

# PARTNERS

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## Principal Partner



## Principal Knowledge Partner



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pour l'art contemporain



A Centre for  
Everything



The University of Melbourne  
School of Geography



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ASSEMBLE *Papers*



Whilst every attempt has been made to ensure the accuracy of this information, we suggest you check opening times, locations and other details prior to visiting venues / events.

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The ART+CLIMATE=CHANGE 2017 logo was designed by Cordial Creative using data from the Australian Bureau of Meteorology. It represents rainfall, wind speed and maximum / minimum temperatures in Melbourne for the year ending October 2016, the Earth's hottest year on record.

19 APRIL  
14 MAY

Presented by



# WELCOME

We acknowledge the Traditional Owners of the land on which ART+CLIMATE=CHANGE 2017 takes place and pay our respects to their Elders, past, present, & future.

## DIRECTORS' WELCOME

# ART+CLIMATE= CHANGE 2017 A FESTIVAL OF EXHIBITIONS AND EVENTS HARNESSING THE CREATIVE POWER OF THE ARTS TO INFORM, ENGAGE AND INSPIRE ACTION ON CLIMATE CHANGE.

All programs are FREE.  
[www.artclimatechange.org](http://www.artclimatechange.org)  
#artclimatechange

At a time when facts can have 'alternative facts', news can be 'fake', and coal can be 'clean', ART+CLIMATE=CHANGE 2017 upholds a long tradition of art speaking truthfully and thoughtfully to power.

Art has been at the forefront of many social movements, and now more than ever, we need to harness the creative power of the arts to engage, inspire, and motivate people to act on climate change.

ART+CLIMATE=CHANGE 2017 presents over thirty curated exhibitions at leading museums and galleries in Melbourne and regional Victoria including EXIT, the highly acclaimed 360° video installation commissioned by the Fondation Cartier pour l'art contemporain, Paris. EXIT investigates human migrations and their leading causes, including the impacts of climate change. Its complete 2015 update coincided with the pivotal Paris-based United Nations Climate Change Conference (COP21).

Together with keynote presentations and public forums by leading international and Australian artists, scientists and activists, ART+CLIMATE=CHANGE 2017 will help us to acknowledge the challenges we are facing, and embrace the solutions that are already here. Let's join with the artists, curators and our committed partners and start creatively moving towards an ecologically sustainable and socially just future.

**Guy Abrahams, CEO & Co-founder**  
**Bronwyn Johnson, Executive Director**

## VICTORIAN GOVERNMENT

The fusion of art and advocacy is nothing new. Across many generations we have seen the powerful role that creativity can play in driving social and political change on a local and global level.

Now in its second edition, CLIMARTE's ART+CLIMATE=CHANGE 2017 festival takes place across Melbourne and regional Victoria with a program of 30 exhibitions and events that will challenge and inspire action on climate change.

Victoria is the creative state and the Andrews Labor Government is proud to support this festival and the many collaborators involved this year who are using creativity to advocate for a better world.

Like CLIMARTE, our Government is committed to change and we have legislated for net zero emissions by 2050. CLIMARTE supports this goal, along with a range of programs such as TAKE2, Victoria's collective climate change pledge program which supports individuals, businesses, government organisations, communities and schools to take action.

We hope this festival helps inspire all Victorians to do the same.

**Martin Foley**  
**Minister for Creative Industries**

**Lily D'Ambrosio**  
**Minister for Energy, Environment and Climate Change**

## LORD MAYOR OF MELBOURNE

Melbourne's leadership in urban sustainability and our reputation as the arts capital of Australia combine in ART+CLIMATE=CHANGE: a thought-provoking festival encouraging climate change action through artistic collaboration.

ART+CLIMATE=CHANGE 2017 offers a program of free exhibitions and activities developed by a broad network of artists and organisations across diverse disciplines.

Scientists, universities and policy experts will work with local and international artists and curators to present the challenges of climate change in our museums and galleries as well as public events.

Experience the ability of contemporary art to start conversations, present new perspectives and spur action on one of the defining issues of our time.

**Robert Doyle**  
**Lord Mayor of Melbourne**

## THE UNIVERSITY OF MELBOURNE

The University of Melbourne is delighted to again join with the ART+CLIMATE=CHANGE festival in 2017 as Principal Knowledge Partner.

Through the ambitious exhibition EXIT, presented at the Ian Potter Museum of Art, and other exhibitions and platforms that will take place across the University's Parkville and Southbank campuses, we look forward to sharing our multidisciplinary expertise and perspectives on one of the most pressing issues facing contemporary society globally.

We welcome the wide audiences that the Festival will attract to the University's various spaces and look forward to continuing the conversation and to championing change, together.

**Adrian Collette AM**  
**Vice-Principal (Engagement)**  
**The University of Melbourne**

## BANK AUSTRALIA

Bank Australia is proud to be the principal partner of ART+CLIMATE=CHANGE 2017.

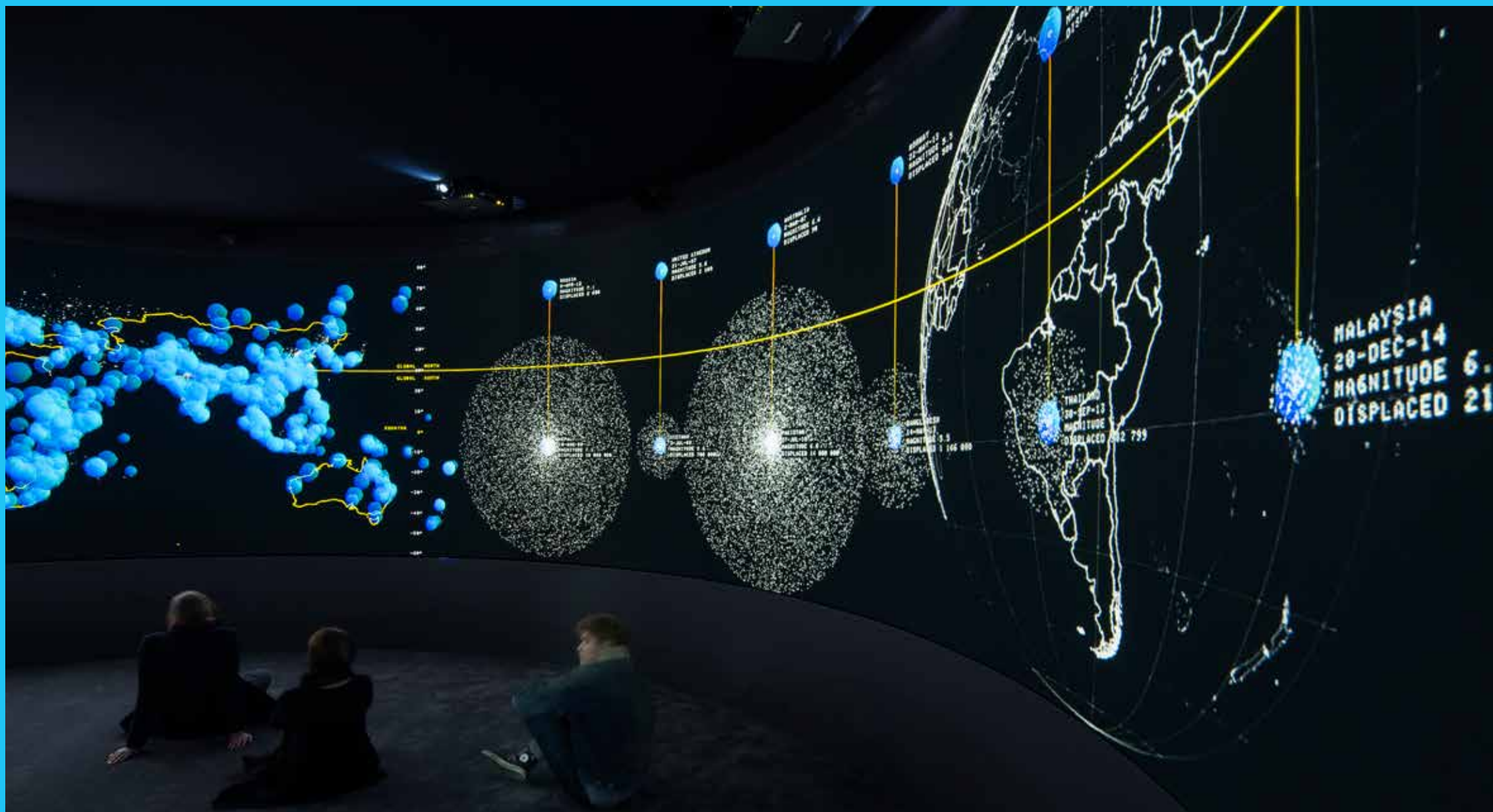
To inspire change, we often need more than facts and statistics. That's why this festival is so important – artists interpreting how our choices affect our planet can connect on a more personal level, and perhaps push us to do things differently.

Bank Australia creates change by running our own Conservation Reserve and not lending to the fossil fuel industry. We're always thinking about how we can do more, and I look forward to being inspired at the festival.

**Damien Walsh**  
**CEO**  
**Bank Australia**



# DILLER SCOFIDIO + RENFRO: EXIT



## DILLER SCOFIDIO + RENFRO: EXIT

19 APRIL–16 JULY 2017. FREE ENTRY   
 TUES–FRI 10AM–5PM. SAT–SUN 12–5PM. CLOSED ANZAC DAY  
 IAN POTTER MUSEUM OF ART  
 UNIVERSITY OF MELBOURNE, SWANSTON STREET, PARKVILLE  
 WWW.ART-MUSEUM.UNIMELB.EDU.AU

In an immersive, 360-degree installation, *EXIT* visually correlates contemporary patterns of human movement with urgent global issues of sustainability. Data gathered from over one hundred sources is geo-coded, processed through a programming language, and is presented visually by a panoramic video projection of a spinning globe “printing” maps, texts, and trajectories as it orbits the space. *EXIT* was commissioned by the Fondation Cartier pour l’art contemporain, Paris, and is part of the Fondation Cartier collection. Based on an idea by French philosopher and urbanist Paul Virilio, *EXIT* was created by Diller Scofidio + Renfro, with Laura Kurgan, Mark Hansen, and Ben Rubin, in collaboration with Robert Gerard Pietrusko and Stewart Smith.

Fondation Cartier  
pour l’art contemporain

DS+R

potter

THE UNIVERSITY OF  
MELBOURNE



hó  
Alhóndiga Bilbao

United Nations  
Educational, Scientific and  
Cultural Organization

WARS 9

Forest Peoples  
Programme

Instituto  
Socioambiental

WWF

# KEY EVENTS



## ED MORRIS (USA): ADVOWING THE POLITICAL: ART AND SOCIAL CHANGE

MONDAY 1 MAY 2017 6.30–8.00PM **A**  
FREE ENTRY. BOOKINGS ESSENTIAL

THE CARILLO GANTNER THEATRE,  
SIDNEY MYER ASIA CENTRE,  
THE UNIVERSITY OF MELBOURNE,  
761 SWANSTON ST, PARKVILLE  
ED-MORRIS.EVENTBRITE.COM.AU

Artist and co-founder of The Canary Project Edward Morris will discuss the diverse ways in which artists can contribute to social movements to address climate change. He will draw on his own work creating and producing myriad projects – from the directly activist *Green Patriot Posters* to contemplative museum exhibitions – and also upon the work of other artists. He will discuss these projects in light of the idea of organiser Marshall Ganz that to thrive, all social movements need the combined emotions of Anger, Urgency, Hope, Solidarity and the Feeling You Can Make a Difference.

Edward Morris is one half of the artist duo Saylor / Morris. He is also, along with his collaborator Susannah Saylor, the co-founder of The Canary Project, a studio that produces art and media to deepen public understanding of ecological issues such as climate change. Saylor / Morris' work ranges from the contemplative to the straight-ahead activist, and they exhibit in diverse venues, including both science and art museums, as well public spaces. They are recent recipients of the David Brower Center ART/ACT Award and numerous other awards and fellowships. Saylor / Morris currently teach in the Transmedia Department at Syracuse University.

Presented by CLIMARTE and Melbourne Sustainable Society Institute as part of ART+CLIMATE=CHANGE 2017.



## FORMS OF RESISTANCE

WEDNESDAY 3 MAY 2017 6–8.00PM **B**  
FREE ENTRY. BOOKINGS ESSENTIAL

THE MELBA SPIEGELTENT  
35 JOHNSTON ST, COLLINGWOOD  
ACENTREFOREVERYTHING.COM/  
PUBLIC-EVENTS

From different forms of agitation – disruption, confrontation and subversion – to dialogical and representative forms of storytelling and mapping, to the creation of new imaginaries with which to move into the future, artists use a vast toolbox of tactics to incite social and political change.

In this panel discussion, Central Australian filmmaker Alex Kelly, Quandamooka woman and artist Megan Cope, and Melbourne-based artist and researcher Amy Spiers discuss their work, their influences and their ideas around issues of environmental and social justice.

Presented by A Centre for Everything as part of ART/  
POLITICS/ACTION symposium and  
ART+CLIMATE=CHANGE 2017.

Image: *Liberate Tate, Human Cost (Tate Britain, 2011), (c) Amy Scaife*



## MEL EVANS (UK): ARTWASH: BIG OIL AND THE ARTS

FRIDAY 5 MAY 2017 6.30–8.00PM **A**  
FREE ENTRY. BOOKINGS ESSENTIAL

THE CARILLO GANTNER THEATRE,  
SIDNEY MYER ASIA CENTRE  
THE UNIVERSITY OF MELBOURNE,  
761 SWANSTON ST, PARKVILLE  
MEL-EVANS.EVENTBRITE.COM.AU

Mel Evans is a London-based artist and activist, and part of Liberate Tate, an art collective exploring the role of creative intervention in social change.

Evans' book *Artwash: Big Oil and the Arts* was published by Pluto Press in 2015. Based on years of undercover research, grassroots investigation and activism as well as performance and cultural interventions, Mel Evans will present a compelling case on how corporate sponsorships erase unsightly environmental destruction.

Her writing has been published in *Contemporary Theatre Review*, *Performance Research Journal*, *Internationale Online*, *The Guardian*, *The Independent*, *New Internationalist*, *Dissent!*, *Red Pepper* and others. Recent examples of public speaking and workshop facilitation include *Economic Exceptionalism* at the Institute of Contemporary Arts London, *D&AD President's Lecture*, *Performing Protest Conference* Leuven University, *Artwash Book Tour* UK and Ireland, *Curating Conflict* at the V&A Gallery London, and *Question Everything* at the Cambridge Festival of Ideas. Her play *Oil City* was produced by Platform and presented as part of the Two Degrees Festival in 2013.

Presented by CLIMARTE, A Centre for Everything, and Melbourne Sustainable Society Institute.

Image: *Ben Smith*

# EXHIBITIONS



## JOHN AKOMFRAH: VERTIGO SEA

19 APRIL–16 JULY 2017. FREE ENTRY **7**  
TUES–FRI 10AM–5PM. SAT–SUN 12–5PM. CLOSED ANZAC DAY  
IAN POTTER MUSEUM OF ART  
UNIVERSITY OF MELBOURNE, SWANSTON STREET, PARKVILLE

*Vertigo Sea* is a poetic meditation on the ocean and its role in the history of slavery, migration, and conflict. Fusing archival material and newly shot footage, this stunning film by celebrated British filmmaker John Akomfrah is a timely reminder of current issues around global migration and ecological concerns.

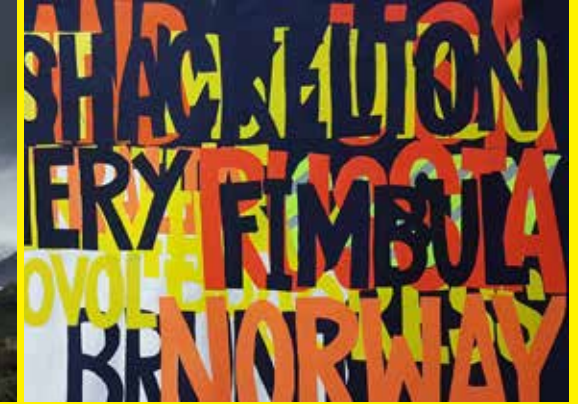


## OCEAN IMAGINARIES

5 MAY–8 JULY, FREE ENTRY **10**  
MON–FRI 11AM–5PM. THU 11AM–7PM. SAT 12–5PM.  
CLOSED ANZAC DAY

RMIT GALLERY  
344 SWANSTON ST, MELBOURNE

The sea has long appealed to the romantic imagination as a compelling metaphor for the sacred mysteries of nature. Yet this romantic view has recently been contradicted by a countervailing imagery of the slow violence of ocean pollution that not only represents a risk to human interests but also to a diverse range of marine creatures now threatened with extinction. This powerful imaginative contradiction is explored in *Ocean Imaginaries*.



## RAQUEL ORMELLA: SOUTHERN ECONOMIES

22 APRIL–14 MAY 2017. FREE ENTRY **9**  
MON–FRI 10AM–6PM. SAT 11AM–4PM. CLOSED ANZAC DAY  
LAB-14 GALLERY, THE CARLTON CONNECT INITIATIVE  
CORNER SWANSTON AND GRATAN ST, CARLTON

*Southern Economies* explores themes of urban expansion and forest activism, and delves into the relationship between human behaviour and the natural environment, promoting social action and political consciousness. The representation of land masses such as Antarctica marked with political boundaries reveals our own human values, not true wilderness.



## BRODIE ELLIS: THE CRYSTAL WORLD

28 APRIL–20 MAY, FREE ENTRY **13**  
THU–FRI 12–6PM, SAT 1–5PM. CLOSED ANZAC DAY

CAVES  
NICHOLAS BUILDING, 37 SWANSTON STREET, MELBOURNE

“The sky was clear and motionless, the sunlight shining uninterrupted upon this magnetic shore, but now and then a stir of wind crossed the water and the scene erupted into cascades of color that rippled away into the air around them.”  
J.G Ballard, *The Crystal World*



# EXHIBITIONS



## TED BARRACLOUGH: BIRDMAN

2 MARCH–29 APRIL. FREE ENTRY <sup>14</sup>  
DAILY, LIGHTS ON FROM 7AM–MIDNIGHT  
CHAPTER HOUSE LANE  
CHAPTER HOUSE LANE, MELBOURNE

Over 250 of Ted Barraclough's hand-carved Native Australian birds will be exhibited at Chapter House Lane's exhibition space in Melbourne's CBD. For the exhibition *Birdman*, wrens, honeyeaters, magpies to the critically endangered Swift Parrot will take over the laneway windows, and offer the opportunity to critically reflect on the role of birdlife in the environment around us.

## LAUREN BERKOWITZ: THE BOTTLES

12 APRIL–13 MAY. FREE ENTRY <sup>20</sup>  
TUES–SAT 12PM–5PM. CLOSED 14–17 APRIL  
MARGARET LAWRENCE GALLERY  
40 DODD ST, SOUTHBANK

Lauren Berkowitz' major installation *The Bottles* explores issues associated with waste, consumerism, recycling, cultural consumption and beauty...themes that are as much in the spotlight today as they were when this work was first conceived 23 years ago.

## FEEDBACK LOOP

20 APRIL–7 MAY. FREE ENTRY <sup>2</sup>  
WED–FRI 12–5PM. SAT–SUN 12–4PM. CLOSED ANZAC DAY  
BLAK DOT GALLERY  
33 SAXON ST, BRUNSWICK

Feedback loops are considered vicious or virtuous cycles in climate change. A positive feedback accelerates marine population collapse through overfishing, a negative feedback decelerates it through marine nurseries. Indigenous people have historically sustained negative feedback through reciprocal practices. Grounded in the interconnectedness of all living creatures and preservation of our natural ecosystems, indigenous knowledge systems continue to evolve amidst ignorance, silencing and dismissal.

## YHONNIE SCARCE: HOLLOWING EARTH

18 FEBRUARY–14 MAY. \$7.50 ADULTS; \$5.00 SENIORS; PENSIONERS, STUDENTS & CHILDREN ARE FREE <sup>5</sup>  
TUE–SUN 11AM–5PM  
TARRAWARRA MUSEUM OF ART  
311 HEALESVILLE-YARRA GLEN RD, HEALESVILLE

Yhonnie Scarce was born in Woomera, South Australia, and belongs to the Kokatha and Nukunu peoples. She is one of the first contemporary Australian artists to explore the political and aesthetic power of glass, describing her work as politically motivated and emotionally driven. Scarce's new work *Hollowing Earth* examines the issues related to the mining of uranium on Aboriginal land.



## ANNE NOBLE: NO VERTICAL SONG

24 MARCH–7 MAY. FREE ENTRY <sup>6</sup>  
WED–FRI, 11AM–5PM. SAT–SUN 12–5PM. CLOSED 14–16 APRIL  
CENTRE FOR CONTEMPORARY PHOTOGRAPHY  
404 GEORGE ST, FITZROY

Internationally renowned New Zealand artist, Anne Noble, has developed a number of projects in recent years concerned with bees, global species loss and the revitalization of human relationships with complex living systems. *No Vertical Song* is a series of portraits of dead bees, installed as if populating an imaginary museum of the future from a time when the bee no longer exists.

## FLOW

21 APRIL–21 MAY. FREE ENTRY <sup>3</sup>  
WED–SAT 11–5PM. SUN 1–5PM. CLOSED ANZAC DAY  
THE COUNIHAN GALLERY IN BRUNSWICK  
233 SYDNEY RD, BRUNSWICK

Flow is a peculiar type of motion: what water does when ice sheets melt; what makes rivers etch the earth over eons; humanity's movement from the past into the future. *Flow* invites us to witness the ecological present while hearing the call of our common ecological future.

## LUMINOUS RELIC

8 APRIL–9 JULY. FREE ENTRY <sup>21</sup>  
MON–FRI 10AM–5PM. SAT–SUN 10AM–5PM.  
CLOSED ANZAC DAY  
GEELONG GALLERY  
55 LITTLE MALOP ST, GEELONG

*Luminous Relic* presents a major collaborative painting and moving image work by Mandy Martin and Alexander Boynes, with a score by Tristen Parr. Based on fieldwork around industrial Geelong, this urgent politically charged work examines the ongoing and cumulative effects of industry on landscapes, fragile ecosystems and human conditions.

## FRESHWATER

1 APRIL–4 JUNE. FREE ENTRY <sup>1</sup>  
OPEN 7 DAYS, 10AM–4PM. CLOSED ANZAC DAY  
SAM (SHEPPARTON ART MUSEUM)  
70 WELSFORD ST, SHEPPARTON

*FRESHWATER* is an exhibition that considers how water reflects ecological, cultural, political and economic realities. Through the works of over twenty Australian artists and artist collectives, alongside historic works drawn from the SAM Collection, *FRESHWATER* highlights how water remains central to identity, and to how and where we live.



# EXHIBITIONS



## REBECCA MAYO: HABITUS

4 MARCH–18 JUNE. FREE ENTRY <sup>4</sup>  
TUE–SUN 10AM–5PM

HEIDE MUSEUM OF MODERN ART  
7 TEMPLESTOWE ROAD, BULLEEN

In this installation, Rebecca Mayo reflects on the history of the Heide site to create imagery for a series of cloth sandbags. Printed with dyes made from indigenous and introduced plants gathered locally by the artist, they are stacked to form a wall in the exhibition space, symbolising the crisis point of climate change and highlighting the cumulative impact of everyday and habitual activities.

## JEANNIE BAKER: CIRCLE

16 MARCH–14 MAY. GOLD COIN DONATION <sup>24</sup>  
WED–SUN 10AM–3PM. CLOSED ANZAC DAY

DOMAIN HOUSE, ROYAL BOTANIC GARDENS  
DALLAS BROOKS DRIVE, SOUTH YARRA

Award winning children's author and artist Jeannie Baker's latest picture book, *Circle*, will remind us to reflect on the importance of the world's remaining wetlands. "Everything in nature is interdependent and connected and changes we make in one place can cause a chain reaction in other places, even at the opposite end of the world".

## MURRAY FREDERICKS: VANITY

19 APRIL–27 MAY. FREE ENTRY <sup>15</sup>  
TUE–SAT 11AM–5PM. CLOSED ANZAC DAY

ARC ONE GALLERY  
45 FLINDERS LANE, MELBOURNE

In *Vanity*, artist Murray Fredericks commences a new cycle in his 14-year Salt project with his latest series of abstract photographic landscapes from Lake Eyre-Kati Thanda. In this exhibition Fredericks interrupts his boundless, ethereal horizons through the intervention of mirrors, examining notions of narcissism and the human condition in the age of the Anthropocene.

## RAY ARNOLD: PROSPECT & REFUGE

20 APRIL–7 MAY 2017. FREE ENTRY <sup>12</sup>  
OPEN 7 DAYS 10AM–6PM. CLOSED ANZAC DAY

AUSTRALIAN GALLERIES–MELBOURNE  
28 DERBY STREET, COLLINGWOOD

Ray Arnold's etchings of Mt Lyell, in Western Tasmania, show the heavily scarred landscape from the impact of mining. Plants appear to be re-colonising the area, and it is this sense of the possibility of another 'elsewhere' world, that evokes the possibility that what was lost may be reclaimed.



## ANNA MADELEINE & RENEE BEALE: ONE LAST CALL

12 APRIL–14 MAY. FREE ENTRY <sup>8</sup>  
MON–THU 9AM–7PM, FRI 9AM–6PM. SAT 10AM–5PM.  
SUN 12–5PM. CLOSED ANZAC DAY

KATHLEEN SYME LIBRARY  
251 FARADAY STREET, CARLTON

In this participatory artwork, your broken mobile phone can still make *One Last Call*. Will it be for environmental change? A message for the future? Or to a long lost loved one? *One Last Call* is a participatory artwork that considers the environmental impact of manufacturing mobile phones, and a provocation to invent more sustainable ways to communicate.

## TIME AND TIDE

2 MAY–27 MAY 2017. FREE ENTRY <sup>11</sup>  
TUE–FRI 10AM–6PM. SAT 11AM–5PM. CLOSED ANZAC DAY

ALCASTON GALLERY  
11 BRUNSWICK STREET, FITZROY

*Time and Tide* is a curated intermedia exhibition in which participating artists of diverse experiences contemplate the impacts of climate change as observable reality within environment, culture, migration, and politics. Artists communicate their observations, stories and experiences to influence change against the most significant global threat we face today.

## LAND, RAIN AND SUN

3 MAY–20 MAY 2017. FREE ENTRY <sup>17</sup>  
TUE–SATURDAY 11AM–6PM. CLOSED ANZAC DAY

CHARLES NODRUM GALLERY  
267 CHURCH ST, RICHMOND

All landscape painting reflects, to a greater or lesser degree, the climates of the land depicted. From the pastoral splendour in Michael Shannon's expansive view of Mount Ida in Central Victoria, to the urbane elegance of Kristin Headlam's glimpse of an intimate corner of Melbourne's Botanic Gardens, *Land, Rain and Sun* is curated by Charles Nodrum with commentary by leading Climatologist Dr Penny Whetton and Climate Scientist, Dr Joelle Gergis.

## COMPETING INTERESTS

4–29 APRIL 2017. FREE ENTRY <sup>16</sup>  
TUE–FRI 11AM–6PM. SAT 12–5PM. CLOSED PUBLIC HOLIDAYS

NIAGARA GALLERIES  
245 PUNT ROAD, RICHMOND

The fantastical worlds created by Helen Wright in her exhibition *Competing Interests* focus on her concern for the natural environment. These recent paintings, drawings, prints and cast sculptures describe a world where natural and man-made elements come together to form precarious towers, poised to crumble.



# EXHIBITIONS



## JOANNE MOTT: MAPPED

6 APRIL–6 MAY 2017. FREE ENTRY <sup>25</sup>  
 MON–FRI 10AM–5PM. SAT–SUN 10–5PM. CLOSED ANZAC DAY  
 MARS GALLERY  
 7 JAMES ST, WINDSOR

Globalisation and its effects on our planet come into relief in Joanne Mott's sculpture exhibition, *Mapped*. World globes on stands portray planet Earth, each encrusted with thousands of colourful map pins. Each globe tells a different story; where continents are off axis, inside out, out of place or upside down.



## PENELOPE DAVIS: SEA-CHANGE

6 APRIL–6 MAY 2017. FREE ENTRY <sup>25</sup>  
 TUE–SAT 10AM–5PM. CLOSED PUBLIC HOLIDAYS  
 MARS GALLERY  
 7 JAMES ST, WINDSOR

In this installation, Penelope Davis creates hybrid jellyfish where natural forms meet the detritus of contemporary technologies. The work poetically evokes the symbiosis between the human and natural worlds, suggesting a future evolution that is both monstrous and beautiful. Jellyfish are used as a motif to examine consumption, environmental degradation and other critical issues associated with global warming.



## DISPARATE LANDS

27 APRIL–1 JULY 2017. FREE ENTRY <sup>19</sup>  
 24 HOURS ACCESS  
 ASSEMBLY POINT AT CREATIVE SPACES: THE GUILD,  
 CITY OF MELBOURNE: 152 STURT ST, SOUTHBANK

In *Disparate Lands*, artists John Bates, Paul Hodges, Miles Howard-Wilks, Anthony Romagnano and Cathy Staughton, explore various perspectives on climate change. Idyllic landscapes are juxtaposed with works of unsettling and contaminated lands. These large-scale works on canvas depict the promise of hope, as well as the stark reality of the environmental challenges facing our global community today.



## BENJAMIN JUST: HUMAN MADE TREE

26 APRIL–11 MAY 2017. FREE ENTRY <sup>23</sup>  
 MON–FRI 9AM–7PM. SAT 9AM–6PM  
 ALLIANCE FRANÇAISE DE MELBOURNE  
 51 GREY ST, ST KILDA

Benjamin Just is the first laureate of the FAR (French Artists in Residence) program in Australia. In November and December last year, Just was in residence at the Bundanon Trust (NSW). Here he created a huge tree sculpture which will remain within the surrounding forest at Bundanon and created this exhibition that he describes as 'portraits of trees'. *Human made tree* is a poetic ode to Australian nature.



## INTERSECTIONS: ART, CLIMATE CHANGE AND THE DICHOTOMIES OF PERCEPTION

11 APRIL–10 MAY 2017 <sup>22</sup>  
 24 HOUR ACCESS  
 ACLAND SREET, ST KILDA  
 (FROM BARKLY ST–CARLISLE ST)

Acland Street St Kilda becomes a site for the exploration of climate change discourses, through a range of public art works that explore our perceptions of what it is to be living during a time of significant changes to our environment. A partnership between the City of Port Phillip and CLIMARTE for ART+CLIMATE=CHANGE 2017.



## WESLEY STACEY: THE WILD THING

4 MARCH–28 APRIL 2017. FREE ENTRY <sup>26</sup>  
 TUE–FRI 10AM–5PM. SAT–SUN 12–5PM. CLOSED 14–16 APRIL  
 MONASH GALLERY OF ART  
 860 FERNTREE GULLY ROAD, WHEELERS HILL

Wesley Stacey is a living legend of environmental photography. In the 1970s he dropped out of city life and set up camp in the wilderness of the NSW south coast. Living close to the land for over 40 years, Stacey's photographs offer a unique, immersive perspective on Australia's complex ecology.



## THE OPPOSITE OF WILD & AVIAN INTERPLANETARY

26 MAY–6 AUGUST 2017. FREE ENTRY <sup>24</sup>  
 TUES–SUN 11AM–4PM. WED 11–8PM. CLOSED PUBLIC HOLIDAYS  
 LINDEN NEW ART, DOMAIN HOUSE  
 DALLAS BROOKS DRIVE, SOUTH YARRA

*The Opposite of Wild* reveals Kylie Stillman's concerns about our response to and interaction with nature from a conceptual and physical perspective. In *Avian Interplanetary* Sam Leach proposes a future habitat that considers the worldview of both humans and non-humans.



## YANDELL WALTON: HUMAN EFFECT

1 MAY–7 MAY 2017. FREE ENTRY <sup>18</sup>  
 MON–SUN 6–11PM  
 ARTS CENTRE MELBOURNE  
 LEVEL 7 TERRACE, MAIN LAWN

*Human Effect* employs new technologies to create a responsive public projection and animated installation. Human impact on the environment is increasingly evident. From global warming to diminishing resources, the world is enormously affected by the human touch. *Human Effect* is presented by CLIMARTE and The Centre For Projection Art in association with Melbourne Knowledge Week.

# LOCATIONS

