UNIVERSITY OF
GLOUCESTERSHIRE

This is a peer-reviewed, final published version of the following document and is licensed under All Rights Reserved license:

Olczak, Susie ORCID logoORCID: https://orcid.org/0000-0001-9615-5514 (2026) Making Climate Art, Adaptation and Hope. A lecture for University West of England Green Fortnight. In: Making Climate.

EPrint URI: https://eprints.glos.ac.uk/id/eprint/16650

Disclaimer

The University of Gloucestershire has obtained warranties from all depositors as to their title in the material deposited and as to their right to deposit such material.

The University of Gloucestershire makes no representation or warranties of commercial utility, title, or fitness for a particular purpose or any other warranty, express or implied in respect of any material deposited.

The University of Gloucestershire makes no representation that the use of the materials will not infringe any patent, copyright, trademark or other property or proprietary rights.

The University of Gloucestershire accepts no liability for any infringement of intellectual property rights in any material deposited but will remove such material from public view pending investigation in the event of an allegation of any such infringement.

PLEASE SCROLL DOWN FOR TEXT.

An open discussion for UWE for Green Fortnight

Making Climate

Art, Adaptation and Hope

Susie Olczak · Artist, researcher and Senior Lecturer in Fine Art

Practice and research

Landscapes of hope

Sculptural research into how hope takes form in changing places.

Climate adaptation

What adapting to environmental change might mean for artists.

Making with environments

Working with materials, sites and processes rather than depicting them.





1. SOURCE (SHELF) - FIELD ENCOUNTERS


Photography during fieldwork


Cyanotypes during fieldwork


Performance / filmmaking


Sculpture during fieldwork


Printmaking during fieldwork


Field notes

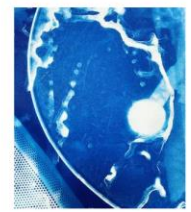

3D scanning

2. TRANSLATE (RAFT) - STUDIO AND MATERIAL EXPERIMENTATION


Clay sculpture

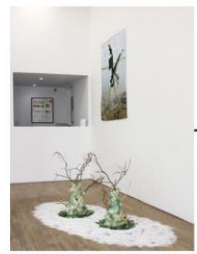

Sculpture from reclaimed materials


Printmaking on return


Cyanotype on return


Film still

3. DIFFERENTIATE (TREE) – WORKS REMADE – EXHIBITED AND OPENING NEW ENQUIRY







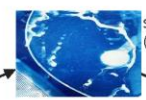
Some works remain more whole or are incorporated into mixed-media works.







4. ITERATION - KNOWLEDGE CIRCULATES


Studio experimentation (translate)


Field encounters (source)

The process is iterative rather than linear. Materials, ideas and forms circulate between place, process, reflection and public engagement.


Exhibition contexts (differentiate)

Reflection & public engagement

DISPLAY / EXHIBITION SUPPORT




Display structures are reused and adapted where possible.







Hope, (2022) Found natural materials



Collaboration with Emma Elliott in Panama











Finding Water (2023), Found natural materials





It’s is Going to be Okay (2023), reclaimed metal, reclaimed plastic with digital screen print, paint, dimensions variable.



Vessel (2026), celadon glazed ceramic, soil, water, plants, dimensions variable.



Solo exhibition, To Tide You Over, Coleman Projects, London, 2026.

Discussion

What can art/design do in response to climate change?

Is representing environmental crisis enough?

What does “adaptation” mean from a creative perspective?

Can making produce knowledge rather than simply communicate it?

How might artists/designers work with environments rather than represent them?

What does hope mean when environmental futures are uncertain?