

The background is a stylized illustration of a tropical beach. On the right, a tall palm tree stands against a blue sky with white, fluffy clouds. The beach is sandy and scattered with dark, gnarled pieces of driftwood. In the foreground, a large, dark, curved piece of driftwood is prominent. The ocean is depicted with blue and white waves. The overall style is graphic and modern.

ADAPT AND SURVIVE

THE PICTURE BOOK OF A
VISUAL ARTS EXHIBITION
USP, OCEANIA CENTRE GALLERY
JULY 2014. SARAH L HEMSTOCK, XISLE

FORWARD

The exhibition “Adapt and Survive” was the result of a portfolio-based submission for the degree Master of Arts in Pacific Studies.

Thesis Title: An exploration via art practice of climate change impacts and adaptation in the Pacific Islands region.

Research Group Name: Oceana Centre for Arts, Culture and Pacific Studies, The University of the South Pacific

Student: Sarah Louise Hemstock

Principal Supervisor: Akanisi Kedrayate

Co-supervisor: Frank Thomas

Advisor: Joanna Beasley

External Advisor: K Nadim Chaudry

This is the first art practice-based submission at USP.

The research and documentation carried out during the course of this MA culminated in a final exhibition – Adapt and Survive - documented here. This exhibition should be seen as equivalent to a thesis submission. Additional activities carried out and contributing to the MA portfolio included the planning and execution of the “EcoArts” community project and exhibition – which is documented separately.



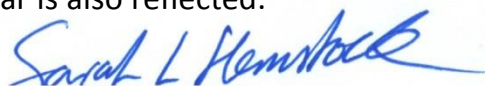
2013

The Workshop 21-28th September 2013

The Book of the Workshop...
EcoArt Project

ARTIST'S STATEMENT

Our climate has always changed, but now those changes are happening over a human lifespan. In order for our species to survive in a way and in a world we recognise, we have to adapt. Human induced climate change is one of the leading global issues of our time - affecting every aspect of life on earth. The consequences of this change are already dire for Pacific island nations, with more negative projections stating that some of them could become uninhabitable within a generation. The works in this exhibition are an attempt to explore the causes and effects of climate change and human imposed environmental degradation and seek to bring an awareness of how these issues reverberate around cultural loss and societal change within the Pacific islands region. The works reference current threats from climate change and parallel this with the region's past use as a testing ground for destructive and constructive technologies and how it has lived with and survived these uses. The artist's personal experience growing up in the cold war is also reflected.

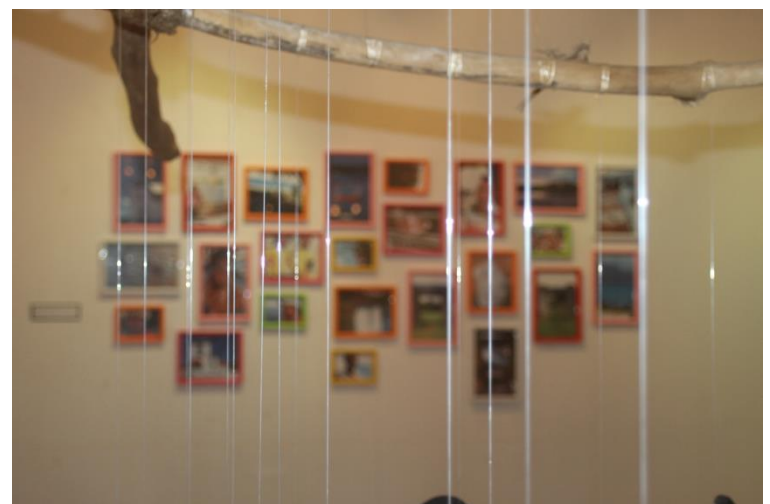


The artworks raise many questions – not all of which can be answered. For example, we find out about “history” by examining what nature, civilisations and cultures leave behind... pottery, footprints, documents, images, clothing, tools, artworks... Due to climate change and environmental degradation, many of the low lying atoll nations of the South Pacific will soon be history – in a human lifetime it is likely that land and cultures will belong to the past – what will be left behind and why? How can these “traces” of what once was be anticipated and presented? How are the people of the region going to respond to these challenges? What are people doing in order to adapt and survive?

The artwork is influenced by the nexus of the modern human induced environmental degradation and the ancient, possibly even pre-historic, natural resource based strategies that are now seen as a pre-requisite to adapt and survive. “Traditional” adaptation strategies were, and still are in some cases, tied into spiritual/supernatural beliefs. Additionally, from the artist's personal experience with communities in Tuvalu, spiritual beliefs are also linked to the climate change phenomenon and community responses to its challenges. For example, the process of materials collection is important in terms of resource availability, social activity and beliefs. As knowledge, belief and culture are lost, the “artefacts” they produced are likely to survive, be exhibited in museums and researched... as the physical “traces” of once existent cultures and beliefs. The exhibition reflects the “reverence” given to artefacts by giving a “theatrical” experience to the presentation of the work.

A major influence on the artist is their ongoing development work. Their work has always dealt with communities, promoting sustainable development and climate change adaptation via use of local natural resources. Sustainable development and “traditional” forms of climate change adaptation intrinsically involve working with natural renewable resources such as wood, biomass and found materials, hence the basis for working with found materials and natural forms.



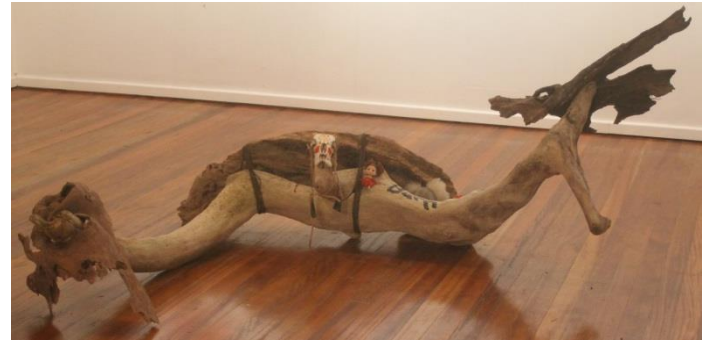
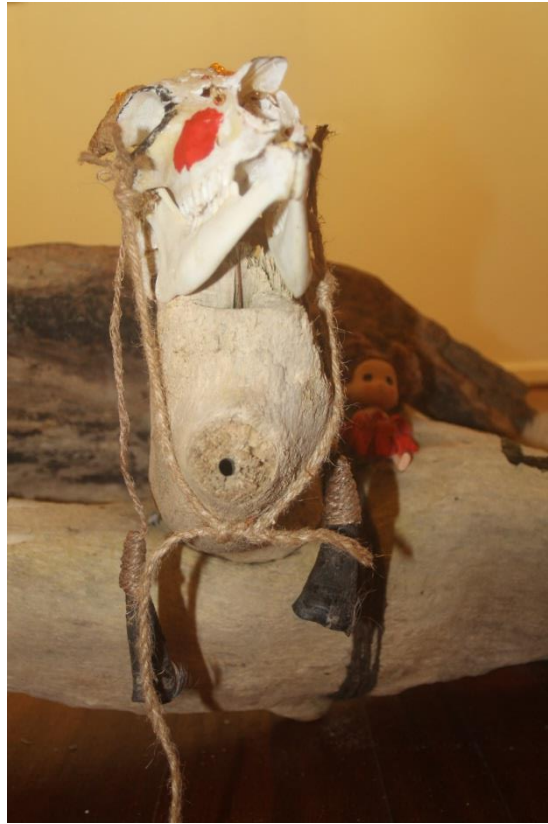




No Photography / De Sur Toek



BURN WITH ME
MEDIUM: FOUND OBJECTS
SIZE: INSTALLATION





Handwritten text on the wood, possibly "E M".





Handwritten text in black paint on a piece of driftwood, consisting of three stylized, blocky characters that appear to be 'Q', 'A', and 'N'.





Bucca



NAME : FOOTPRINT 1: HERE THERE BE MONSTERS
MEDIUM: ACRYLIC MEDIA, SOOT, FOOD COLOURING, AND MAHOGANY,
ON CANVAS.
SIZE: 2MX2M

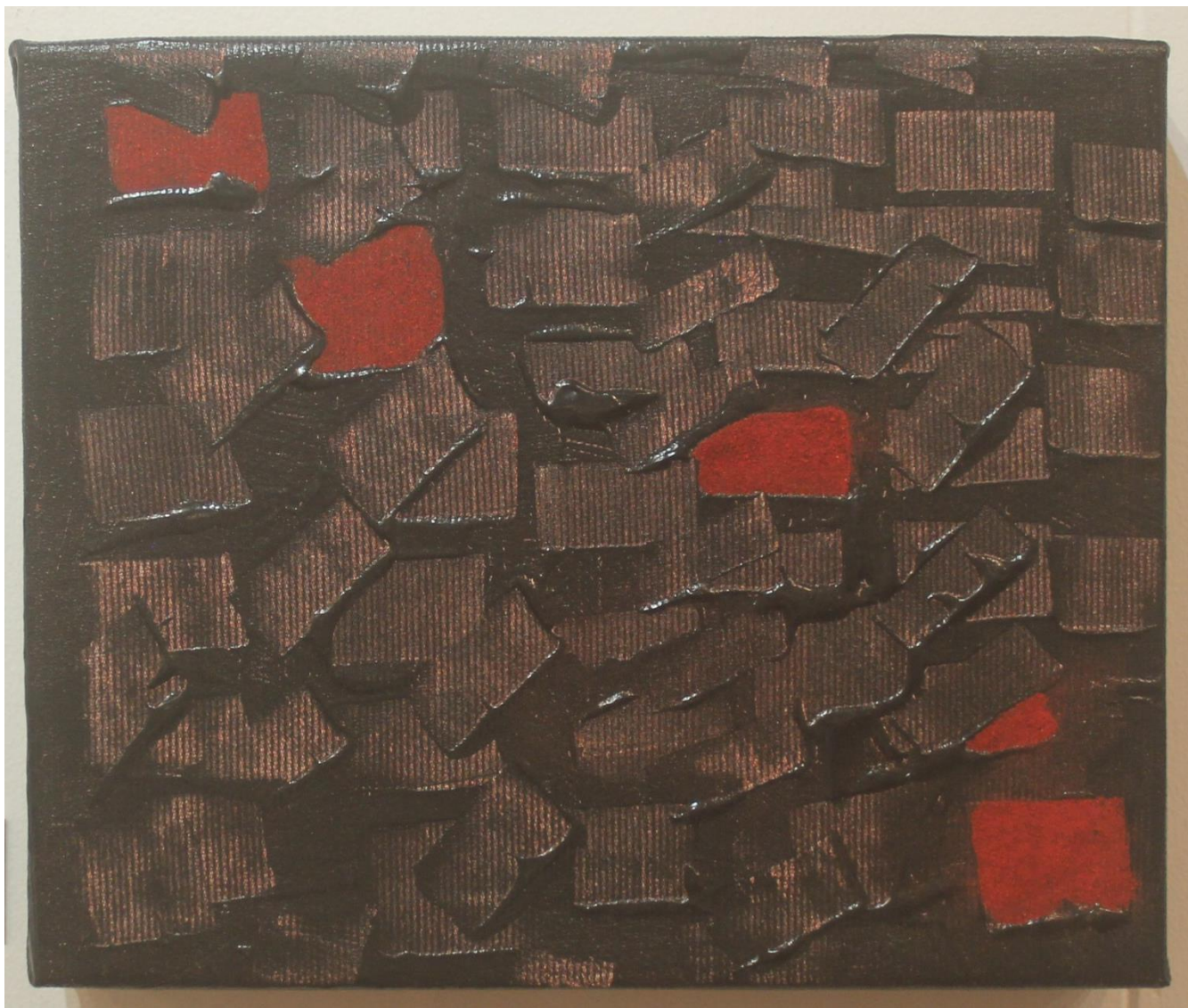




NAME : FOOTPRINT 3: MONSTERS MARQUETTE

MEDIUM: ACRYLIC MEDIA, SOOT, FOOD COLOURING, MAHOGANY, ON CANVAS.

SIZE: 25CMX15CM

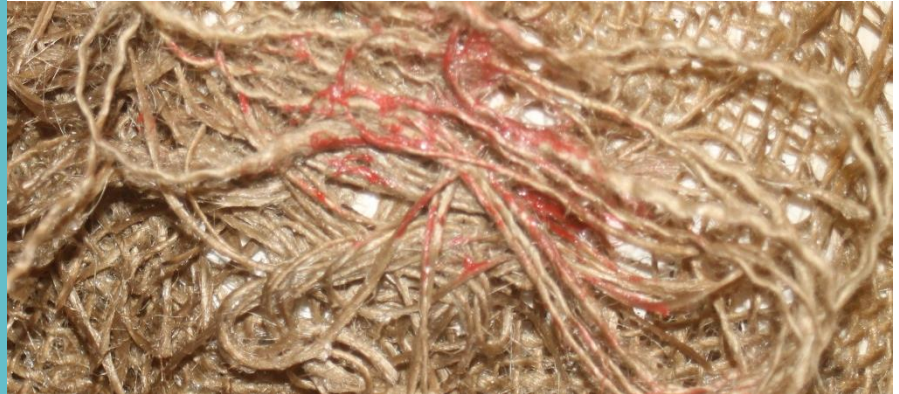




NAME : ARE YOU MY MUMMY?

MEDIUM: FOUND OBJECTS, GYPSUM, HESSIAN, COPIES OF FAMILY PHOTOS AND FAMILY RELATED INDENTURED SERVITUDE SHIPPING LISTS...

SIZE: INSTALLATION





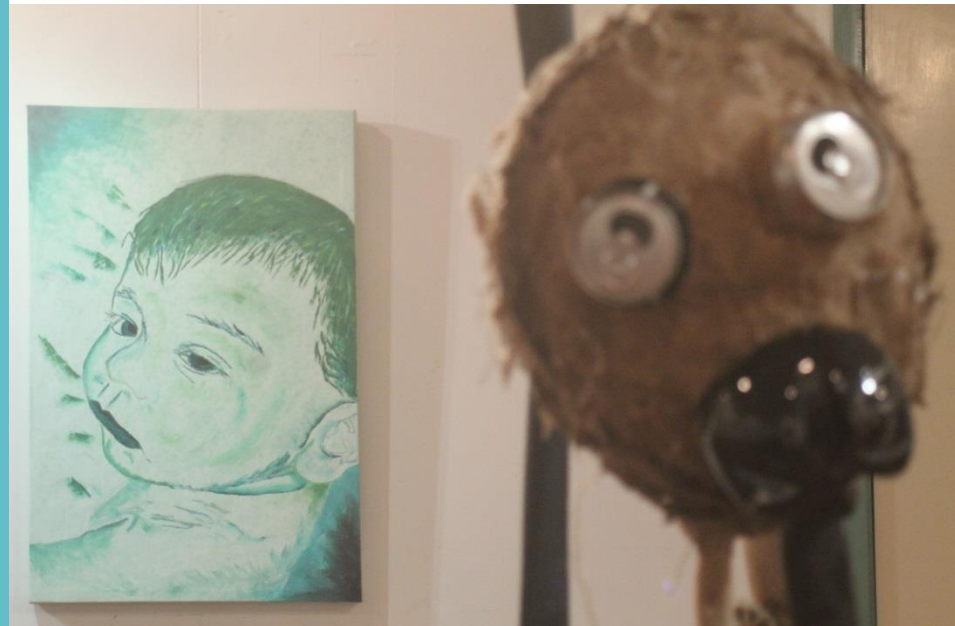
IS A CHAMP

HAPPY MOMENTS
MABLETHO

EXHIBITOR

SPILLER

EXHIBITOR





TOY FAIR
MARCH 15-17
WESTLAND, MICH.

NAME	ADDRESS	CITY	STATE
ALBERT A.	1234	MI	MI
ALBERT B.	1234	MI	MI
ALBERT C.	1234	MI	MI
ALBERT D.	1234	MI	MI
ALBERT E.	1234	MI	MI
ALBERT F.	1234	MI	MI
ALBERT G.	1234	MI	MI
ALBERT H.	1234	MI	MI
ALBERT I.	1234	MI	MI
ALBERT J.	1234	MI	MI
ALBERT K.	1234	MI	MI
ALBERT L.	1234	MI	MI
ALBERT M.	1234	MI	MI
ALBERT N.	1234	MI	MI
ALBERT O.	1234	MI	MI
ALBERT P.	1234	MI	MI
ALBERT Q.	1234	MI	MI
ALBERT R.	1234	MI	MI
ALBERT S.	1234	MI	MI
ALBERT T.	1234	MI	MI
ALBERT U.	1234	MI	MI
ALBERT V.	1234	MI	MI
ALBERT W.	1234	MI	MI
ALBERT X.	1234	MI	MI
ALBERT Y.	1234	MI	MI
ALBERT Z.	1234	MI	MI









NAME : FOOTPRINT 2: WAVEFORM

MEDIUM: ACRYLIC MEDIA, SOOT, FOOD COLOURING, MAHOGANY,
ON CANVAS.

SIZE: 30CMX30CM



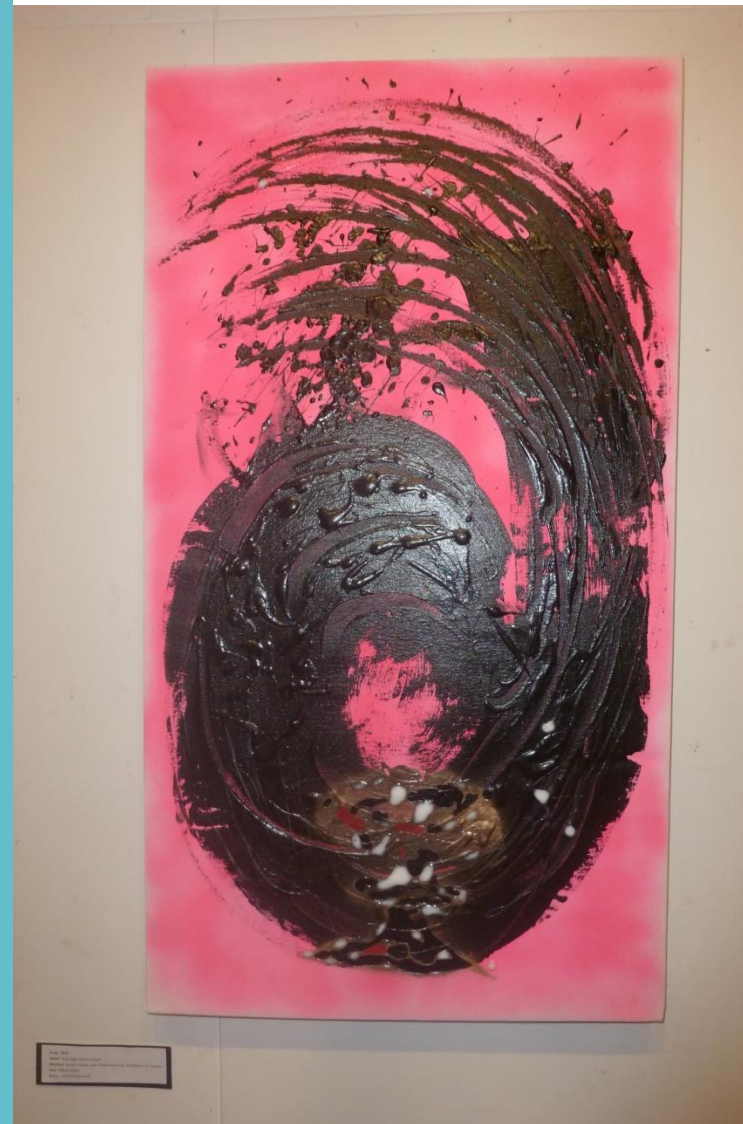
Artista 2018
Name - Footprint 2: Waveform
Medium - Acrylic media, soot, food colouring, mahogany, on canvas.
Size - 30x30cm
Price - ₹10,000

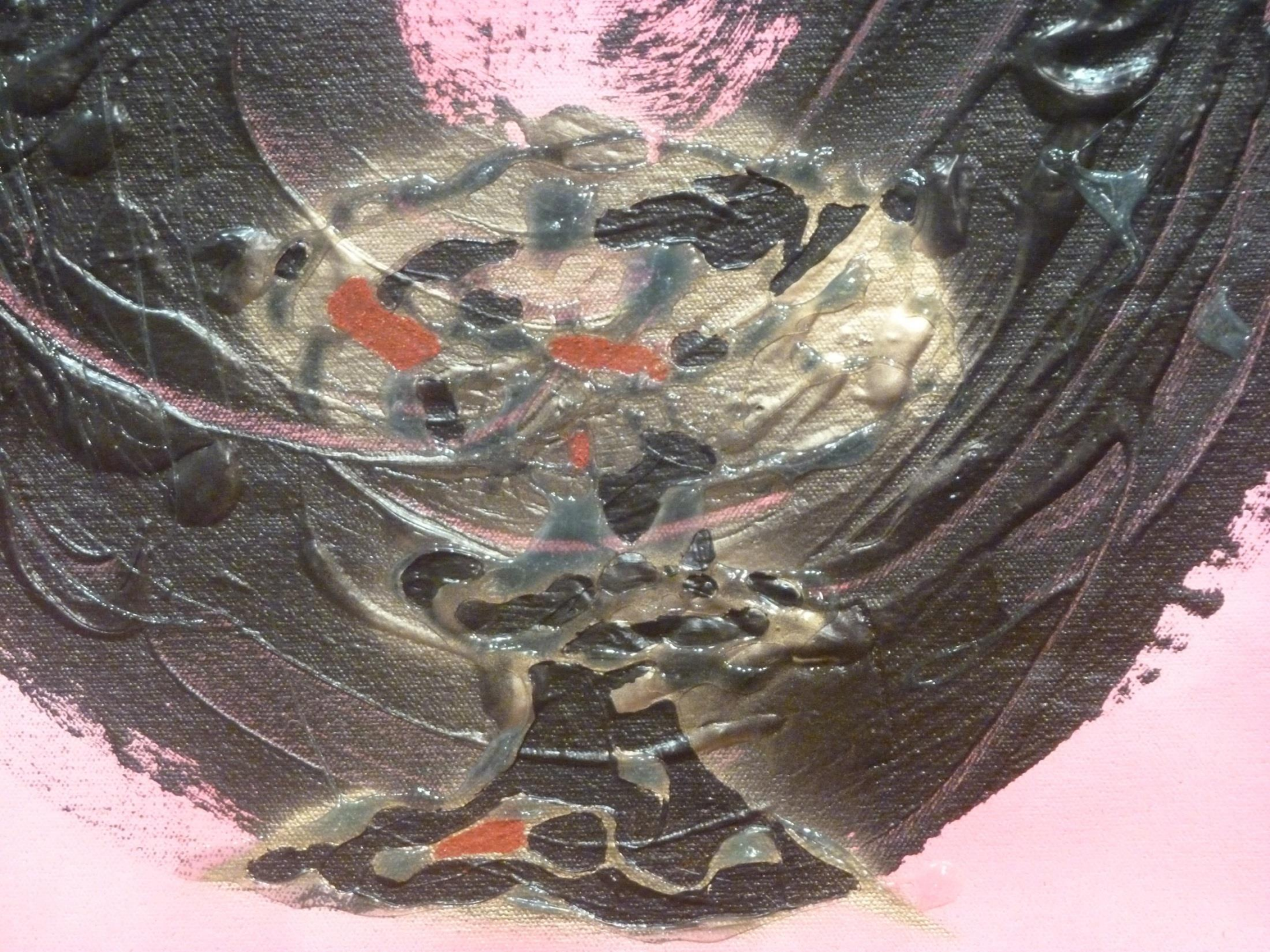


NAME : SOUL AGES NEON CARBON

MEDIUM: ACRYLIC MEDIA, SOOT, FOOD COLOURING, MAHOGANY,
ON CANVAS.

SIZE: 100CMX30CM





NAME : FOOTPRINT 4: STRAW IN THE WIND

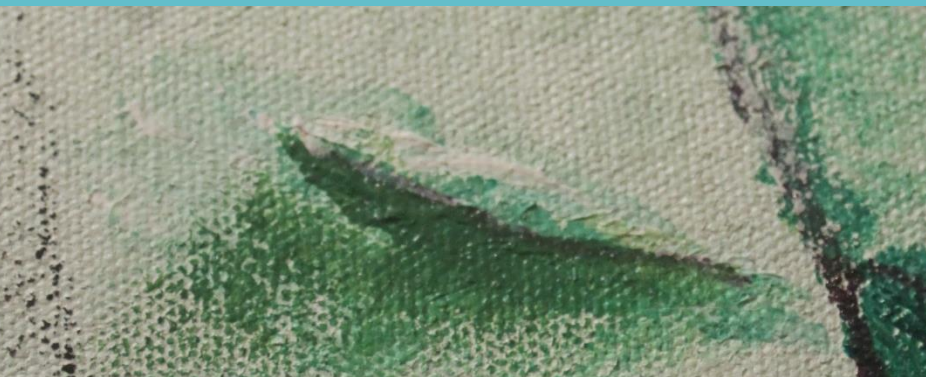
MEDIUM: ACRYLIC MEDIA, SOOT, FOOD COLOURING, MAHOGANY,
ON CANVAS.

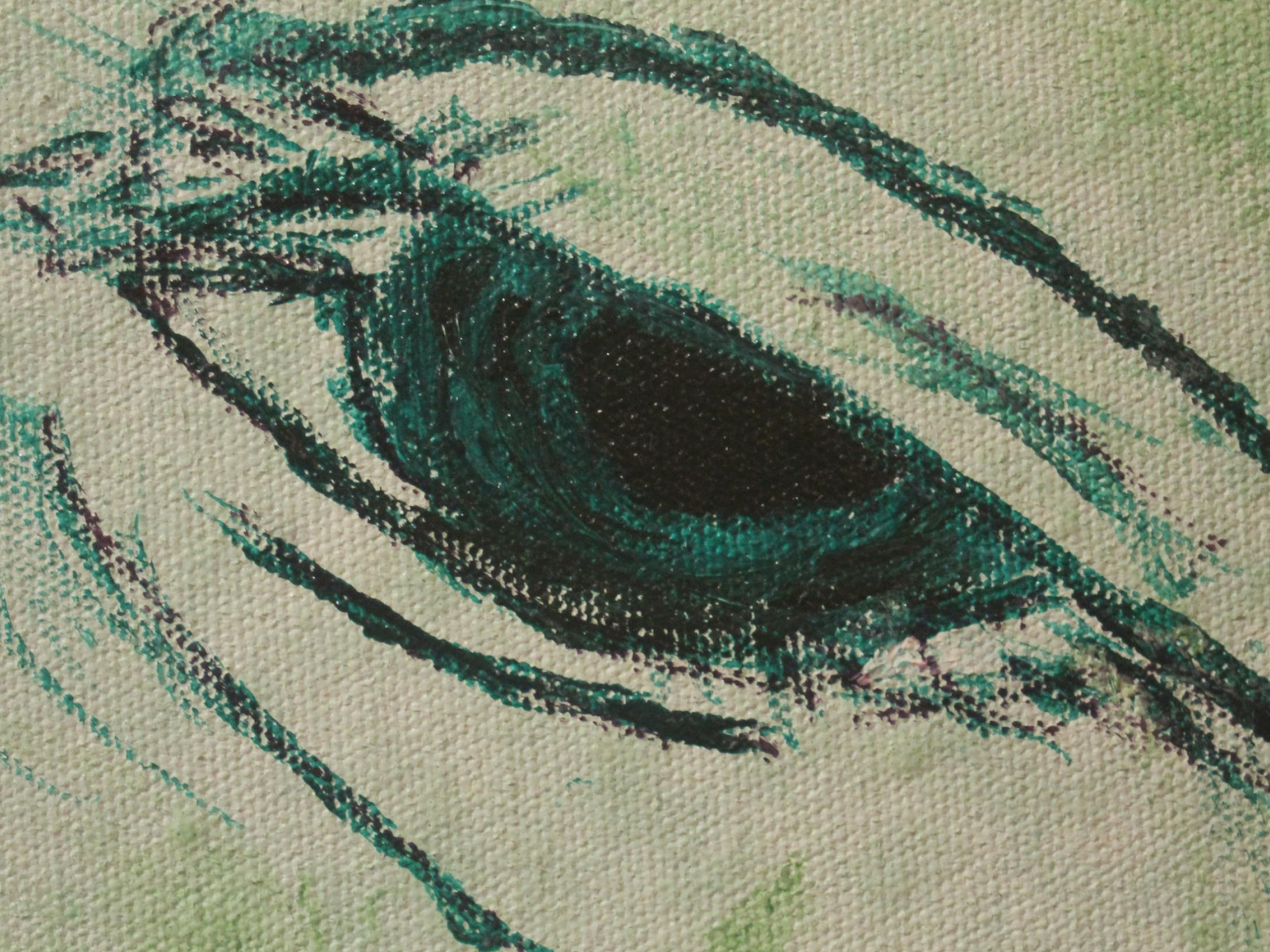
SIZE: 30CMX30CM





NAME : DREAM A LITTLE GREEN WITH ME
MEDIUM: ACRYLIC MEDIA.
SIZE: 120CMX30CM







NAME : PURE PANDANUS – CARBON NEUTRAL TROUSERS

MEDIUM: PANDANUS

SIZE: 34" WASTE

THESE TROUSERS WERE MADE DURING THE "FABRICATING FASHION" WORKSHOP

Exhibition at the Gallery of Oceanian Art

March 31st - April 23rd, 2014

Fabricating Fashion?

A four-day workshop was held at the Oceania Centre from March 18-21, 2014. The workshop has previously been run in the UK and Canada. It's aim was to combine the thoughts and works of fibre arts enthusiasts, museum professionals, academic researchers, visual and performance artists, designers and students.

At the end of the workshop a performance/fashion show was staged at the Oceania Centre's Pavilion show casing wearable art that was created by the artists during the workshop.

Works on display

Monday March 31st- April 23rd.

9.30 AM – 4.30PM

In the Foyer of the Gallery of Oceanian Art,
Oceania Centre for Arts, Culture and Pacific Studies

For more information, please contact the Visual Arts Coordinator Johanna Beasley
johanna.beasley@usp.ac.nz, Ph: 32 32633



FASHION SHOW STATEMENT: “FIRSTLY, SARAH WOULD LIKE TO THANK TALE FOR TEACHING HER HOW TO WEAVE.

SARAH’S INFLUENCE FOR THIS WORK IS ALSO THE REASON SHE IS BASED IN THE PACIFIC – ‘CLIMATE CHANGE’. THE PACIFIC SMALL ISLAND STATES ARE ALREADY BEING THREATENED BY CLIMATE CHANGE. SARAH’S STUDENTS AT THE PACIFIC CENTRE FOR ENVIRONMENT AND SUSTAINABLE DEVELOPMENT AT USP HAVE ALREADY FOUND THAT NATURAL RESOURCES, SETTLEMENTS, CULTURE AND EVEN WHOLE ECOSYSTEMS ARE ALL THREATENED AND CHANGING AS A RESULT OF CLIMATE CHANGE.

TAKING ELEMENTS OF PACIFIC CULTURE, TRADITIONAL WEAVING AND ‘FUTURE PACIFIC’ LOOK – USING ONLY PANDANUS – NO OTHER MATERIALS OR FIXINGS AT ALL...

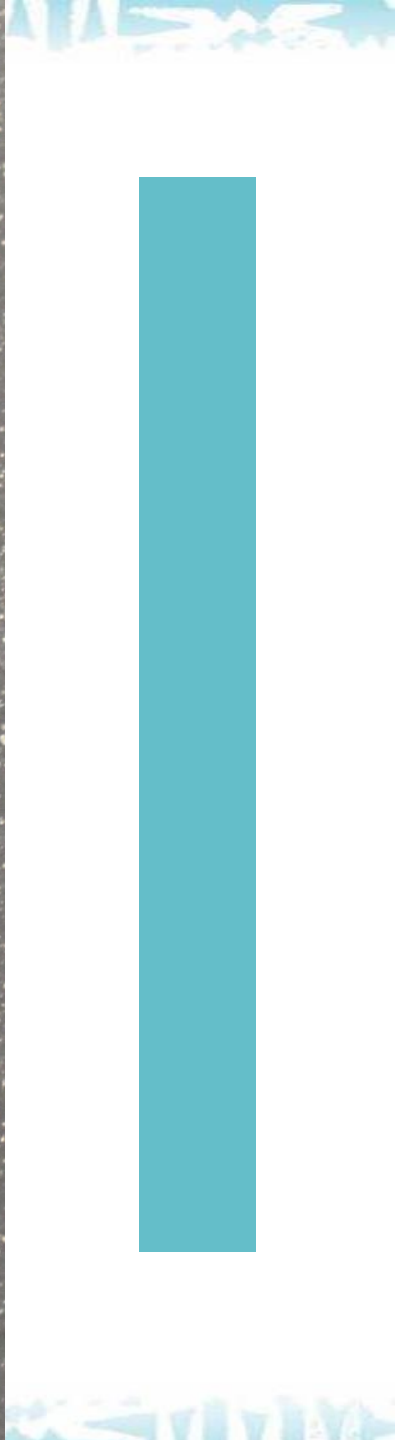
ALSO, PAYING HOMAGE TO WALLACE AND GROMMET, ‘GLAM’ AND THE WORLD OF ‘FASHION’ AS SARAH SEES IT, PENI (MODEL) IS GOING TO BE FUN, INDIVIDUAL AND TOTALLY FABULOUS. THANKS PENI...” (SOUNDTRACK – MIX OF QUEEN, I WANT TOO BREAK FREE; AND RIGHT SAID FRED – I’M TOO SEXY).



NAME : CHEESY WHATSITS – HOMAGE TO HENRY MOORE’S ATOM
MEDIUM: ACRYLIC MEDIA, SOOT, GYPSUM, ON CANVAS.
SIZE: MINIATURE









NAME : HOLLOW CO\$T HARVEST HENGE
MEDIUM: FOUND OBJECTS
SIZE: INSTALLATION











No Photography
Do not Touch

No Photography
Do not Touch

No Photography
Do not Touch

Small informational card on the floor.

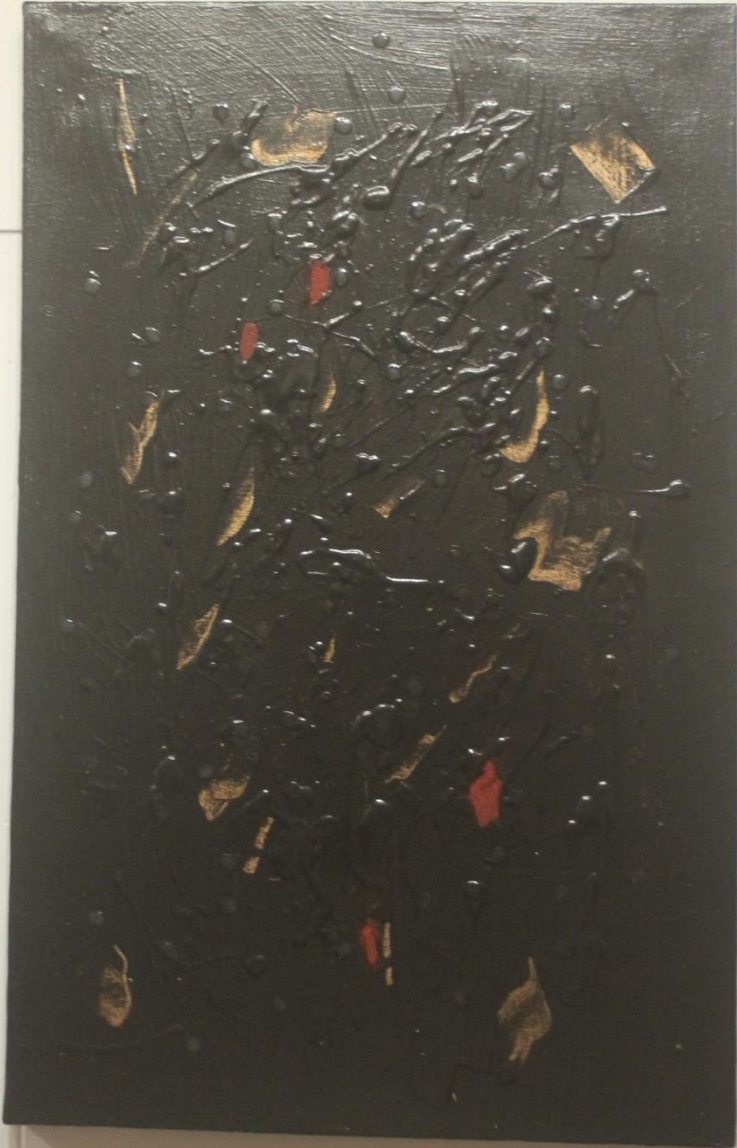




NAME : FOOTPRINT 5: END OF DAYS

MEDIUM: ACRYLIC MEDIA, SOOT, FOOD COLOURING, MAHOGANY, ON CANVAS

SIZE: 30CM X 60CM





NAME : PLATES FOR DEATH (x1); MASK (x1); AND HERBARIUM BOTANICALS (x3)

MEDIUM: COLLAGRAPH PLATE MADE FROM NATURAL RESOURCES, CARDBOARD, TUNA TINS, GUM.

SIZE: LARGE 20CM X 35CM. SMALL 15CM X 20CM.







NAME : DEATH (x4)

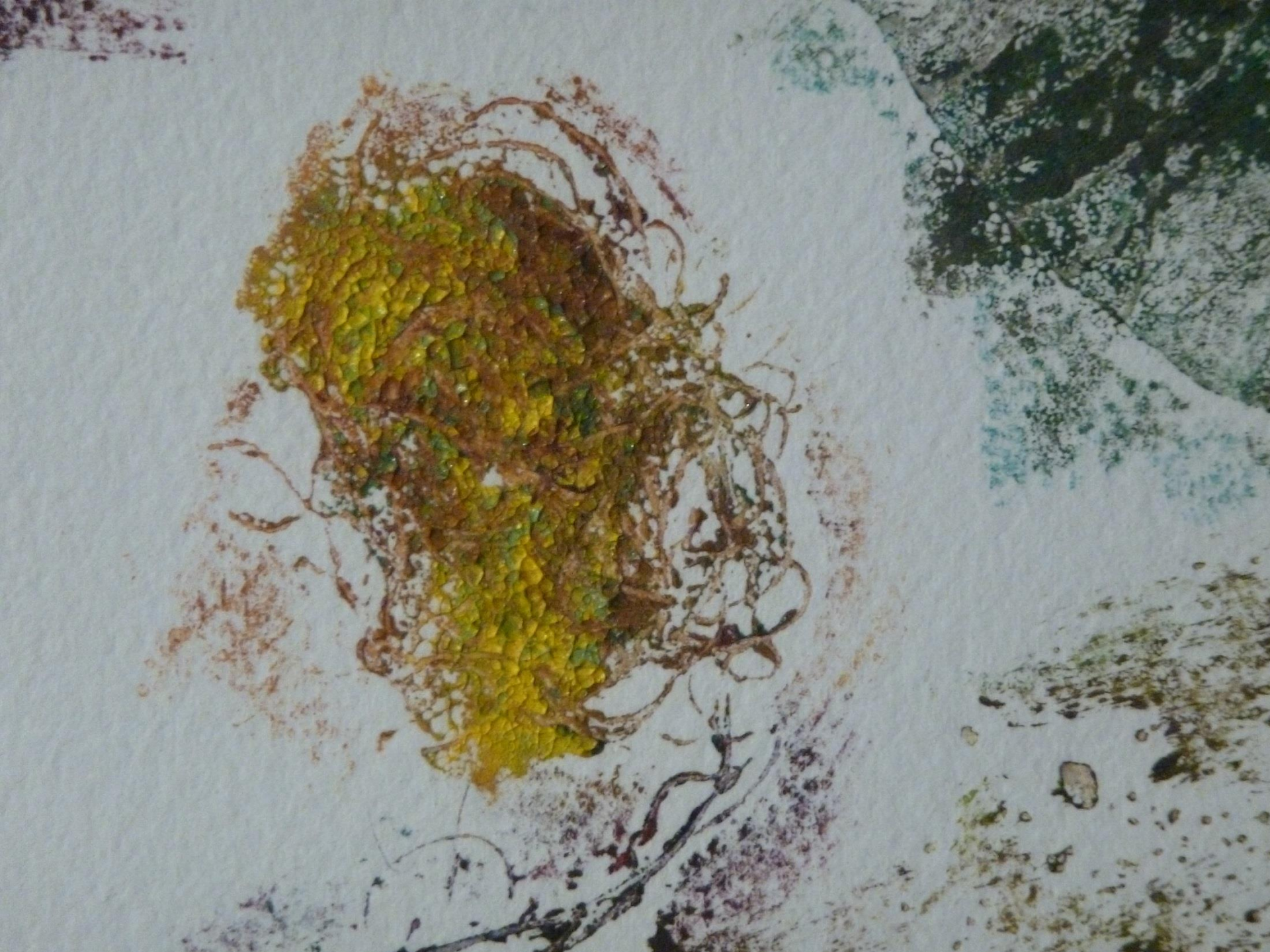
MEDIUM: OIL PAINT

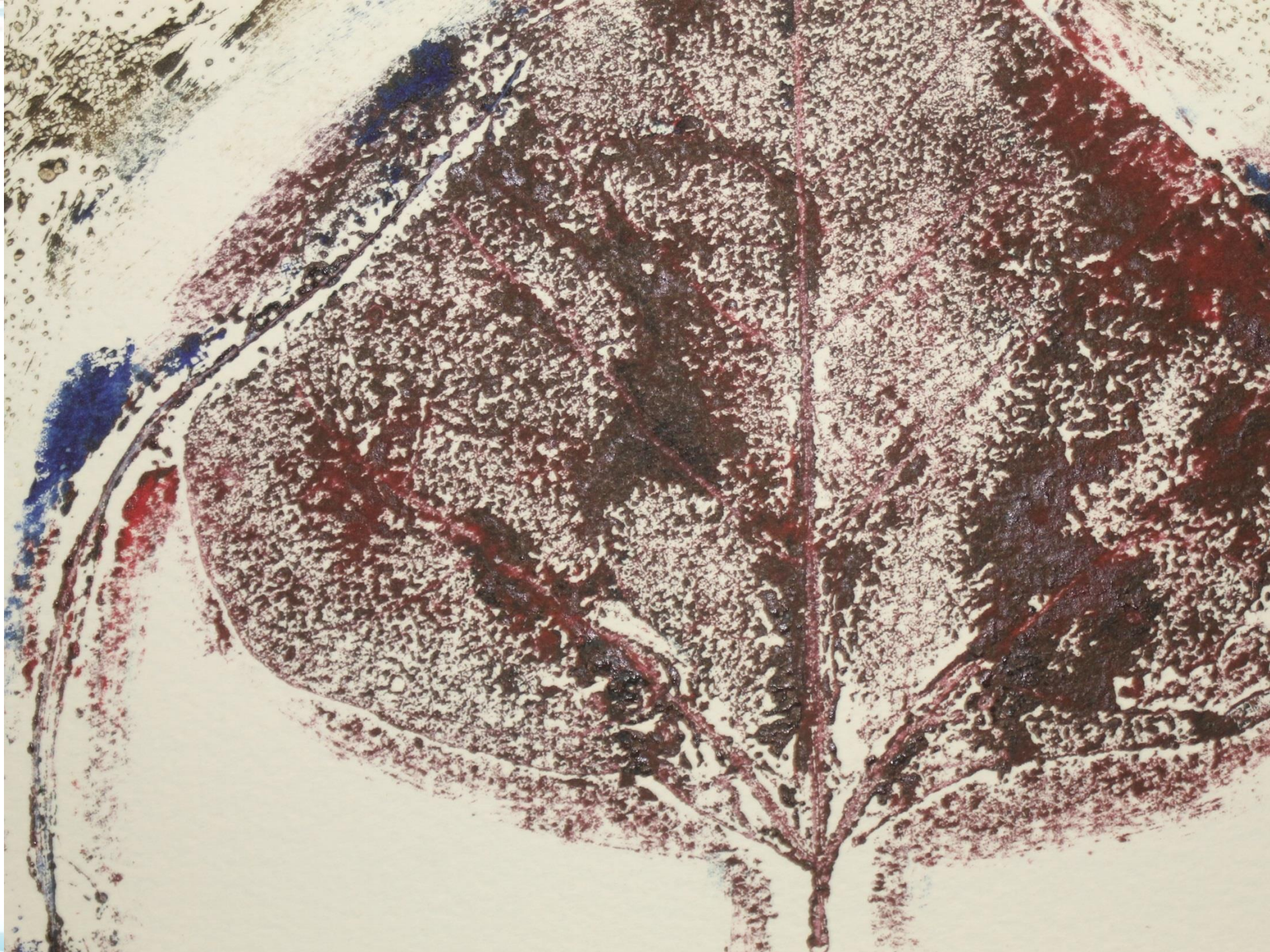
SIZE: 35CM X 20CM.







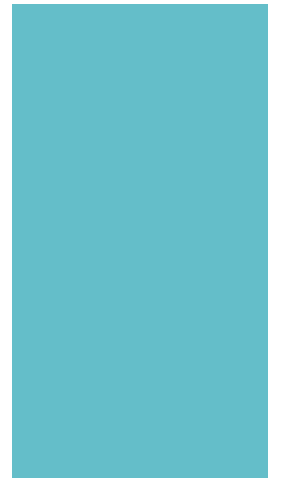
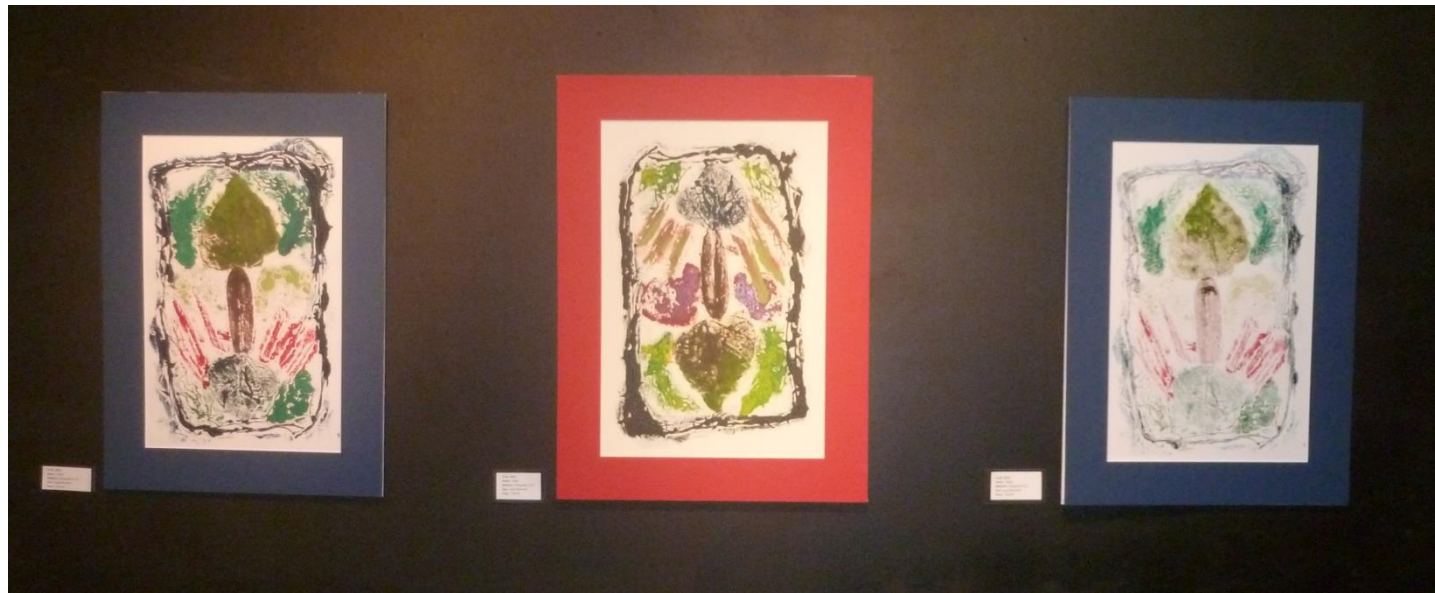
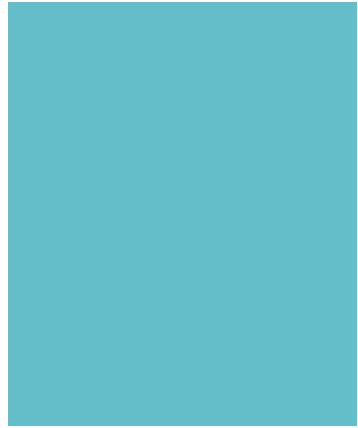




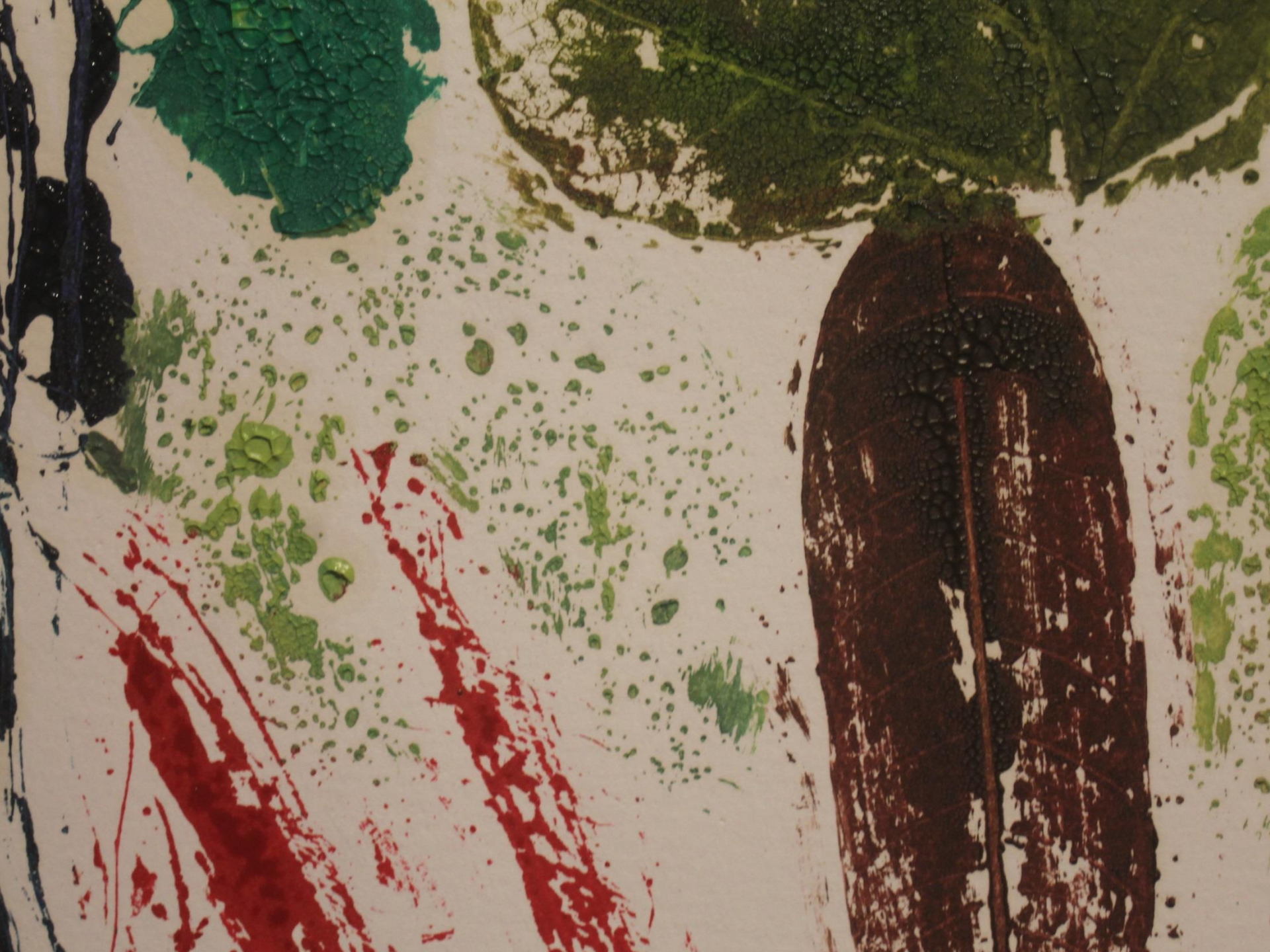
NAME : MASK (x6)

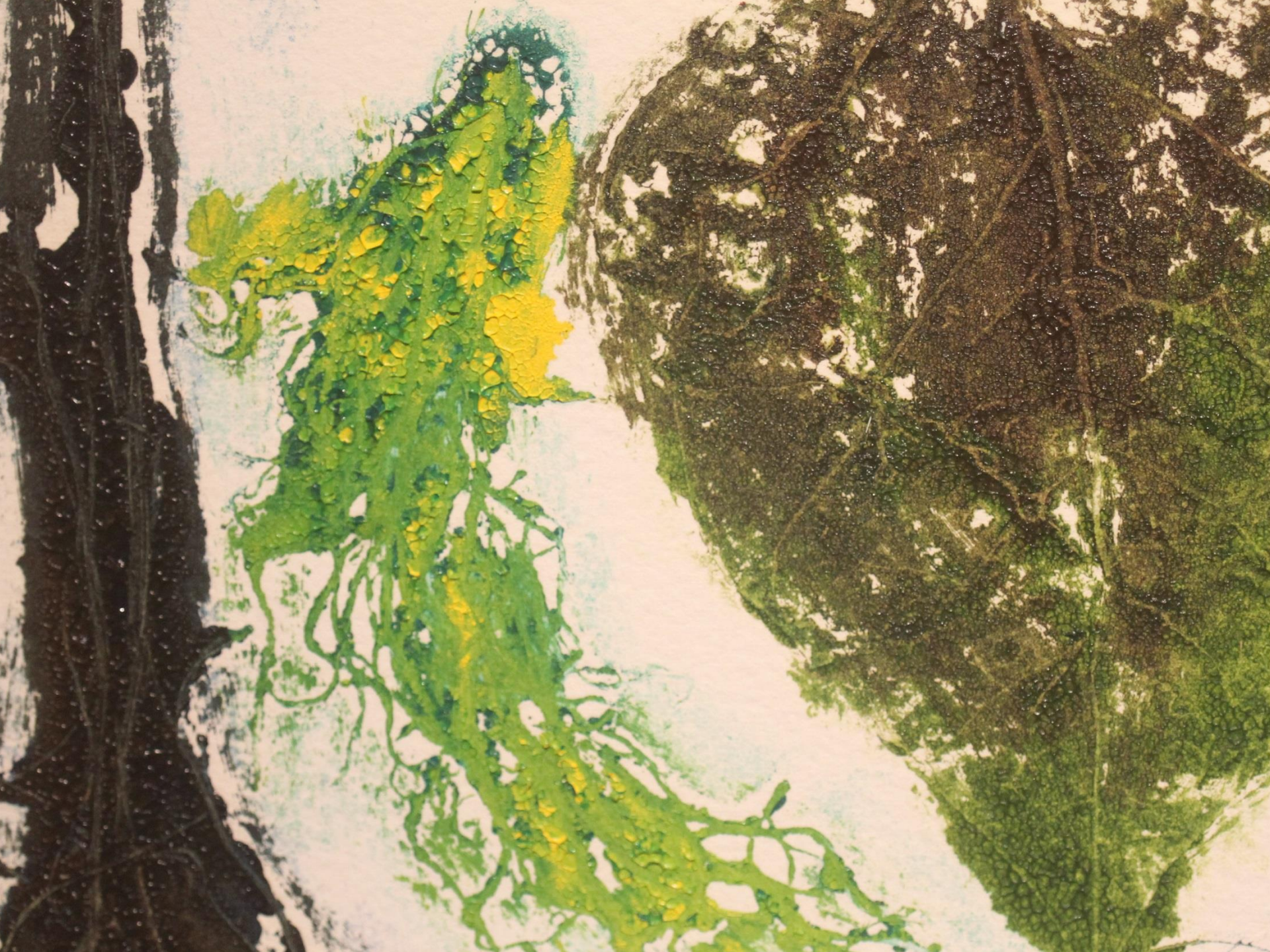
MEDIUM: OIL PAINT (COLLAGRAPH)

SIZE: 35cm x 20cm.

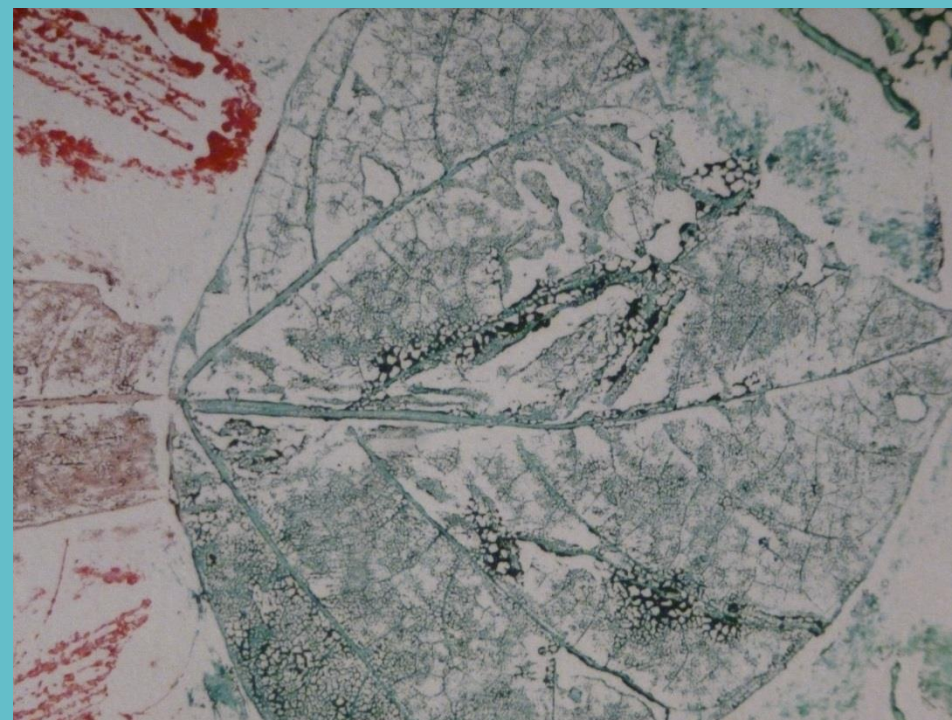
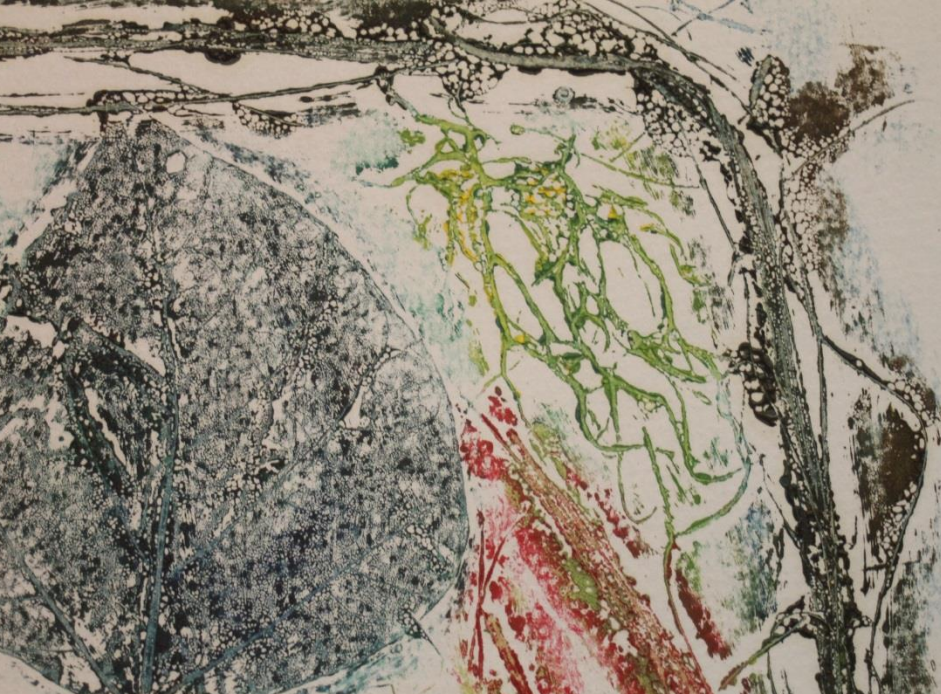










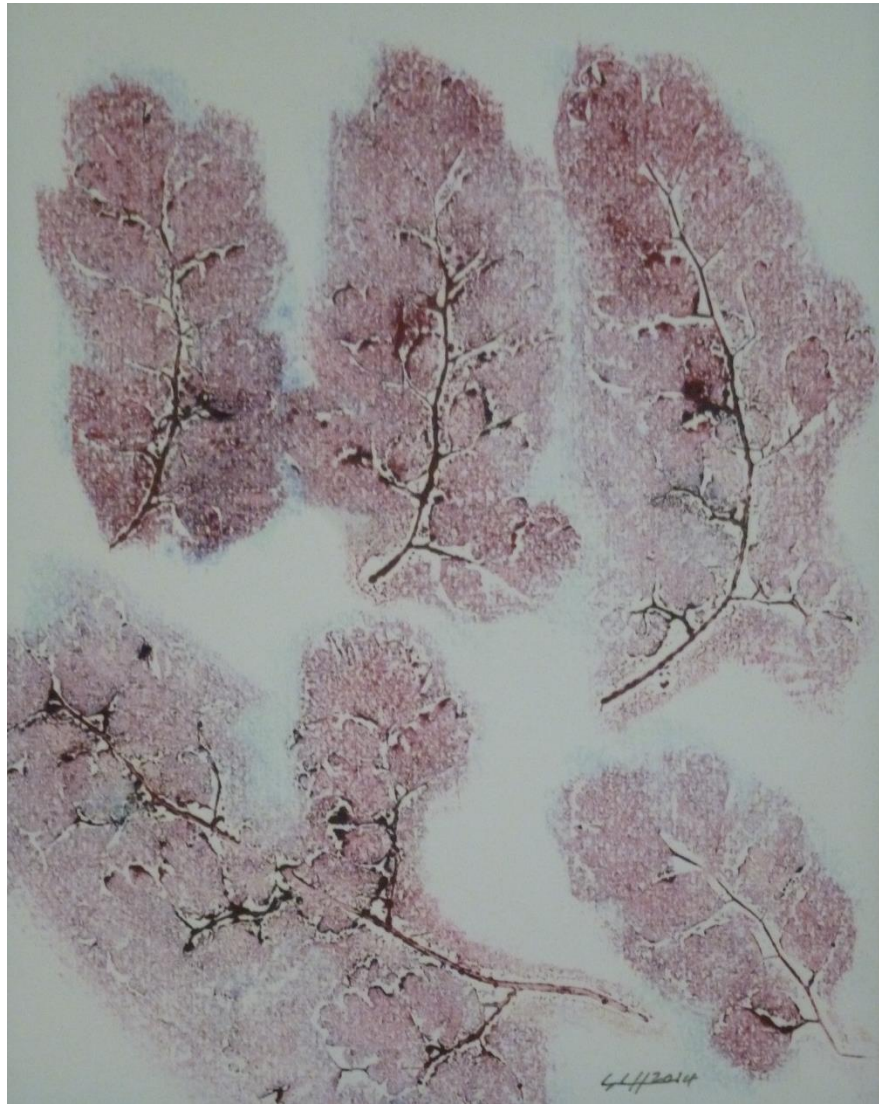


NAME : HERBARIUM BOTANICALS (X 8)

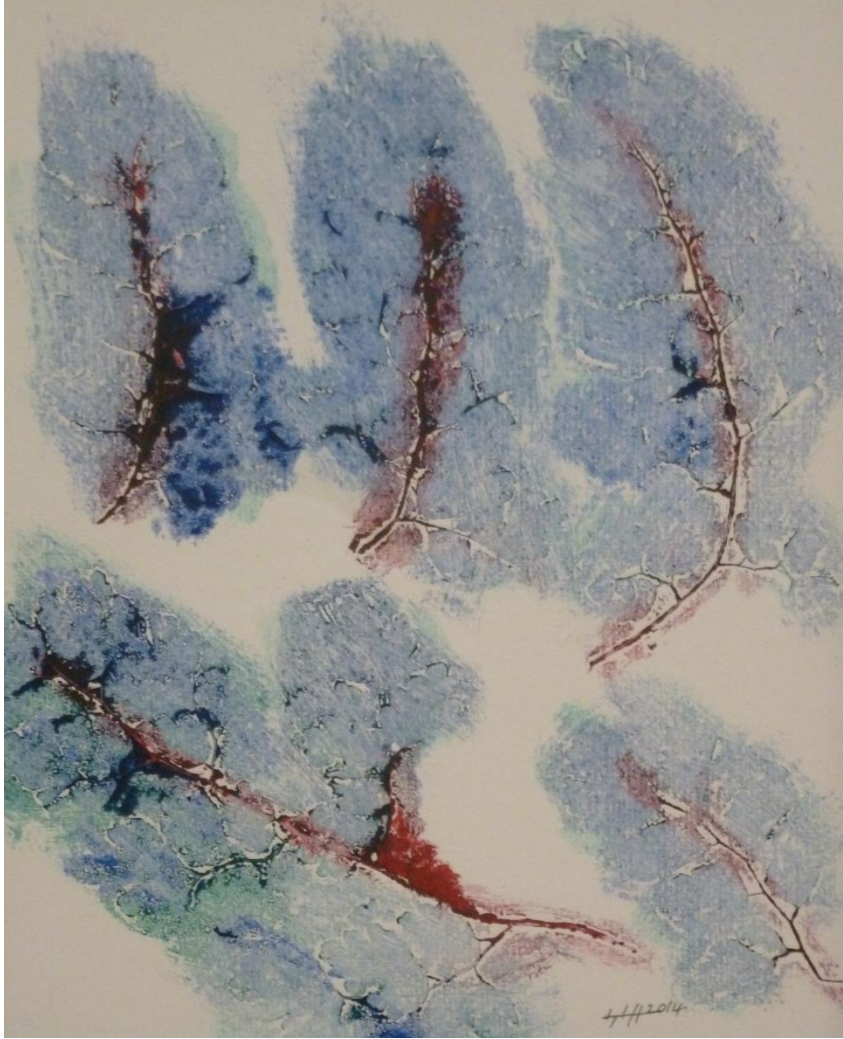
MEDIUM: OIL PAINT (COLLAGRAPH)

SIZE: SMALL MOUNTED

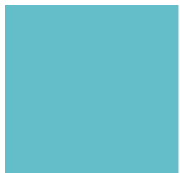








NAME : THE CAUSEWAY (1 & 2) PLUS SEASCAPE (1 & 2) PLUS
ABSTRACT CAUSEWAY (1 & 2)
MEDIUM: WATERCOLOUR.
SIZE: VARIOUS

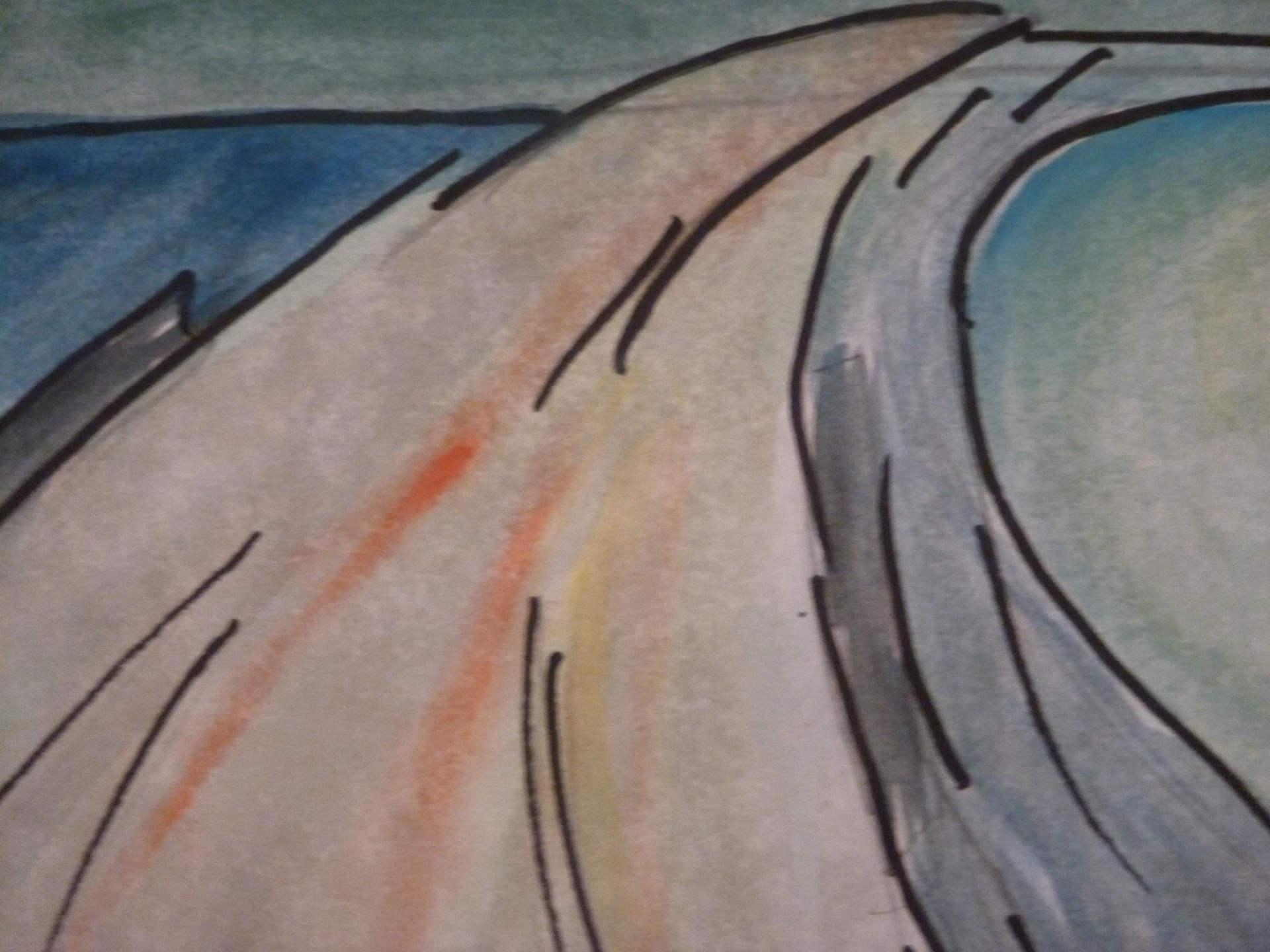


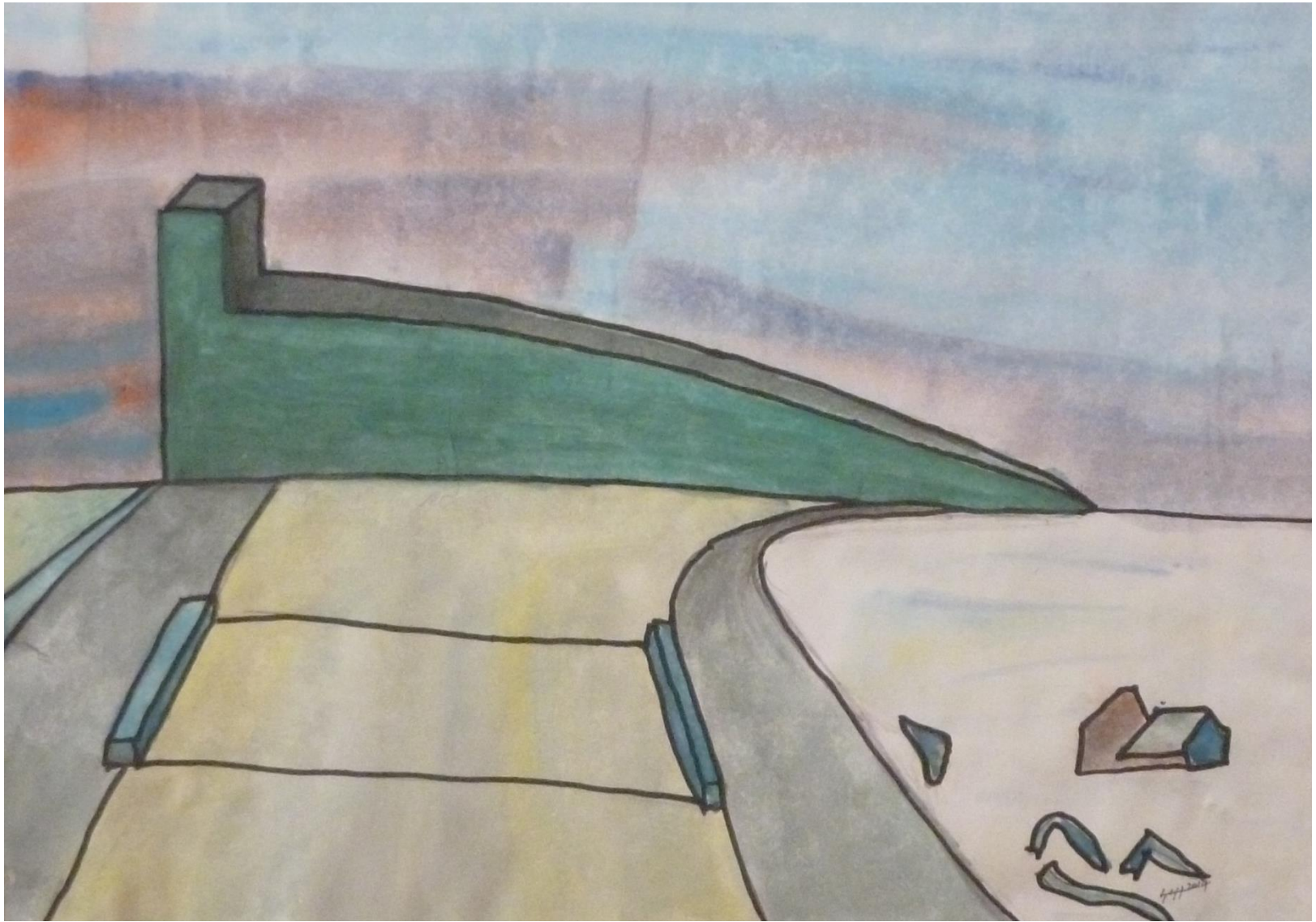














OPENING



THE EXHIBITION AS A BASIS FOR FUTURE RESEARCH...

Influences:

Climate change and a changing environment can be seen as the Pacific region's greatest contemporary challenge as they are having impacts on Pacific societies and cultures which are far reaching and rapid.

Geographic isolation, ecological uniqueness and fragility, rapid human population growth and associated waste disposal problems, limited land resources, depleted marine resources, exposure to damaging natural disasters, and global changes in climate; all contribute to the increasing vulnerability of small island developing states in the Pacific Islands region (Woods et al., 2006). "They have come to represent the 'front-line' or the 'canary in the coalmine' in raising awareness regarding the potential negative consequences of climate change and impacts on environmental security. The more negative projections state that some of these island nations could become uninhabitable within a generation (Maclellan, 2009). Various responses have been put forward to tackle this problem. These include discussion of mass migration of the affected population, with Australia and New Zealand governments already looking into policy options for accepting entire displaced populations (Shen and Gemenne, 2011). This represents the most dramatic and fatalistic approach to tackling the encroachment of the ocean. It is the option of last resort.

There is resistance to implementing this policy, both from the host governments and the islanders themselves who do not wish to leave their homeland. Therefore the dominant policy strategy, both within the island states and among the international aid donor community, is to continue to focus on adaptation and mitigation strategies." (Smith & Hemstock, 2011).

Both researchers into climate change adaptation and development agencies working directly with communities recognise "traditional knowledge" and the management of the "natural" environment for "ecosystem services" as the best bet for a sustainable future for most PICs (McNamara and McNamara, 2012; Hemstock, 2012; McNamara and Limalevu, 2011; Rosillo-Calle et al., 2006). These behaviours and activities have been passed through generations and represent the "traces" of previous generations.

These adaptation strategies were, and still are in some cases (Hemstock, 2012), tied into spiritual/supernatural beliefs – with obvious links to the same beliefs that are communicated through "traditional" ethnographic art. Gender issues are also important in this context since women have a valuable role to play where natural resource based strategies for what we now term "climate change adaptation" are concerned (livelihoods; food and medicine collection, preparation, and storage, food collection; etc.), but a diminished role where these resources are both

portrayed and linked with spiritual/supernatural beliefs (Hemstock 2013; Teilhet 1983). These differences in gender roles are something the artist would also like to explore – particularly within the context of the “standard” definition of ethnographic art as “a system of communication which manifests the ideologies and beliefs that bring order and definition to a person’s culture” (Teilhet 1983; Firth 1973). Additionally, from my personal experience of working with communities in Tuvalu, spiritual beliefs are also linked to climate change phenomenon and how some communities respond to its challenges. Within the context of the nexus outlined in the “Artists Statement”, the process of materials collection is important in terms of resource availability, social activity and belief.

“Traditional knowledge” will be lost as a meme (a unit of cultural transmission) e.g. religious belief, adaptation strategy, behavioural response, etc. (Dawkins 1976) as their transmitters become extinct. However, the “artefacts” produced by that knowledge, and in response to belief are likely to survive, be exhibited in museums and researched... as the physical “traces” of once existent cultures and beliefs. To some extent, this has already happened in terms of Pacific ethnographic art, since many authors on the subject of “Oceanic Art” do not focus on or even acknowledge the role of the artists’ personal contribution to the production of the work. Oceanic art tends to be defined by culture and belief (Duff 1973; Forge 1973; Wingert 1953) - it appears to be defined by the “meme”. There are a multitude of books and catalogues depicting dance, costume, objects and “art” of

the PICs that are in fact memes – thus shifting the focus from the artist to the product. This is in contrast to the “creative” role ascribed to western artists – for example, in Price (1980) an artist in a photograph is described as “Fijian potter begins shaping the first cylindrical form”, Picasso is unlikely to be described as “Spanish potter” in a similar pose. This failure to recognise the individuality of the maker is something that this artist finds both disturbing and thought-provoking. By working with found objects, some of the works in this exhibition attempted to put traces and memes into context. However, “Oceanic Art” memes are something that the artist will investigate further.

Future Academic Research:

A recent UNDP (2013) study concluded that the extent of climate change awareness of most Pacific island populations and community participation in appropriate adaptation strategies and agendas has been negligible. This lack of awareness and engagement leaves communities powerless to make informed choices about adaptation to climate change impacts affecting their livelihoods and resources – both now and in the future. The activities carried out as part of the EcoArts workshop and ECOPAS conference offer an exciting and innovative way of raising awareness and communicating information concerning environmental issues and climate change to various communities and new audiences – from school children to PhD level research. If this region is to access available funding for climate change adaptation and be an active participant in international climate change debate, then it is essential for the population to have both an awareness and an informed local leadership

on these issues – leadership at community, national, regional and international levels. For these reasons it is intended to research the impacts and effectiveness of USP educational/capacity building programmes such as, for example, EcoArts (USPEUGCCA & ECOPAS), art practice and viewing art (see Annex 1 – questionnaire that was given to “Adapt and Survive” exhibition audience).

To integrate with a Pacific cultural context it is important to consider capacity building in arts as well as sciences. From the researchers’ experience with regional community projects and with projects at PACE-SD, it is apparent that traditional/local knowledge/wisdom and artistic/social activities such as drama, visual arts, and dance have been amongst the most successful methods of communicating climate change awareness. Along with assessing the effectiveness of different learning techniques, this research intends to identify potential pathways which lead from awareness to leadership.



Key Research Areas:

Effectiveness of various methodologies of awareness raising about environmental issues and climate change to various audiences.

Impacts and effectiveness of educational/capacity building programmes viz climate change leadership.

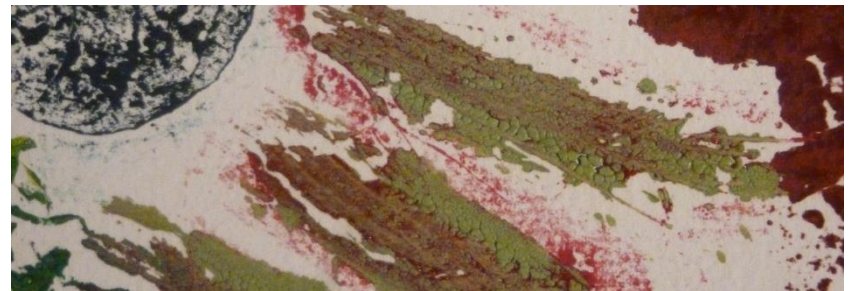
Project Outputs:

1) Journal publication on methodologies of communicating information concerning environmental issues using art practice. Identified journal: International Journal of Art & Design Education (A rated).

2) Journal publication on methodologies of communicating information concerning environmental issues based on case studies from the USP-EUGCCA project. Identified journal: The Contemporary Pacific (A rated).

3) Journal publication on capacity building for community and climate change leadership. Identified Journals: Community Development (A rated); Community Development Journal (B rated).

4) Book outlining “EcoArts” lesson plans for teachers on environmental messaging. (USP press or other publisher possibly Earthscan – B rated).



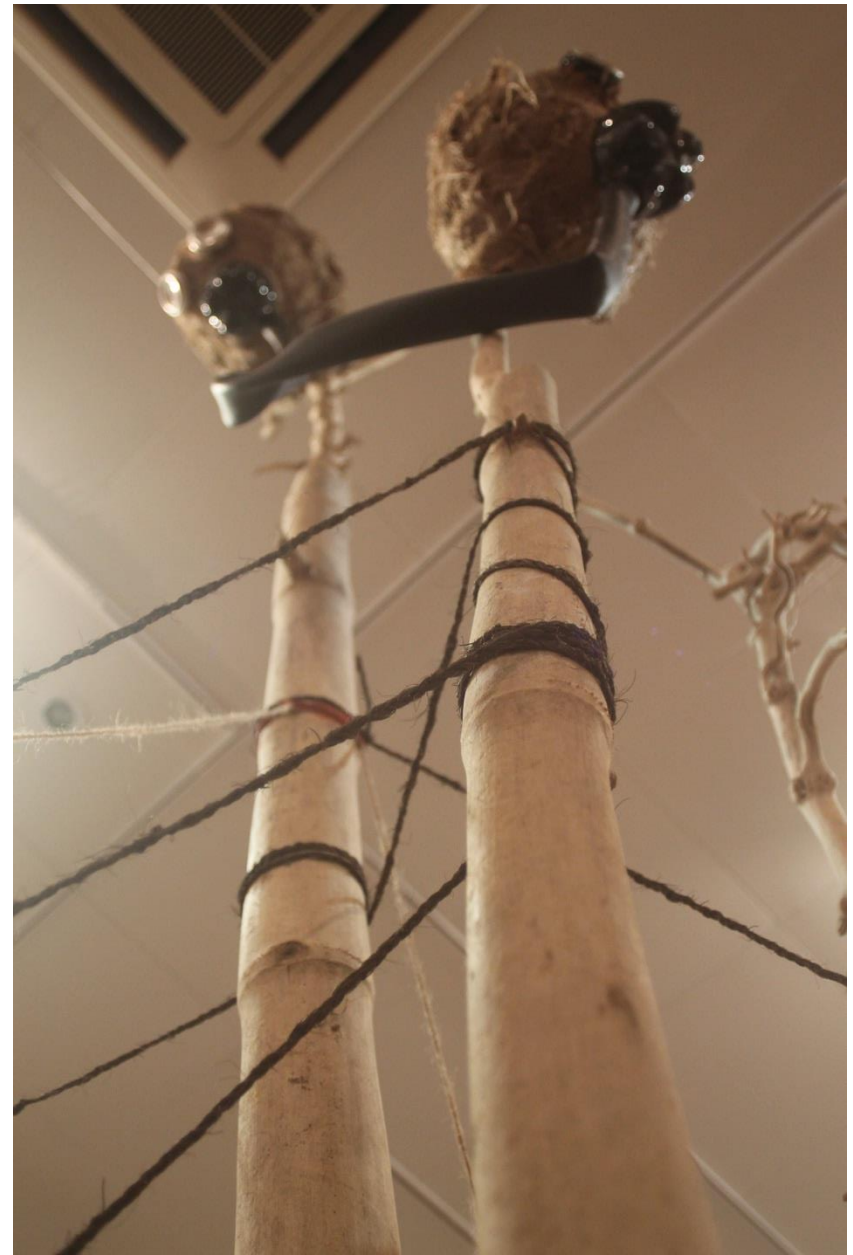
References:

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Wingert, P. S (1953). Art of the South Pacific Islands. Thames and Hudson, London.

Woods, J., Hemstock, S. L., Bunyeat, J. (2006). Bio-energy systems at the community level in the South Pacific: impacts & monitoring. Greenhouse Gas Emissions and Abrupt Climate Change: Positive Options and Robust Policy. Journal of Mitigation and Adaptation Strategies for Global Change. Vol. 11. Num. 2. 461-492.



ANNEX 1: SURVEY

Adapt and Survive – your thoughts

We would like to know your thoughts on climate change and the 'Adapt and Survive' exhibition. We have a few questions that we'd like to ask before and after you have viewed the art works.

Before you go in...

1. What is the first thing that comes to mind when you hear the phrase 'climate change' or 'global warming'? Please tell us in a few words or a sentence.

.....

.....

.....

2. To what extent do you **agree** or **disagree** with the following statements?
(Please place a cross for each statement where appropriate)

	Strongly disagree	Tend to disagree	Neither agree nor disagree	Tend to agree	Strongly agree	Don't know/ no opinion
	1	2	3	4	5	
Climate change is mostly caused by natural processes						
Climate change is not something that I am worried about						
I am hopeful that we can act to address climate change						
The place where I live is already being affected by climate change						
It is not possible to stop climate change from happening						
I can do something to protect myself and my family from the effects of climate change						
Pacific island nations have the knowledge and resources to adapt and survive in response to climate change						

Now that you have visited the exhibition...

1. What is the first thing that comes to mind when you hear the phrase 'climate change' or 'global warming'? Please tell us in a few words or a sentence.

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2. To what extent do you **agree** or **disagree** with the following statements?

	Strongly disagree	Tend to disagree	Neither agree nor disagree	Tend to agree	Strongly agree	Don't know/ no opinion
	1	2	3	4	5	
Climate change is mostly caused by natural processes						
Climate change is not something that I am worried about						
I am hopeful that we can act to address climate change						
The place where I live is already being affected by climate change						
It is not possible to stop climate change from happening						
I can do something to protect myself and my family from the effects of climate change						
Pacific island nations have the knowledge and resources to adapt and survive in response to climate change						

3. What **thoughts** or **feelings** did the 'Adapt and Survive' exhibition bring to mind for you? Please tell us in a few words or a sentence.

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4. In one year's time, do you think you will remember anything from this exhibition (image, sculpture, phrase, feeling)? (Yes/No – if yes, what do you think you will remember?)

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