K1 Curated Exhibition or Produced Substantial Public Event
The Trouble with the Weather: a southern response UTS Gallery 2007, co-curated by Norie Neumark, Jacqueline Bosscher, and Maria Miranda

Exhibition Catalogue  ISBN 978-0-646-47771-8

Research Background
At a time when global warming was both urgent and overwhelming, there was a dearth of exhibitions dedicated to the issue that made room for audiences to engage in new ways. There was a need to bring together a range of art works that spoke to the issue, to an exhibition space, and to each other in ways that allowed people (new) ways to engage with global warming, to find their own ways of thinking and responding. As global warming was an emotionally and politically overloaded topic, there was a need for non-didactic exhibitions that opened thinking up as to how the uneasy relationship between technology, nature and culture was being unsettled once more.

Research Contribution
The artists in the Trouble with the Weather responded to weather events and to the weather as event -- psychically, ‘pataphysically, emotionally and aesthetically in ways that opened the issue up for audiences. It featured a range of significant southern hemisphere artists including Elizabeth Day, David Haines  & Joyce Hinterding (Aus), Jonathan Jones, Zina Kaye, Dani Marti, Janine Randerson, Te Vaka, John Tonkin and H J Wedge.

Research Significance
The importance of the exhibition (and its catalogue) was demonstrated by the funding it gained from Luca Belgiorno-Nettis, UTS, City of Sydney and the Australia Council for the Arts. It was featured and reviewed in SMH, RealTime and Loop Magazine. “Despite the undercurrent of urgency and desperation in the subject matter, many of the works took a whimsical approach, from Dani Marti’s suburban kitsch sculpture made from pool noodles to Joyce Hinterding’s beautiful ink splattered diagrams for cloud engineering and, of course, Neumark and Miranda’s own contribution. Consequently, and without stridency, the overarching issues operate as a kind of climate in which the works can dwell and evolve.” Gail Priest, RealTime 80, 2007. The catalogue was acquired by the Guggenheim Museum, NYC.

Exhibition Site: http://www.weathertrouble.net/curators.html
Curatorial Statement
Jacqueline Bosscher, Maria Miranda & Norie Neumark

The Trouble with the Weather
a southern response
3 July - 3 August, 2007
Co-curated by Jacqueline Bosscher, Maria Miranda & Norie Neumark

Courtesy of the artist
120 x 120 cm

The Trouble with the Weather

*It was a dark and stormy night.* Edward George Bulwer-Lytton, Paul Clifford

Stormy weather. Sultry conditions. A blindingly bright sun. From art and literature to popular culture, the weather has painted the background, been a signal of the emotional climate or a portent of unsettling action to come. Meanwhile in the everyday, the weather has also been background noise -- the stuff of banal exchange -- smoothing contact between strangers, friends and others. But no more. Now, in a time of changing weather and global warming, it is our relationship with the weather that has become stormy and disturbed. It is the weather itself that is the subject of our emotions.

The moment that we are now living in is full with not just global warming but its reverberations through every level of culture. Something has changed. Powerful elemental forces only recently thought to be knowable through our scientific and technological prowess seem now to be unpredictable and unleashed.

Of course, it's not that the weather hasn't been trouble before. But now the trouble is that we don't quite know what to make of it, and it feels urgent. The media, meteorologists, politicians, environmentalists are vying to shape our understanding and emotional responses to what we perceive and know. The uneasy relationship between technology, nature and culture is unsettled once more. Are we 'inside' nature or are we 'outside' it? Prey to nature's forces or affecting and controlling it? The very question of control is upset and upsetting.

Why a southern response as the basis for this exhibition? The South is an important idea in the history of the West. For many centuries climate has helped to define the South, offering a natural explanation for human diversity. With Western expansion into the southern hemisphere difference was measured by the norm ‘back home’. The centre was elsewhere, the South Pacific was a periphery, and the periphery "was a place where distortions of human nature were associated with climatic excess." 2

The Trouble with the Weather: a southern response brings together artists from the South Pacific, Australia and South America, working across media, to respond to global warming. Using humour and the absurd, displays of excess, sensual environments, intense imagination, and personal and emotional responses, the artists offer us new ways to engage with this politically overloaded and emotionally charged subject.

"A change in the weather is sufficient to recreate the world and ourselves.”

Marcel Proust, Remembrance of Things Past

1 Edward George Bulwer-Lytton, Paul Clifford
2 Lucian Boia, Weather in the Imagination
The Trouble with the Weather: a southern response
Hotter summers, more storms, water restrictions, devastating droughts and other signs of global warming would appear to have finally catalyzed an increased awareness of the changing condition of our planet.

To have effect, this awareness needs to be continually raised and re-enforced. UTS is proud to host the exhibition The Trouble with the Weather: a southern response as part of a broader Environmental Sustainability Initiative (ESI) being undertaken at the university. We hope that through the ESI the university can make significant environmental sustainability contributions to the community at large, as well as increase awareness of the issues at hand. The ESI will focus on coordinating information and activities taking place at the university that pertain to water, energy, transport, recycling and waste management, buildings and procurement - all in an effort to reduce our environmental impact on the planet.

We would like to welcome you to a highly creative, and hopefully emotive, exhibition responding to the impact of global warming on the weather and ourselves.

Sincere thanks to the artists, curators Jacqueline Bosscher, Maria Miranda and Norie Neumark, and exhibition sponsors Luca and Anita Belgiorno Nettis.

Patrick Woods
Deputy Vice-Chancellor & Vice-President (Resources) University of Technology Sydney
Artists
Isabel Amanda
Peter Bennetto
Vera Bigari
Elizabeth Day
David Haines & Joyce Hinterding
Niki Hastings-McFall
Jonathan Jones & Jim Viviesare
Zina Kaye
Dani Martin
Maria Miranda & Noree Neumark
Jason Nelson
Regina Pinto
Janine Randerson
Ti Voso,
John Toms
H J Widge

Curators:
Jacqueline Bouscher
Maria Miranda
Noree Neumark

www.weathertrouble.net

Catalogue Illustration/Designer
Yijiaing Lu
"The Trouble with the Weather: a southern response"

"It was a dark and stormy night..." 1

Sunny weather. Sunny conditions.
A blinding bright sun. From art
and literature to popular culture, the
weather has painted the background,
been a signal of the emotional climate
in a picture of something we
associate with change. Meanwhile in the
everyday, the weather has also been background
noise - the trifling of banal exchange -
something that speaks to many stories, friends and elders. But no more.

Now, in a state of changing weather
and global warming, it is our
relationship with the weather that has
become sunny and subdued. It is the
weather itself that is the subject of our
rumination.

The measure that we are now living in
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of culture. Something has changed.
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now seem to be unpredictable and
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Of course, it's not that the weather
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the problem is that we don't quite know
what to make of it, and it feels urgent.
The artists, meteorologists, politicians,
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our understanding and emotional
responses to what we perceive and
know. The uneasy relationship between
technology, nature and culture is
unresolved once more. Are we 'inside'
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to global warming. Using familiar, and the absurd, displays of excess, natural
environmental, intense imagination, and personal and emotional responses, the
artists offer us new ways to engage with this politically overloaded and emotionally
charged subject.

"A change in the weather is sufficient to recreate the world and ourselves." 3

Jacqueline Boucher, Mario Miranda & Norie Neumark
Curators

1 Edwina Jean Bower Lyma, Paul Clifford
2 Louise Polak, Wheretofor the Investigator.
3 Marcel Proust, Remembrance of Things Past
16 Theses on Meteorological Art

Sean Cubbin

Kant noted that ignorance was a splendid thing, but didn’t keep well, and needed to be Mallorquised. We cannot afford to be ignorant about the weather, but we do not know what to do with it.

There was a collective sigh of relief felt in the middle of the nineteenth century when Sir Thomas Fotherby, the dean of British science, announced that the oceans were no longer needed, and proposed fishing. He might raise and dump them as much as we wanted, we would be fishes faced and forgotten. It took the speculative collapse of the Atlantic fisheries, even more than the over-estimation of several species of whale, to persuade anyone otherwise.

Water and air: the facts of the weather no longer matter. As refugees from the dead Atlantic play further south to find the gourmets of Paris and New York, when

This summer, the climate seems to have turned into a stubborn one. The same seasonal patterns are recurring, but with a changed intensity. The same patterns we see now put the weather under surveillance. Defence against the elements we have made the climate in our own image, and it has become our own.

1862: the year of the Cuban sugar crisis. Also, the publication of Rudi Gernreich’s Silent Spring, the book that launched ecology as a political movement. In less than fifty years, we have moved from the fear that politicians would annihilate us through their actions to the fear that they will annihilate us through their inaction.

Political action may have brought us near to the edge of our world, but is our world, or is it the edge of our world?

It is necessarily difficult to see the planet, even with our kiosk photo-camera-astronomy device (the two true photographs ever taken of the moon). We need a vision that will tell the world. The popular images of the moon, and the盖视 photography, are more in keeping with the idea that the moon is a symbol of infinite distance. The moon is a symbol of infinite distance, and we need a vision that will tell the world. We need a vision that will tell the world.
Dialogue on a new world view

Jade Herriman & Stuart White

The world is in a state of perpetual movement. All things in it are in constant motion—the earth, the moon, the planets, the stars. This is the view that prevails universally.

- Michel de Montaigne

In 1543, Nicolaus Copernicus published his heliocentric model of the solar system, challenging the prevailing geocentric view. This was a radical shift in thinking and it continues to influence our understanding of the universe today.

Galileo Galilei's Dialogue of the Two Chief World Systems, Ptolemaic and Copernican (1632) outlined his theoretical considerations, astronomical observations, and mathematical principles supporting a heliocentric view of the universe. It also triggered his trial by the Roman Catholic Inquisition in 1633 and resulted in his condemnation and imprisonment in 1632.

Although this is often discussed as an example of church-state conflict, many theories observe that in fact, Galileo's ideas not only challenged his opponents and silenced his critics but also contributed to a more accurate understanding of the universe. This episode illustrates the interaction between science and politics, between science and society, and between individual freedom and institutional authority.

"We must not be too anxious respecting the opinions of others... Those who are bold enough to advance before the age they live in... must learn to bear censure."

- Mary Wollstonecraft Shelley

And yet, is it all bad news? Some remind us that if we as a species are capable of creating the technology and innovating that can change the weather in 300 years, we are surely also capable of cleaning up and bringing into being a sustainable response that reflects a new world view.

Scientific American, columnist and skeptic Michael Shulman recently commented:

"It is true that critics of global climate change... have been unable to make a convincing case. The problem is one of scale and complexity, not just of scientific ignorance. The complexity of the problem is enormous, and the solution is not simple. It is too late to fix the damage to the environment.

The future depends entirely on what each of us does every day... It is only people moving."

- Jerry Brown

So yes, we know what needs to be done. The solutions are costing us in the near-term. It is up to us to courageously follow through. In doing so, we can choose to take action on a new one. On that new path lies a different range of possibilities and opportunities, and a different set of political futures. Those futures will be more equitable, more globally focused on the planet and inspire hope rather than encourage fear.

They will be the realization of a different world view.

In two to three hundred years, life on earth will be unimaginably beautiful, surprising, full of life and to be loved. And if we, at least, can help to anticipate it, we can make it happen. To achieve this, we must care and work to create a better world for all.
The trouble with the weather – a southern response
Tally Palmer

Take a globe and look at it from the bottom, from underneath, from below – from the south. A great ice-covered landmass spouts out into convoluted oceans, with fingers of land trailing in. The thin gill of Tierra del Fuego, level of fire and sea, the southern tip of Africa, Australia – the "southern land" itself – and sweepings of islands. This southern perspective is ocean driven – and it is the great ocean currents that drive the world's weather.

The weather is the ultimate gap of human conversation – something universally understood and of universal concern. Whether driven by opinion or fashion, the weather is always interesting. Over the last years the weather has made an increasingly incisive entrance, moving from individual to global conversation. There is a rising sense of concern and even an undertale of fear. Global warming, climate change, drought, storms, fires, social and economic patterns driven away by – water?

It is a long time since natural processes formed much of the design of human planning. We have long since "tamed" the jungle – and coping with the weather has become the domain of design, with clothes, houses, offices and cars all designed to keep us "comfortable" and "in the zone". In our cities we have found comfort and convenience, but we have lost respect, and sense that, lost continuity, and much that is quietly worrying signals and with that, we have assured disaster.

What is required increasingly I believe is the restoration of a sense of good relationship. Respect means looking at "the other", whole and honestly, seeking to recognise similarity and difference, to learn the other and to share the self, and to see a vibrant sense in understanding the space between self and the other. Boundaries are called to "be with the sea of the heart". It is in that space that respect is given, received and grown. This works between individuals in regard to all the separating and identifying features we recognise as distinguishing ourselves from another, people of different ages, genders, race, tribe, sexual persuasion, belief, colour, and even political views can, through respect, engage in building relationships. As humans we have language and image to express motions of respect, and yet even within these powerful tools we feel disdain.

Out of disrespect grows oppression, discrimination, contempt, rebellion and ultimately, war.

If we struggle so to respect other humans how much more difficult it is to respect the earth, the planets? I am a South African and I recall the transition to a democratic country with wild enthusiasm and joy – yet talking to a politician one day down "giving voice to the voiceless", I noted "the environment is the most vulnerable of all". Therefore it is up to us – up to every person who feels respect for the earth to articulate an "urgent" point of view – to be advocates for humans respect for the natural processes, structures and functions. We need also to listen to those volumes that are grounded in respect for country – and learn some of their wisdom.

There are many ways of "speaking", and most of us learn the dialects of our disciplines – creating understanding in select patches but excluding many others. As a scientist I have sought to use research insights in communication science to managers, policy or law-makers so to develop an understanding of the ways in which communications function. I have worked in teams of many disciplines, all working to articulate in quantified and descriptive terms how much water rivers need, at what times, for how long, and of what quality – in order to be functional, healthy ecosystems. We have argued that healthy ecosystems provide services to people. Rivers, for example, supply water, navigate, purify and dilute wastes, provide natural products, are locations of biodiversity, assist with flood control, are places of recreation, and provide opportunities to meet aesthetic/spiritual needs. But we speak of these "services" into an economically priced society where the value of water for irrigation, industry, food security and potable gardens is more easily ascertained than value for healthy ecosystems. We have not yet found ways of speaking a value that presents a clean, free-flowing river.
In the third of four quarters - The Dry Season, TS Eliot wrote:

I do not know much about gods, but I think that the river
Is a strong brown god — silent, masterful and inerradicable.
Passion at some degree, as fire in a forest.
Useful, everywhere, as a symbol of commerce.
Thus only a problem confirming the builder of bridges.
The problem once asked, the brown god is always forgotten.
By the deadened in cities — ever, however, implacable.
Keeping his seasons and tides, interwoven.
Of what was done in fings. Unemployed, superseded.
By overlappers of the machine, but waiting, watching and waiting.

The poet sang much of what science went on to describe for many subsequent decades. Humans are natural resources for social and economic benefit, but most resource-nature damaged ecosystems. We are less good at knowing when to be restored, when and what to protect, conserve and what, then when to explore. We must rethink the notion of extraction, except, perhaps, of human life. In the next decades, the huge challenge will be to reconnect boundaries to speak in and to hear many languages and voices and to become conversant with different ways of speaking and hearing. This exhibit challenges us. The images and sounds break into our senses, perhaps more clearly than other, more linear ways of understanding. These histrionic works call us for adventure, courage and a willingness to learn new ways of thinking. New ways of making this trouble with the weather.

Climate change punishes everything under more pressure. Possibly the most difficult pressure is the uncertainty. Weather, like all natural phenomena, is variable — this makes it more difficult to detect change. Was Katrina just another cyclone? Are the poles just unnaturally warm? Is Gore right with his maps of destroyed ecosystems? Is this just another drought? — or is it the start of a new season of weather? We don't know yet — but if it is a change, then more than ever we need to review our value systems and find ways to protect ecosystems.

What then is the spatial role of the southern perspective? Well, in this half of the world there is more ocean, but land, fewer people, more stars. We have the tally way and the southern cross. With this alternative view, with these special airflows, can we begin a new perspective, can we give the earth a powerful voice through image, sound, words and art on.

Tilly Prager
Doctor
Institute for Water and Environmental Resource Management
University of Technology Sydney
Maria Miranda Australia & Norie Neumark Australia

Sound/Video breath: collected on the streets in northern and southern hemisphere

Facing Page:
Text: breath collected on blog www.maria.net.au/vivavivavivaviv
Selections from Southern Hemisphere Breath Collection

Talking about the Weather, 2006-7
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