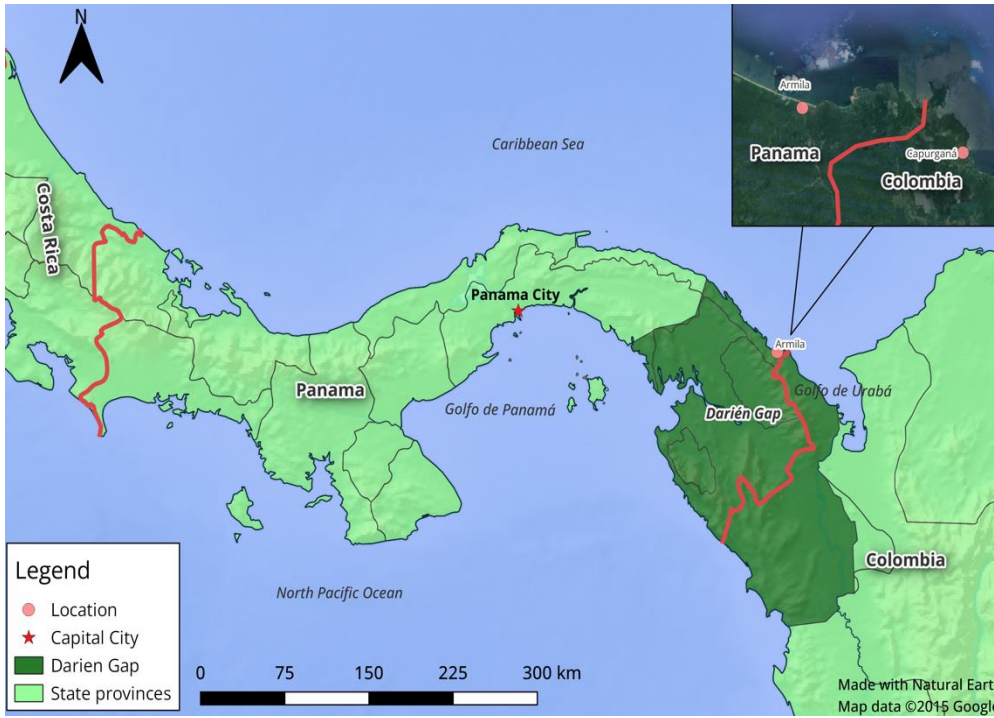
Local Landscapes of Hope in Darién and Atacama: Material Narrations in the Anthropocene

Daniel Keech  & Susie Olczak 

Pages 553-579 | Published online: 04 Dec 2024



Hope, found natural material, dimensions variable, Panama, 2022

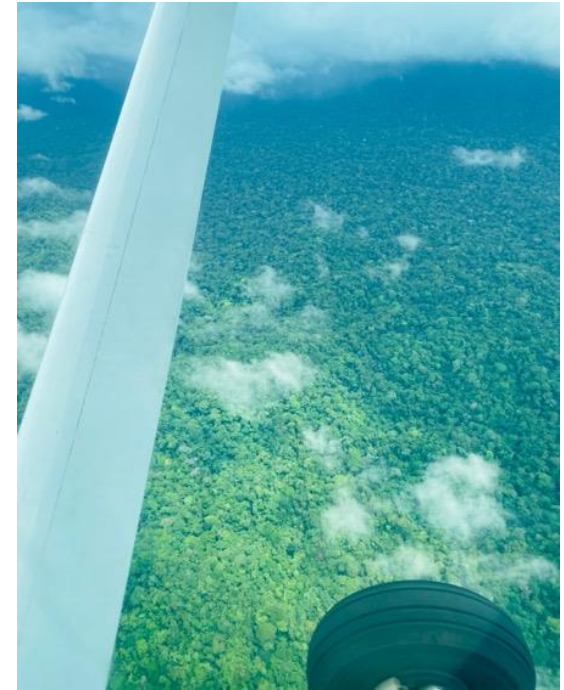


Darién Gap, Armila, Panama, 2022. Image Credit Harry Batchelor

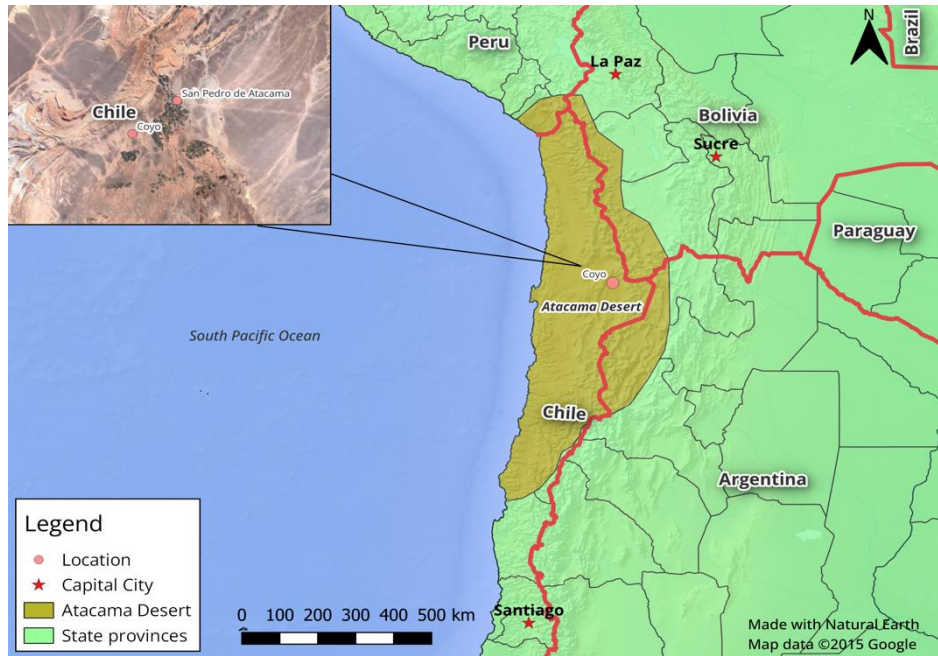
Challenges



Adaptation/Resilience

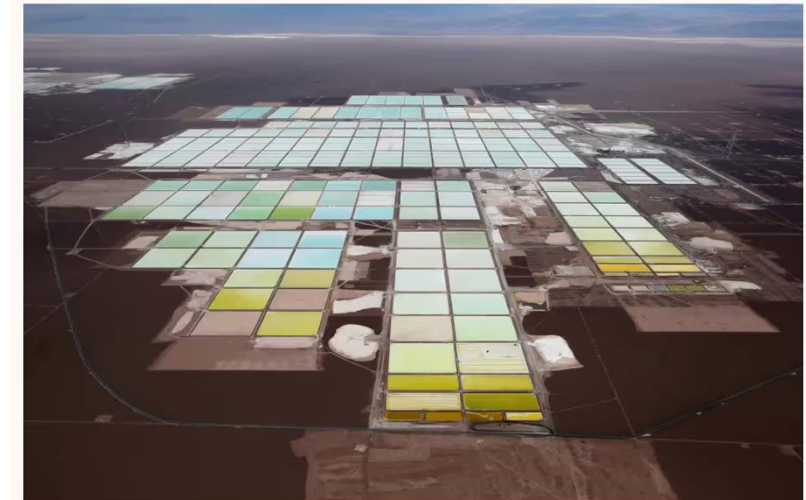


Challenges



The rush to 'go electric' comes with a hidden cost: destructive lithium mining
Thea Riofrancos

As the world moves towards electric cars and renewable grids, demand for lithium is wreaking havoc in northern Chile



'The transition to a new energy system is often understood as a conflict between incumbent fossil fuel firms and proponents of climate action.' A lithium mine on Chile's Atacama salt flat. Photograph: Iván Alvarado/Reuters

Atacama Desert, Chile, 2023. Image Credit Harry Batchelor

Adaptation/ Resilience





Finding Water, Desert Plants, Fabric and String. Dimensions Variable, 2023

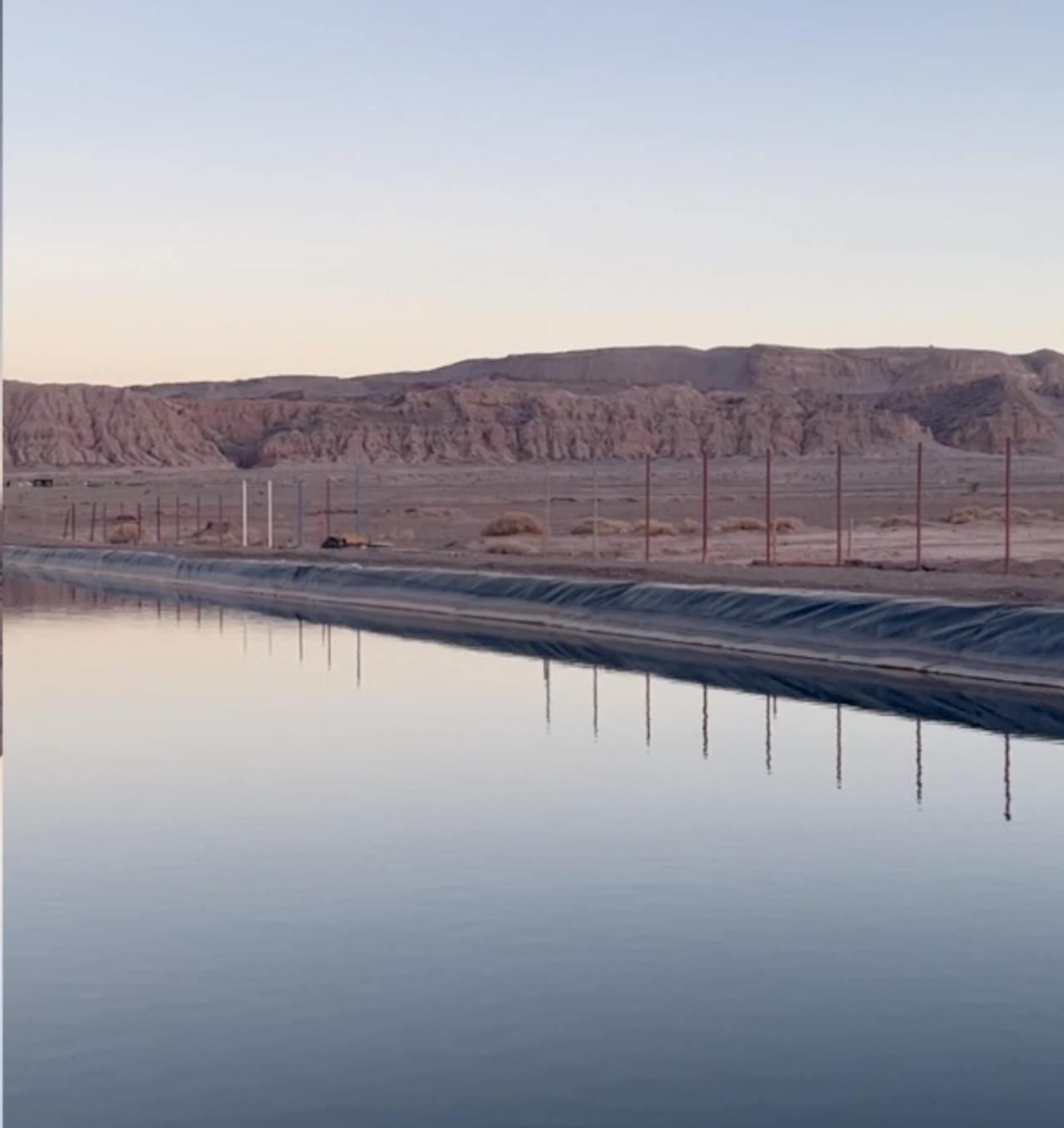






Stills from Ayni , Single Channel moving Image, 2024





Stills from Channel: Flow, 6 mins 21 Secs, Single channel moving image, 2024. Shown at Hestercombe Test Bed and with Sedition Art

Methodology



Crystal World, Glazed Ceramic, 40 x 30 x 20 cm 2024

Field Work in Latin America and comparative in UK in Southwest and Southeast: Field notes, film making, creation of artworks collaboratively with communities
Sound recording, taking of rubbings
Printmaking/Cyanotypes.

Archival research: Scott Polar Research Institute, Wilson Museum and Archive, Hestercombe Archives, Forest of Dean Archive.

Translation back in the UK: Sculptures, AV works, installations, prints/collage.

Dissemination- written papers including field notes and work created, curatorial projects and exhibition dissemination, dissemination at conferences