

Full Programme:
UCD Humanities Institute: Post-Extractivist Landscapes and Legacies Conference
CHCI Main Institute: Dublin, Ireland, Tuesday 4 - Saturday 8 July 2023



Image Credit: 'Over Turn', Judy Carroll Deeley, 2021, oil and mixed media on canvas.
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The longevity and adaptability of historical extractivist and colonialist logics underpin neo-extractivist development in all corners of the world. At the same time, artists and communities are presenting unique challenges to the persistence of these extractivist histories while working towards possibilities for the future.

Through critical engagement with community and multi-modal artistic approaches, this five-day symposium considers the cultural, social, environmental, and economic crises associated with extractivism. Considering both the metaphoric and methodological contexts and consequences of extractivism, we seek to generate new modes of analyses to investigate established discourses of extractivism. The symposium will include roundtables on activist art and extractivism, methodologies concerning extractivism, socialist responses to extractivism, critical and cultural approaches to energy extractivism and the future of renewables, panel presentations from the project partners' case studies, as well as a suite of panels on topics including resistance to extractivist activities in Latin America, the relationship between coercive colonial labour exploitation in the Cape and the establishment of a labour pipeline to the mines, and community engagement in the wake of newly proposed extractivist projects, among others.

The event also includes a public arts event at the Museum of Literature Ireland, featuring the exhibition of new artwork by the project artist, Judy Carroll Deeley, a new co-commissioned sound installation by Ian Maleney, and readings by award-winning poets and emerging writers whose work contemplates the landscapes and legacies of extractivist activity in particular places. This is followed by a day and half of site visits to a community-led bog restoration project in the Irish midlands, former mining villages in the Wicklow Mountains, and a museum exhibition that examines and documents the preservation of Iron Age human remains in Irish peatlands. Focusing on the socio-cultural-economic aspects, these site studies will connect the academic discussions with previously excavated Irish landscapes, museological and cultural narratives of these landscapes, and present community engagements focused on (post)-extractivist futures.



UCD Humanities Institute
Institiúid don Léann Daonna UCD

Consortium
of Humanities
Centers and
Institutes



IRISH RESEARCH COUNCIL
An Chomhairle um Thaighde in Éirinn

Day 1: Tuesday 4 July at the Museum of Literature Ireland (in-person)

14:30: Opening Remarks in Rococo room - Anne Fuchs, Sarah Comyn, & Megan Kuster

15:00-16:00 Roundtable 1 — Activist Art and Extractivism, convened & chaired by Megan Kuster

| Pacific 7-8 | Central 9-10 | East Coast 10-11 | IST/BST 15-16 | South Africa 16-17 | AEST 00-1 |
|----------------|-----------------|---------------------|------------------|-----------------------|--------------|
|----------------|-----------------|---------------------|------------------|-----------------------|--------------|

Zoom link: <https://ucd-ie.zoom.us/j/63014286928?pwd=eFlzc3ViWnp0NXg5L1NMmtKbXQ4dz09>

Speakers:

Katerina Teaiwa (Australian National University)
 Carlos Garrido Castellano (University College Cork)
 V'cenza Cirefice (NUI Galway)
 William Jamieson (Royal Holloway, University of London)

16:15-17:30 Panel 1 — Afterlives of the City of Gold, convened by Keith Breckenridge & Hannah le Roux, chaired by Keith Breckenridge

| Pacific 8:15-9:30 | Central 10:15-11:30 | East Coast 11:15-12:30 | IST/BST 16:15-17:30 | South Africa 17:15-18:30 | AEST 1:15-2:30 |
|----------------------|------------------------|---------------------------|------------------------|-----------------------------|-------------------|
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Zoom link: <https://ucd-ie.zoom.us/j/63014286928?pwd=eFlzc3ViWnp0NXg5L1NMmtKbXQ4dz09>

Speakers:

Keith Breckenridge (University of Witwatersrand) - 'Misunderstandings of trust : Keynes, Friedman and Polanyi and the South African gold standard'
 Hlonipha Mokoena (remote, University of Witwatersrand)
 Hannah le Roux (University of Witwatersrand) - 'Always (m)ore: mining residues as an imaginative resource for and beyond architectural research'
 Brigitta Stone-Johnson (University of Witwatersrand) - 'Encounter: addressing critical materialities in post-extractive urban terrains through the arts'
 Sabina Favaro (University of Witwatersrand)

17:30-18:30 Free time to explore MoLI, the co-commissioned sound installation by Ian Maleney, and the gardens

18:30: Arts Wine Reception in Aula Maxima

18:50-19:00 Student Zine Competition winners announced by Anne Fuchs

19:00-19:20 Judy Carroll Deeley — '*Capitalocene: From a Time of Ambition: The Creative Process*'

19:20-20:10 Readings introduced by Sarah Comyn

Readers:

Patrick Deeley
 Uhuru Phalafala
 Heather Slevin, Rachel O'Sullivan & Wayne Johnston introduced by Paula McGrath
 Joseph Campana

20:10-20:20 Film Screening of Katerina Teaiwa's short film, 'Mine Lands: for Teresia'

20:45 Conference Dinner in Fallon & Byrne

Day 2: Wednesday 5 July in UCD Humanities Institute (room H204/top floor) and Agnes McGuire building (room C001)

Coffee from 8:30am in Humanities Institute

9-10 Roundtable 2 (H204) — Methodologies concerning Extractivism, convened & chaired by Sarah Comyn (co-sponsored by the Irish Research Council MINERALS project)

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|------------------------|------------------------|---------------------------|-------------------------|-------------------------------|-----------------------|
| Pacific 1-2 | Central 3-4 | East Coast 4-5 | IST/BST 9-10 | South Africa 10-11 | AEST 18-19 |
|------------------------|------------------------|---------------------------|-------------------------|-------------------------------|-----------------------|

Zoom link: <https://ucd-ie.zoom.us/j/69058797729?pwd=ZkRKS01KRHVhVlE5YMDJ3NHZZd0xYdz09>

Speakers:

Elizabeth Miller (UC Davis)

Macarena Gómez-Barris (Brown University)

Iyko Day (Mount Holyoke College)

10:15-11:15 Concurrent Panels 2a + 2b

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|------------------------------|------------------------------|---------------------------------|--------------------------------|-------------------------------------|-----------------------------|
| Pacific 2:15-3:15 | Central 4:15-5:15 | East Coast 5:15-6:16 | IST/BST 10:15-11:15 | South Africa 11:15-12:15 | AEST 19:15-20:15 |
|------------------------------|------------------------------|---------------------------------|--------------------------------|-------------------------------------|-----------------------------|

Panel 2a (H204) — PhD Poster Panel, convened & chaired by Megan Kuster & Hedda Askland

Zoom link: <https://ucd-ie.zoom.us/j/69058797729?pwd=ZkRKS01KRHVhVlE5YMDJ3NHZZd0xYdz09>

Speakers:

Poulomi Choudury (University College Dublin) - 'Meat as Ecohorror: Exploring the Ecological Concerns of Animal Agriculture'

Caleb O'Connor (University College Dublin) - 'Queering Urban Ecologies: Rehabilitation and Resistance in Contemporary Indigiqueer Ecopoetics'

Katie Donnelly (University College Dublin) - 'Mining and Magic: Digging for Gold in the Colonial Fairy Tale'

Sophie Nichols (remote, University of Newcastle) - 'Legacy, stewardship and place attachment: elder, land and landscape protection at the mine frontier'

Elizabeth Watts (remote, University of Newcastle) - 'Barriers to sustainability in coal mine closure'

Emma Clifton (remote, University of Newcastle) - 'Coal street: embodied collective perceptions of contemporary deindustrialisation'

Panel 2b (C001) — Digital Extractives, chaired by Sarah Comyn

Zoom link: <https://ucd-ie.zoom.us/j/69862028201?pwd=czhPaytPbzhobm9ad2tScnJWVzJDQTO9>

Speakers:

Sara R. Ahmed (remote, Sapienza Università di Roma) - 'Mapping Void Landscapes: Critical Representations of Post-Extraction'

Helena Wee (Birkbeck University of London) - 'Smart Sponge Cities, Silicon Archipelagos and the Digital Silk Road'

11:15-11:45 COFFEE BREAK (outside H204)

11:45-13:30 Panel 3 (H204) — Narrating Extractivism, chaired by Anne Fuchs

| Pacific | Central | East Coast | IST/BST | South Africa | AEST |
|-----------|-----------|------------|-------------|--------------|-------------|
| 3:45-5:30 | 5:45-7:30 | 6:45-8:30 | 11:45-13:30 | 12:45-14:30 | 20:45-22:30 |

Zoom link: <https://ucd-ie.zoom.us/j/69058797729?pwd=ZkRKS01KRHVAVIEyMDJ3NHZZd0xYdz09>

Speakers:

Uhuru Phalafala (University of Stellenbosch) - 'Poetic Imaginaries of Extractive Violence and Black Feminist Registers of Repair: The case of Lemohang Mosese's film *This is not a Burial, It's a Resurrection*'

Inna Sukhenko (remote, University of Helsinki) - 'Spiritualities of Tierratrauma and Nuclear Waste Management: Literary Imaginaries of "Nuke" Mining in U.S. Nuclear Fiction'

Joseph P. L. Davidson (University of Warwick) - 'Utopia in the shadow of the mine: Extractive and anti-extractive visions of liberated worlds in utopian fiction'

Maddie Sinclair (University of Warwick) - 'Extractive Eco-Horror in the Fiction of Mariana Enríquez and Samanta Schweblin'

13:30-14:15 LUNCH (outside H204)

14:15-15:30 Concurrent Panels 4a + 4b

| Pacific | Central | East Coast | IST/BST | South Africa | AEST |
|-----------|-----------|------------|-------------|--------------|-------------|
| 6:15-7:30 | 8:15-9:30 | 9:15-10:30 | 14:15-15:30 | 15:15-16:30 | 23:15-00:30 |

Panel 4a (H204) — Coercive Colonial Labour Extraction: Demilitarisation, dispossession, and the labour pipeline in 18th and 19th century South Africa, convened by Linda Mbeki, chaired by Sarah Comyn

Zoom link: <https://ucd-ie.zoom.us/j/69058797729?pwd=ZkRKS01KRHVAVIEyMDJ3NHZZd0xYdz09>

Speakers:

Linda Mbeki (University of Cambridge)

Antonia Malan (remote, independent scholar)

Glynn Alard (remote, Iziko Museums of South Africa)

Panel 4b (C001) — Mining and Resistance in Argentina and Latin America, convened & chaired by Erika Teichert

Zoom link: <https://ucd-ie.zoom.us/j/69862028201?pwd=czhPaytPbzhobm9ad2tScnJWVzJDQT09>

Speakers:

Erika Teichert (University College Dublin)

Marian Sola Alvarez (remote, Universidad Nacional de General Sarmiento, Argentina)

Débora Cerutti (remote, IRES-CONICET, Argentina)

15:30-16:00 COFFEE BREAK (outside H204)

16:00-17:15 Roundtable 3 (H204) — Extractivism: Socialist pasts and capitalist present in the face of climate crisis, convened and chaired by Eeva Kesküla

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|-----------------------------|-------------------------------|----------------------------------|-------------------------------|------------------------------------|----------------------------|
| Pacific 8:00-9:15 | Central 10:00-11:15 | East Coast 11:00-12:15 | IST/BST 16:00-17:15 | South Africa 17:00-18:15 | AEST 01:00-02:15 |
|-----------------------------|-------------------------------|----------------------------------|-------------------------------|------------------------------------|----------------------------|

Zoom link: <https://ucd-ie.zoom.us/j/69058797729?pwd=ZkRKS01KRHVhVIEyMDJ3NHZZd0xYdz09>

Speakers:

Saara Mildeberg (Tallinn University) - topic: cultural tourism in Sillamäe, Estonia

Anna Ptak (Warsaw University)

Film Screening of Estonian artist Kristina Norman's short film, *Orchidelirium: An Appetite for Abundance*

Linda Kaljundi (Tallinn University) - sharing the background of the film *Orchidelirium*, for which she was the consultant

19:00 - Conference Dinner at Ashton's Gastropub

**Day 3: Thursday 6 July in UCD HI (room H204/top floor) and Agnes
McGuire building (room C001)**

Coffee from 8:30am in Humanities Institute

9:30-10:45 Concurrent Panels 5a + 5b

| Pacific | Central | East Coast | IST/BST | South Africa | AEST |
|-----------|-----------|------------|------------|--------------|-------------|
| 1:30-2:45 | 3:30-4:45 | 4:30-5:45 | 9:30-10:45 | 10:30-11:45 | 18:30-19:45 |

Panel 5a (H204) — Collaboration for Restoration: Reimagining Post-Mining Landscapes, convened & chaired by Hedda Askland

Zoom link: <https://ucd-ie.zoom.us/j/69058797729?pwd=ZkRKS01KRHVhVlEyMDJ3NHZZd0xYdz09>

Speakers:

Hedda Haugen Askland (University of Newcastle), Meg Sherval (remote, University of Newcastle) and Emma Clifton (remote, University of Newcastle) - 'Filling the void: imagining post-mining landscapes in the Hunter Valley'

Sam Spurr (remote, University of Newcastle) and Sandra Carrasco (remote, University of Newcastle) - "'Don't be afraid": care and courage in climate restoration, repatriation and re-composition'

David Dhert (University of Newcastle & the University of Antwerp) and Hedda Haugen Askland (University of Newcastle) - 'Visual storytelling: film and the search for sacred places'

Panel 5b (C001) — Documenting Resistance and Toxicity, chaired by Megan Kuster

Zoom link: <https://ucd-ie.zoom.us/j/69866416371>

Speakers:

Iva Peša (remote, University of Groningen) - 'Living with Mining Legacies on the Copperbelt and the Witwatersrand'

Lauryn Anderson (University of Cambridge) - 'Mining the Land, Mining Words: Muriel Rukeyser's Documentary Poetics of the Hawks Nest Tunnel Disaster'

Luciana Massaro (remote, Vrije Universiteit Amsterdam) - 'From mud to art: (post-) mining landscapes and communities in Brazil'

10:45-11:15 COFFEE BREAK

11:15-12:30 Panel 6 (H204) — Dimensions of Extractivism: The proposal for a new coal mine in West Cumbria, convened by David Morris and Suzanne Wilson, chaired by Ceri Holman

| Pacific | Central | East Coast | IST/BST | South Africa | AEST |
|-----------|-----------|------------|-------------|--------------|-------------|
| 3:15-4:30 | 5:15-6:30 | 6:15-7:30 | 11:15-12:30 | 12:15-13:30 | 20:15-21:30 |

Zoom link: <https://ucd-ie.zoom.us/j/69058797729?pwd=ZkRKS01KRHVhVlE5YMDJ3NHZZd0xYdz09>

Speakers:

David Morris (University of Central Lancashire)

Suzanne Wilson (University of Central Lancashire)

Ioan Parry (University of Central Lancashire)

Ceri Holman (University of Central Lancashire)

12:30-13:45 LUNCH

13:45-14:45 Panel 7 (H204) — From Extraction to Regeneration: Arts and Community Engagement in the Wake, convened by Joseph Campana and Weston Twardowski, chaired by Megan Kuster

| Pacific | Central | East Coast | IST/BST | South Africa | AEST |
|-----------|-----------|------------|-------------|--------------|-------------|
| 5:45-6:45 | 7:45-8:45 | 8:45-9:45 | 13:45-14:45 | 14:45-15:45 | 22:45-23:45 |

Zoom link: <https://ucd-ie.zoom.us/j/69058797729?pwd=ZkRKS01KRHVhVlE5YMDJ3NHZZd0xYdz09>

Speakers:

Joseph Campana (remote, Rice University)

Weston Twardowski (Rice University)

14:45-15:15 COFFEE BREAK

15:15-16:30 Roundtable 4 (H204) — Future Post-Extractivist Landscapes? Critical and cultural approaches to historical energy extraction and the future of renewables, convened and chaired by Treasa De Loughry and Tomas Buitendijk

| Pacific | Central | East Coast | IST/BST | South Africa | AEST |
|-----------|------------|-------------|-------------|--------------|------------|
| 7:15-8:30 | 9:15-10:30 | 10:15-11:30 | 15:15-16:30 | 16:15-17:30 | 00:15-1:30 |

Zoom link: <https://ucd-ie.zoom.us/j/69058797729?pwd=ZkRKS01KRHVhVlE5YMDJ3NHZZd0xYdz09>

Speakers:

Treasa De Loughry, convener (University College Dublin)

Tomas Buitendijk, convener (University College Dublin)

Sharae Deckard (remote, University College Dublin)

Pat Brereton (Dublin City University / iCRAG)

Patrick Brodie (University College Dublin)

Renee Hoogland (Southampton University)

Close of formal conference proceedings — Anne Fuchs, Sarah Comyn, and Megan Kuster

Day 4: Friday 7 July in the field (Abbeyleix Bog & Glendalough Mining villages)

8:00 bus departs Stauntons

8:30 bus departs UCD

10:00-11:45 Abbeyleix Bog Project

Abbeyleix Bog is situated on the southern periphery of Abbeyleix town in Co. Laois, Ireland, encompassing an area of almost 500 acres of diverse habitats including degraded (but recovering) raised bog, lagg, cutaway, wet carr woodland and meadows. Chris Uys of the community-led Abbeyleix Bog Project will lead us on a guided tour of part of the bog, focusing on the socio-cultural-economic aspects and how Abbeyleix fits within the wider context of Ireland's peatlands past, present and future.

Anyone interested in donating to the Abbeyleix Community Bog may do so. To make a bank transfer, ask Megan Kuster for the Abbeyleix Community Bog bank account details.

12:00 Lunch at Abbeyleix Manor House

15:15-16:45 Glendalough mines

The valleys of Glendalough, Glenmalure and Glendasan in Co. Wicklow are steeped in mining history. Martin Critchley (an expert in mining geology) and Sharron Schwartz (an expert in mining migration and history) have undertaken extensive archaeological and historical research on the Glendalough mines and they will lead us on a guided tour of some of the remains of the mining villages of Glendalough, accessed by foot from the Wicklow Mountains National Park.

17:30 depart Glendalough

18:30 dinner at the Pizza Shed, Kilruddery

20:20 return to UCD

20:50 return to Stauntons

Day 5: Saturday 8 July in the National Museum of Ireland - Archaeology

10:00 National Museum of Ireland 'Bog Bodies' research project in the [National Museum of Ireland - Archaeology](#), Kildare Street, Dublin 2

Thank you to our sponsors!

Our thanks to the Andrew W. Mellon Foundation, the Consortium of Humanities Centers and Institutes (CHCI), the UCD Humanities Institute, and the Irish Research Council for their sponsorship of the main institute.



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An Chomhairle um Thaighde in Éirinn

Abstracts & Bios

Activist Art and Extractivism

Roundtable convened and chaired by Dr Megan Kuster (megan.kuster@ucd.ie)

This roundtable explores how artistic practices inform critiques of extractivism from four different perspectives and disciplinary backgrounds. What frameworks illuminate how artists and communities in different geographical locations are responding to mining companies' re-positioning of themselves as central to either development or the so-called 'green transition'? How do artistic interventions further an ethical and ecological engagement with legacies of extractivist destruction? What are the tensions in activist art between aesthetic and political concerns? The roundtable speakers four responses:

[Professor Katerina Teaiwa](#) (Australian National University) contextualises her short film 'Mine Lands: for Teresia' and her multimedia exhibition, 'Project Banaba'.

Katerina Teaiwa is an interdisciplinary scholar, artist and award winning teacher of Banaban, I-Kiribati and African American heritage born and raised in Fiji. She is Professor of Pacific Studies in the School of Culture, History and Language, College of Asia and the Pacific at the Australian National University, and a Senior Fellow of the Higher Education Academy. Her Banaba/ Ocean Island research looks at the histories of British, Australian and New Zealand phosphate mining in the central Pacific. She focuses on the movement of Banaban rock and the complex power relations created by the mining, shipping, production and consumption of superphosphate and ensuing commodities. She also studies the ways in which Indigenous Banabans make sense of this difficult history of double displacement in their new home of Rabi Island in Fiji. Her work is captured in *Consuming Ocean Island: Stories of People and Phosphate from Banaba* Indiana University Press (2015). Her show [Project Banaba](#) (2017) was curated by internationally renowned Pacific artist Yuki Kihara. You can view an online gallery of Project Banaba here: [Project Banaba Gallery](#).

[Dr Carlos Garrido Castellano](#) (University College Cork)

This intervention will discuss the relationship between extraction and financial abstraction. Borrowing from creative examples from the Caribbean, I will examine three main topics: The role of the art world in challenging and reproducing extractive reason; the supposed "usefulness/uselessness" of speculative art as a way of countering the productivist logic of the extractive imperative; finally, the need to think about neoliberal productivity within artistic/academic contexts as an ideology naturalising extraction and turning dispossession into the new normal.

Carlos Garrido Castellano works as research officer and coordinates a BA programme on Portuguese Studies and the MA in Global Languages and Cultures at University College Cork. He is also Associate Researcher at the Visual Identities in Art and Design (VIAD), University of Johannesburg. His work has been translated into several languages. He is the author of *Beyond Representation in Contemporary Caribbean Art* (Rutgers, 2019), *Art Activism for an Anticolonial Future* (SUNY, 2021) and *Literary Fictions of the Contemporary Art System* (Routledge, 2022). Currently he is working on three projects: a volume on precariousness, cultural labour and contemporary fiction in Portuguese; a monograph on carnival and antifascist and anticolonial aesthetics; and a volume on decolonising modernism in the Caribbean.

[V'cenza Cirefice](#) (NUI Galway)

Mining companies around the world scramble to position themselves as the saviours to the climate crisis and central to the "green transition". In Ireland, there is a massive boom in applications for

mineral prospecting and exploration, resulting in grassroots community resistance around the country. In the Sperrins, County Tyrone, North of Ireland, communities have been resisting gold mining by Dalradian Gold for almost ten years. Here, extractive logics seek to enclose mineral resources, while also enclosing and erasing socio-nature relations. Rooted in colonialism these logics work to construct the Sperrins as an empty wilderness in need of improvement, thus, reducing the area to “merely extractive futures” (Lassila, 2018: 2). Instead of a living peopled and storied place.

This presentation explores an activist-artistic research project with communities resisting extractivism in the Sperrins. Activist engagement and participatory creative methods, such as photovoice, countermapping and walking with are used to disrupt the “extractive gaze” (Gómez-Barris, 2017), and render visible the histories, socio-ecological entanglements and stories that are erased by an extractivist imaginary of this place. These methods also seek to challenge extractive research practices by centring slow scholarship, relationship building and other ways of being and seeing in the Sperrins. In challenging these extractive logics, the resistance movement is “Making Relatives” with the human and more-than-human world and connecting with translocal frontline communities. I will also highlight work as part of the “[Extracting Us](#)” collective of artists, activists and academics exploring extractivism through feminist political ecology with two online exhibitions (2020 and 2022).

[Dr William Jamieson](#) (Royal Holloway, University of London) – ‘Sea States and Lost Worlds’
Between 2008 and 2016 approximately 80 million tonnes of sand were dredged in Cambodia and exported to Singapore, where they were primarily used to build land into the sea where there was none before, becoming a core part of its geophysical projection of sovereignty and the speculative territory it uses to reproduce its model of global city.

This geophysical creation of territory downstream relies on the inverse destruction of territory in the upstream, where in this case it originated as sediment that subtended the flows of rivers and estuaries in coastal Cambodia. The sudden dredging of thousands of tonnes of sediment rendered waters unpredictable and difficult to traverse, leaving waters turbid and ruining fishing grounds for communities of rural fishers. While sand mining poses problems for riverine and fishing communities across the world, as sand is mined for the production of concrete, the dredging of sand to become land elsewhere massively distorts the socioecologies of river systems, owing to the mind-numbing quantities of sand required to construct land.

This granular entanglement of landscapes, fragmented by the extraction and reclamation of territory, has been the subject of artworks by a Singaporean artist and a Cambodian artist, Charles Lim and Kalyanee Mam, who have collaborated together. If the connection between the Cambodian state and the Singaporean state is one of extraction, the latter happy to sell off millions of tonnes of its territory to willing buyer, resulting in environmental degradation and displacement, then what are the stakes of this collaboration of artists seeking to expose this extraction of territory? Perhaps by not merely revealing this territory as a matter of extraction, but as a matter of revealing its metalepsis: the intrusion of one narrative world upon another.

Afterlives of the City of Gold

Panel convened by Professor Keith Breckenridge (keith@breckenridge.org.za) and Professor Hannah le Roux (Hannah.LeRoux@wits.ac.za)

Participants: [Professor Keith Breckenridge](#) (University of Witwatersrand), [Dr Sabina Favaro](#) (University of Witwatersrand), [Professor Hannah le Roux](#) (University of Witwatersrand), [Professor Hlonipha Mokoena](#) (University of Witwatersrand), and [Brigitta Stone-Johnson](#) (University of Witwatersrand)

Keith Breckenridge - ‘Misunderstandings of trust : Keynes, Friedman and Polanyi and the South African gold standard’

The gold standard features prominently as an instrument of disorder and economic collapse in the work of all of the key theorists of 20th century capitalism. For Keynes, gold marked the ascendancy of economic ignorance; for Friedman it encouraged governments to make poor decisions; and for Polanyi it represented the destructive failures of market economics. All three of them operated with powerful but simplified understandings of the geological, institutional and financial arrangements that placed the South African mines at the core of the global financial order. They were each also substantially mistaken – about the social order of the mines, gold’s place in the world that existed between 1933 and 1971, and the world we live in now.

Keith is a professor based at WISER. He writes about African economic, intellectual and institutional history, with a particular focus on biometric financial technologies and gold mining.

Hlonipha Mokoena is currently an Associate Professor and acting Co-Director at WISER. She is the author of *Magema Fuze: The Making of a Kholwa Intellectual* and has a strong research interest in South African intellectual history. Her new research is on the figure of the Zulu policeman, which she explores across the visual historical archive. Hlonipha is a multitiered public intellectual, well known for her work in many different parts of the world, and very strongly placed to both write and speak about the complex entanglements as well as the striking differences between South African and US cultures.

Sabina Favaro is an architect, urbanist and postdoctoral researcher at the School of Architecture and Planning at Wits University. She holds advanced degrees in Architecture and a PhD in Urbanism. Her work spans socio-spatial justice, ecological integrity and inclusive urbanism in the Global South, particularly in South Africa. Within an international research project titled *Longue Durée of the Water-Energy-Food Nexus*, her current research focuses on remediating extractive landscapes. Her doctoral study engages with the urban question of *common vivre ensemble*, exploring thick mapping as multiple ways of inquiring about socio-spatial injustice in the urban palimpsest of Cape Town. In practice, she further explores thick mapping within co-design processes involving historically disadvantaged and violence-prone communities. Sabina led the Co-Design for Spatial Justice design team at Violence Prevention through Urban Upgrading, focusing on co-design, situational crime prevention, urban upgrading strategies and integrated governance.

Hannah le Roux - ‘Always (m)ore: mining residues as an imaginative resource for and beyond architectural research’

The mining belt of the Witwatersrand has been the site chosen by many architecture students, both those at Wits and visiting, for the speculative work of theses and studios. Like the spaces Sola-Morales calls *Terrains Vague*, its ruination, photogeneity and semantic openness has a great appeal. This presentation outlines some of these projects to argue that this extensive site of mining, while all but exhausted as resource, produces a powerful and collective imaginary of post-mining worlds. The projects, however, also show increasing estrangement from the grounded forms of work that its repair entails, and present instead a site valued only for its visuality and narrative potentials. This condition calls for a more strategic balance of materialist and conceptual work.

Hannah is an architect, educator and theorist. She is currently Guest Professor in the gta - the Institute for the History and Theory of Architecture at ETH Zürich, and holds a permanent appointment in the School of Architecture and Planning (SoAP) at the University of the Witwatersrand, Johannesburg. Her work on the modernist project in architecture in Africa considers how its later transformation presents a conceptual model for design. This takes the modes of design research, teaching and writing, based on site visits and archival sources. Recent

work and current projects are *Circulating asbestos - on Swiss asbestos-cement products in Latin America and Africa*; the Africa volume of the Bloomsbury Global Encyclopaedia of Women in Architecture, 1960-2015; the building material choices of nations of the Non-Aligned Movement, and a transdisciplinary study of post-extractivist landscapes with TU Delft, Wits Mining Institute, GCRO and the University of Venda.

Brigitta Stone-Johnson - 'Encounter: addressing critical materialities in post-extractive urban terrains through the arts'

Johannesburg exists today between a series of critical materialities which require our urgent attention; the post-extractive city, colonialism, and material issues of the Anthropocene. Within this presentation, I will discuss artistic practice as an encounter with stony materials, in my creative practice against a backdrop of discussion about the role of the arts as a tool for troubling these critical materialities.

Brigitta grew up in a coal mining community; her home in Johannesburg is on the Witwatersrand continental watershed, 20m from some of the oldest stones on earth; these locations, separated by time, represent two modes of temporal material relations, extraction and encounter. Her research begins with examining the geological relationships of people to stone as a vital agent within post-extractive landscapes. It explores the arts as a critical tool for troubling the complex material narratives of living in a post-extractive city in 2023 and aims to ground deep pasts to deep futures.

Co-commissioned sound installation by Ian Maleney

Unthinkable:

Myth in Real Time

Ian Maleney

Duration 12'18"

"This ... makes an archive of a living place; it obscures the present and future use of the bog through a nostalgic lens focused on the readymade imagery of the past."

In this audio essay, writer Ian Maleney probes how different media and narrative industries have told the story of the final years of peat harvesting in the Irish midlands. Prompted by conversations with a film-maker, a theater maker and a journalist – each in their own way grappling with the subject – Maleney asks how their approaches reflect or influence popular understanding of the past, present, and future of the area and its people.

Ian Maleney is a writer from County Offaly. His first book, a collection of essays entitled *Minor Monuments*, was published in 2019 by Tramp Press. It was shortlisted for the Michel Deon Prize and the Butler Literary Award. His writing has been widely published, including in *The Guardian*, *Esquire*, and the *New Statesman*. He was the Temple Bar Gallery & Studios writer-in-residence in 2020, and a recipient of the Arts Council's Next Generation Bursary Award in 2019. He is the editor of Fallow Media.

Credits Text written and read by Ian Maleney. The audio piece includes samples from 'Gan Fód', a TG4 documentary, Episode 227 of the Reboot Republic podcast hosted by Rory Hearne, and *The Promise of Barty O'Brien*, a 1951 film produced by the Economic Co-operation Administration.

This commission is part of MoLI's Unthinkable project, a series of literature commissions inspired by the climate and biodiversity crisis. Unthinkable is funded by the Arts Council / An Chomhairle Ealaíon. This audio production was co-commissioned by the UCD Humanities Institute Post-Extractivist Legacies & Landscapes project, with funding from the Andrew W Mellon Foundation through the Consortium of Humanities Centers and Institutes.

“We are confronted suddenly with a new task: that of finding other ways in which to imagine the unthinkable beings and events of this era.” – Bill McKibben

Arts Reception Event

Artists: [Joseph Campana](#) (Rice University), [Judy Carroll Deeley](#), [Patrick Deeley](#), Wayne Johnston (UCD), [Paula McGrath](#) (UCD), Rachel O’Sullivan (UCD), [Uhuru Phalafala](#) (University of Stellenbosch), Heather Slevin (UCD), and [Katerina Teaiwa](#) (Australian National University)

[Judy Carroll Deeley](#) - ‘Capitalocene: From a Time of Ambition: The Creative Process’

‘Capitalocene: From a Time of Ambition’ centres on the theme of commercial mining activity and its aftermath. The impetus for ‘Capitalocene’ arose from a number of visits I made to the worked-out site of Tynagh Mine in east County Galway in the 1980s and 1990s. The first series of paintings created from this research, called ‘Plantationocene’, zeroed in on the rusted remains of old mining machines that seemed to mutate, become a living species in their own right, and degenerate the atmosphere as they decayed. ‘Plantationocene’ was exhibited as a solo show in 2020. My current project, ‘Capitalocene: From a Time of Ambition’, is a development of ‘Plantationocene’ and takes a broader view of the mining industry, its ‘exploit and flee’ strategy still used by many large corporations today, and the consequences for indigenous peoples, flora, and fauna. In this presentation I talk about my creative process and my sense that these new Ida-Virumaa paintings are a going back from the global to the local view, and the local experience.

Judy Carroll Deeley’s professional art practice encompasses painting, drawing, collage, mixed media, installation and collaborative projects. She has had six solo shows in Ireland and in Northern Ireland. Her work has been selected for many prestigious group shows. In 2021 and again in 2022 she was awarded an Agility Award by the Irish Arts Council to develop her new series of paintings ‘Capitalocene: From a Time of Ambition’ which is concerned with the environment under stress. She is a graduate of the National College of Art and Design in Dublin where she was awarded a BA Honours in Fine Art Painting in 2008. In 2011 she graduated with an MA in Visual Arts Practices from the Institute of Art, Design and Technology, Dun Laoghaire, Co. Dublin. Her work is in the permanent art collections of the Office of Public Works, The Central Bank, Villanova University, The Ballinglen Arts Foundation and in many private collections. More about her work can be found on her website: <http://www.judycarrolldeeley.com/>, and on her Instagram: @judy.carroll.deeley

[Joseph Campana](#) (Rice University) – “The Work and the Fruit”

Energy has a history that long precedes explosive, exosomatic fuels. Just as mining precedes fossil fuel energy economies, so too is extraction freighted with darker and deeper histories. Before coal, before oil, there were (and still are) laboring bodies--of humans and other creatures--from which energy is derived and to which extractive practices are often violently applied. How to imagine otherwise? What you're about to hear is an answer to that question through an artistic response.

This is a selection from "The Work and the Fruit," a project (in progress) by poet and Renaissance scholar Joseph Campana and electro-acoustic composer Kurt Stallmann both of Rice University. We're sorry *our* bodies are not here with you tonight, but we're grateful for the virtuous and collective work of generous colleagues in Tallinn and Dublin. This project emerges from the laboring bodies of bees, creatures famous for industry and work ethic as documented over centuries and across cultures. One of the most famous proverbs about bees in Renaissance Europe ("Pro Bono Malum" or evil repaid with good), noted how humans rewarded the tireless, virtuous labor of bees by extracting and stealing their honey and wax. We've tried for a more regenerative than extractive practice, leveraging a millennia-spanning human fascination and co-evolution with bees.

Campana built poems by invoking proverbs and adages, on the one hand, and through the erasure and transformation of texts about bees, including Charles Butler's 1609 *The Feminine Monarchie*. He likes to call the latter process "mellification," a Renaissance term for the mysterious process of honey-making. Butler was the first to argue for a *queen* rather than a king bee: he was royal beekeeper to Queen Elizabeth I, after all. He was also a composer and included a rather accurate musical transcription of the "piping" of queen bees in springtime *and* an elaborate madrigal including that piping and a grand celebration of their Amazonian virtue. Once recorded, Stallmann began to transform the poems by spatializing, layering, juxtaposing, and looping Campana's voice in ways inspired by the sensory worlds and the locomotive patterns of bees. You'll hear poems that mellify natural history. You'll hear humans imitating bees, advice Seneca gave writers centuries ago in another famous proverb: *apes ut aiunt debemus imitari* (we should imitate the bees). You'll hear compositional strategies that transform singular voice into a swarm. You'll hear real swarms. You'll hear a taste of Butler's madrigal. But, in the end, the real queen has the final say. So please, close your eyes and enter our dark, sweet hive.

[Patrick Deeley](#) is a poet, memoirist and children's writer from Loughrea, Co Galway. His poems have appeared in many anthologies and leading literary outlets worldwide and been translated to French, Italian, Spanish, Ukrainian and other languages. Among his many awards for writing are the 2019 Lawrence O'Shaughnessy Award, the Dermot Healy International Poetry Prize, and the Eilís Dillon Book of the Year Award. His best-selling, critically acclaimed memoir, *The Hurley Maker's Son* (Doubleday Ireland, 2016), described by novelist Donal Ryan as "a glorious book, a perfect elegy, a gorgeous tumble of memories of life, death, love and, above all, family", was shortlisted for The Irish Non-Fiction Book Award in 2016. His eighth collection with Dedalus Press, 'Dancing Still', is due for publication in 2024.

[Uhuru Phalafala](#) (University of Stellenbosch) is a senior lecturer of English literature at the University of Stellenbosch in South Africa. She is the author of *Mine Mine Mine* (2023), *Keorapetse Kgositsile and the Black Arts Movement: Poetics of Possibility* and coeditor of *Keorapetse Kgositsile: Collected Poems, 1969–2018* (Nebraska, 2023).

Heather Slevin, Rachel O'Sullivan & Wayne Johnston introduced by [Paula McGrath](#)

[Katerina Teaiwa](#) (Australian National University) is an interdisciplinary scholar, artist and award winning teacher of Banaban, I-Kiribati and African American heritage born and raised in Fiji. She is Professor of Pacific Studies in the School of Culture, History and Language, College of Asia and the Pacific at the Australian National University, and a Senior Fellow of the Higher Education Academy. Her Banaba/ Ocean Island research looks at the histories of British, Australian and New Zealand phosphate mining in the central Pacific. She focuses on the movement of Banaban

rock and the complex power relations created by the mining, shipping, production and consumption of superphosphate and ensuing commodities. She also studies the ways in which Indigenous Banabans make sense of this difficult history of double displacement in their new home of Rabi Island in Fiji. Her work is captured in *Consuming Ocean Island: Stories of People and Phosphate from Banaba* Indiana University Press (2015). Her show [Project Banaba](#) (2017) was curated by internationally renowned Pacific artist Yuki Kihara. You can view an online gallery of Project Banaba here: [Project Banaba Gallery](#).

Methodologies concerning Extractivism

Roundtable convened and chaired by Dr Sarah Comyn (sarah.comyn@ucd.ie), co-sponsored by the Irish Research Council MINERALS project

Engaging with a range of methodologies, including scalar and Marxist approaches, decolonial methodologies, literary studies, and artistic praxis, this roundtable interrogates the racial and colonial logics of extractivism and its futures.

Participants: [Professor Iyko Day](#) (Mount Holyoke College), [Professor Macarena Gómez-Barris](#) (Brown University), [Professor Elizabeth Miller](#) (University of California, Davis)

Iyko Day is Elizabeth C. Small Professor and Chair of [English](#), and Interim Chair of the Department of Critical Race and Political Economy at Mount Holyoke College. She is a faculty member and former co-chair of the [Five College Asian/Pacific/American Studies Program](#). Day is the author of *Alien Capital: Asian Racialization and the Logic of Settler Colonial Capitalism* (Duke University Press, 2016) and her essays have appeared in *American Quarterly*, *Amerasia*, *Monthly Review*, and *PMLA* and magazines such as *Art Forum* and *Brooklyn Rail*.

Macarena Gómez-Barris is a writer and scholar with a focus on the decolonial environmental humanities, authoritarianism and extractivism, queer Latinx epistemes, media environments, racial ecologies, cultural theory and artistic practice. She is author of four books including, *The Extractive Zone: Social Ecologies and Decolonial Perspectives* (Duke University Press, 2017) that examines five scenes of ruinous extractive capitalism. *Beyond the Pink Tide: Art and Political Undercurrents in the Américas* (UC Press 2018), a text of critical hope about the role of submerged art and solidarities in troubled times.

Elizabeth C. Miller is Professor of English at UC Davis. Her scholarly interests include nineteenth- and early-twentieth-century literature of Britain and the British Empire, ecocriticism and environmental studies, gender studies, and media studies. Her latest book titled *Extraction Ecologies and the Literature of the Long Exhaustion* appeared with Princeton University Press in October 2021. Previous books include *Slow Print: Literary Radicalism and Late Victorian Print Culture* (Stanford University Press, 2013), and *Framed: The New Woman Criminal in British Culture at the Fin de Siècle* (University of Michigan Press, 2008).

PhD Poster Panel & Discussion

Convened and chaired by Dr Megan Kuster (megan.kuster@ucd.ie) and Dr Hedda Haugen Askland (hedda.askland@newcastle.edu.au)

Participant Bios:

Poulomi Choudury (University College Dublin) is a PhD researcher in UCD's Environmental Humanities research collective. Her project explores depictions of meat and cannibalism in dystopian literature within the context of the current climate crisis and its resultant food systems. Her research is funded by the Irish Research Council and the UCD College of Arts and Humanities Doctoral Fee Scholarship.

Emma Clifton (University of Newcastle, Australia) is an interdisciplinary artist and educator. Emma's art practice adopts traditional and contemporary forms of photo media, printmaking, mixed-media techniques and collage to critically explore human-environment relationships and the illusive boundaries between people, other and environment. Emma is currently undertaking a creative PhD in anthropology at the University of Newcastle, seeking to explore personal and public perceptions of deindustrialisation in the context of transition. Central to her PhD is an (auto-)ethnographic interrogation of deindustrial ghosts and haunting.

Katie Donnelly (University College Dublin) is currently in the first year of her PhD dissertation in the school of English, Drama and Film at UCD. Her PhD is part of the Irish Research Council-funded project, 'Imperial Minerals: Reading Mineral Extraction in the Anglophone Literary Cultures of the British Southern Settler Colonies, 1842-1910', led by Dr Sarah Comyn. Her thesis looks at representations of goldmining labour in the nineteenth-century periodical press of Australia and New Zealand, particularly focussing on the emergence of colonial children's literature that depicts extractive labour.

Sophie Nichols (University of Newcastle, Australia) is currently conducting a PhD in anthropology, which forms part of the ARC project 'Mining voids and just transition: reimagining post-mining landscapes'. Sophie is also a farmer in Singleton, one of the key mining towns in the Hunter Valley. Her family have been farming in the Upper Hunter region for five generations, though her Aboriginal heritage connects her to the land for much longer. Sophie works for the organisation Hunter Renewal, which is a non-for-profit organisation seeking to bring the people of the Hunter together in conversation about what a post-mining future will look like.

Caleb O'Connor (University College Dublin) is an Ad Astra Scholar (2020-2024) and a resident scholar at the Humanities Institute. His research reads poetic responses to the effect of water, energy, and food systems on the dis/placement of queer communities. His doctorate, prospectively titled 'Queering Urban Ecologies' investigates contemporary indigenous-queer American poetry to frame the impact of financialised "sustainable" urban development on indigenous-queer communities.

Elizabeth Watts (University of Newcastle, Australia) is the Head of (Sustainable) Transition at Mt Arthur Coal Mine in the Hunter Valley. She has over 22 years experience in the mining industry in various technical, frontline production leadership and corporate roles working for Rio Tinto, Xstrata, Glencore and BHP. Born in the Hunter Valley, she holds a Bachelor of Mining Engineering (First Class Honours) from the University of New South Wales, as well as a number of other mining certificates and a Masters of Business (University of Newcastle). She is a Graduate of the Australian Company Directors, holds an office bearer position with the Mine Managers

Association of Australia and is an Expert Panel Member on the Hunter NSW Royalties for Rejuvenation scheme. In 2013, she was awarded the NSW Inaugural Outstanding Woman in Mining and the Australian Mining, Prospect - Mining Woman of the Year. She is currently completing a PhD in Sociology and Anthropology at the University of Newcastle focussed upon sustainable outcomes in mine closure.

Digital Extractives

Participant Bios:

Sara R. Ahmed (La Sapienza University of Rome) is an Egyptian research architect and a PhD Fellow in Landscape and Environment at La Sapienza University of Rome. Her research interests focus on the use of critical cartography, extraction practices and its resulting territories, decolonial studies, and the analysis of historical urban and landscape environments through mapping.

Helena Wee (Birkbeck, University of London) is an artist, writer and creative coder and is currently undertaking a funded practice-based PhD at Birkbeck, University of London. She utilises science, technology and her cultural background to investigate hidden mental spaces and speculative worlds. She examines new algorithmic paradigms and their effects on political and environmental realities. Helena co-curated the zine and publishing festival DIY Cultures. Teaching includes courses at Goldsmiths, Birkbeck and Tate Modern. She has exhibited at The Courtauld Institute of Art, Studio 3 Gallery, Waterman's Arts Centre, QUAD, V&A, Tate Modern, Tate Britain and internationally. Her video work is in the BFI National Archive. Curating experience includes projects for Secret Cinema, Future Cinema, Rich Mix and Art Licks Weekend. She was nominated for the Workweek Prize with POST Artists.

Narrating Extractivism

Participant Bios:

Joseph P. L. Davidson (University of Warwick) is a Leverhulme Early Career Fellow in the Department of Sociology at the University of Warwick. He works on social theories of the future, focusing in particular on utopian and apocalyptic imaginaries. His current project examines the role and function of catastrophic imaginaries of the climate crisis. He has previously published on the utopian undercurrent of dub reggae for *Theory, Culture & Society*, W. E. B. Du Bois's sociology of the future for *The Sociological Review*, the idea of climate-induced collapse for *Environmental Politics*, and the problems of existential risk studies for *New Formations*.

Uhuru Phalafala (University of Stellenbosch) is a senior lecturer of English literature at the University of Stellenbosch in South Africa. She is the author of *Mine Mine Mine* (2023), *Keorapetse Kgositsile and the Black Arts Movement: Poetics of Possibility* and coeditor of *Keorapetse Kgositsile: Collected Poems, 1969–2018* (Nebraska, 2023).

Maddie Sinclair (University of Warwick) is a Comparative Literature PhD student and Wolfson Scholar in the Humanities at University of Warwick, UK. Her thesis, entitled 'World-Literature and the Short Form', examines the interconnections between aesthetics, ecology, and politics in the twenty-first century short story. Her research interests include: short fiction poetics, world-literature and the environmental humanities.

Inna Sukhenko (University of Helsinki) is a research fellow of Helsinki Environmental Humanities Hub (the Department of Cultures, the University of Helsinki). Her current research project is focused on U.S. nuclear fiction within narrative studies, energy humanities and environmental humanities. She contributed to the international projects on ecocriticism and environmental literature studies. After defending her PhD in Literary Studies (Dnipro, Ukraine), she has been a research fellow of Erasmus Mundus (Bologna, 2008; Turku, 2011-2012), Cambridge Colleges Hospitality Scheme (2013), SUSI (Ohio, 2016), Open Society Foundation/Artes Liberales Foundation (Warsaw, 2016-2017), JYU Visiting Scholar Program (Jyväskylä, 2021), PIAST Fellowship Program (Warsaw, 2022). She is among the contributors of *The Routledge Handbook of Ecocriticism and Environmental Communication* (2019). Her general research interests lie within environmental humanities, energy humanities, petrocultures, ecocriticism, nuclear criticism, Cold War studies, literary energy narrative studies, nuclear fiction, energy technoaesthetics. She is a member of the Association for Literary Urban Studies (Finland), HELSUS (Finland), the Finnish Society for Development Research (Finland), and Nordic Association for American Studies (NAAS).

Coercive Colonial Labour Extraction: Demilitarisation, dispossession, and the labour pipeline in 18th and 19th century South Africa

Panel convened by Dr Linda Mbeki (lm2028@cam.ac.uk)

Participants: [Glynn Alard](#) (Iziko Museums of South Africa), [Dr Antonia Malan](#) (independent scholar), and [Dr Linda Mbeki](#) (University of Cambridge)

Abstract

South Africa has had an insatiable appetite for free and coerced labour from the early modern period till today. This discussion will paint, with broad strokes, the process by which South African indigenous polities were subjugated to provide a steady supply of labour to support the new agrarian and industrial economies of colonial South Africa. Dr Linda Mbeki will discuss the path to indenture of indigenous communities and other colonial possessions that used this kind of labour. Later in the panel, she will discuss ‘recruitment’ to the mines and the outlook for today’s miners and their families. Dr Antonia Malan will cover indenture of indigenous Khoi Khoi communities at the Cape, the terms of indenture and the impact on these groups. Glynn Alard will speak about the long-term effects of nineteenth-century colonial contact and the labour demands of the mines on South African society.

Mining and Resistance in Argentina and Latin America,

Panel convened and chaired by Dr Erika Teichert (erika.teichert@ucd.ie)

Participants: [Dr Marian Sola Alvarez](#) (Universidad Nacional de General Sarmiento, Argentina) and [Dr Débora Cerutti](#) (IRES-CONICET, Argentina), and [Dr Erika Teichert](#) (University College Dublin)

Abstract

This panel will explore large-scale mining in contemporary Argentina, and the various forms of resistance that have developed against this form of extractivism. Dr Marian Sola Alvarez will provide an overview of the governmental policies that have promoted large-scale mining, and of the activist networks developed in order to defend freshwater sources and local communities. Dr Débora Cerutti will zero in on lithium mining in the country, and the particular circumstances that local communities face in the provinces that are considered part of the so-called Lithium Triangle.

Extractivism: Socialist pasts and capitalist present in the face of climate crisis

Roundtable convened and chaired by Professor Eeva Keskula (eeva.keskula@tlu.ee)

Participants: [Professor Linda Kaljundi](#) (Tallinn University), [Saara Mildeberg](#) (Tallinn University), and [Anna Ptak](#) (Warsaw University)

Abstract

This roundtable explores the socialist history and capitalist present of extractivism from three different angles in Estonia and Poland. The intensifying climate crisis raises the question whether uranium or brown coal mining are still ‘a history to be proud of’ and how to relate to the urban aesthetic and artistic practices that were accompanied by it. Would it be possible to stop the extraction when the capitalist desire for abundance and luxury seems unstoppable? The round table presents three case studies: Saara Mildeberg (Tallinn University) will be talking about the former Estonian nuclear town Sillamäe. While a certain aesthetic of “sovietness” is proudly exhibited in the cityscape and museum, the industrial reasoning behind the town’s uniqueness remains vague. Still, it is impossible to avoid it, as decades of uranium and metal production left behind a hazardous waste depository. Anna Ptak (Warsaw University) takes us to the tiny village of Opolno-Zdrój, an opencast lignite mine and a power station on the Polish-Czech-German border, which “has spent 70 years in a precarious gap between existence and non-existence”. She analyses two artistic phenomena: the ecological artistic plein-air and artistic symposium of 1971 “Science and art in defense of the natural environment of man” and a contemporary recurrent artistic assembly organized by a collective Office of Postartistic Services. Finally, we see “Thirst”, the first episode of Kristina Norman’s Orchidelirium film trilogy, Commissioned for the Estonian Pavilion at the 59th International Art Exhibition – La Biennale di Venezia. The dry wells and the thirst for drinking water is what the local communities in Estonia are left with as the fragile wetlands are being drained for peat excavation in their neighbourhoods. Millions of tons of Estonian peat end up in greenhouses in the Netherlands, where peat is needed as a component of the soil substrate for phalaenopsis orchids. Art historian Linda Kaljundi will contextualise the film as we try to tie the socialist pasts and capitalist present together with extractivism and climate crisis.

Collaboration for Restoration: Reimagining Post-Mining Landscapes

Panel convened Dr Hedda Haugen Askland (hedda.askland@newcastle.edu.au) and Dr Meg Sherval (meg.sherval@newcastle.edu.au), and chaired by Dr Hedda Haugen Askland

Participants: [Dr Hedda Haugen Askland](#) (University of Newcastle, Australia), [Dr Sandra Carrasco](#) (University of Newcastle, Australia), Emma Clifton (University of Newcastle, Australia), [David Dhert](#) (University of Newcastle, Australia), [Dr Meg Sherval](#) (University of Newcastle, Australia), and [Professor Sam Spurr](#) (University of Newcastle, Australia)

Panel Abstract

Since the early period of British settlement, coal mining has been part of Australian society. Coal and mining were integral to 19th century colonisation, with settlement following the search for resources and the pattern of mining expansion. Australia’s colonial history and its landscapes, both surface and subsurface, have subsequently been heavily impacted by coal mining. In areas such as the Hunter Valley in the state of New South Wales, mining has been an important part of the economy since 1843. The region has been described as one of ‘NSW’s engine rooms’ and ‘a powerhouse of Australian mining’ (McArtney 2019: np). There are 41 coal mines in the region and mining remains a large employer in the valley. With increasing concerns about climate change, a global lowering of demand, and the introduction of carbon taxes nationally, the days of coal do, however, appear to be numbered. As such, the future of the Hunter and areas like it are in the

balance. A poorly managed transition will leave residents with a highly degraded landscape and a depressed economy. A well-managed process of mine closure and successful transition could, on the other hand, see the end of coal be the beginning of a brighter future for regions providing diverse industries, sustainable jobs and a thriving natural environment. The decisions made today will determine the viability of mine dependant regional communities and their environmental future.

This panel focuses on research that is being undertaken on post-mining landscapes in the Hunter Valley, Australia. It contemplates what re-imagining these spaces might entail and considers the part that contemporary de-industrialisation could play in bringing about a just transition. Bringing together work by anthropologists, geographers and architects, this panel offers an exploration of how revisioning post-mining landscape can support a just transition. It asks if and how approaching this problem through interdisciplinary, arts-based and visual techniques can provide a new means for hope and justice for communities facing transition today.

Paper Abstracts

Hedda Haugen Askland, Meg Sherval and Emma Clifton – ‘Filling the void: imagining post-mining landscapes in the Hunter Valley’

Australia is one of the largest coal exporters in the world, and the rural Hunter Valley in New South Wales is the source of much of this coal. The Upper Hunter Valley is today characterised by a moon-like landscape dotted with empty craters and barren hills. Most of this landscape is planned to be regenerated through progressive backfilling of pits, however, plans for rehabilitation and restoration are poor, and there is no cohesive framework to guide the process of mine closure. However, as the world is responding to the urgent need to address carbon emissions, the pace of transition in the Hunter is changing. The industry is facing a terminal decline, which will see 130,000 hectares of mine-owned land become available for re-use over the next two decades. Part of this includes 25 so-called ‘final voids’, which will leave toxic holes that will present permanent multiple threats to both the environment and local residents. This paper takes these final voids as its empirical starting point and questions how we can reimagine post-mining landscapes in the Hunter. It speaks to themes of displacement and replacement, just transition and liveable futures, and environmental entanglement. The paper draws on an ongoing research project on social and affective dimensions of final voids. It reports on the early stages of community collaboration and efforts to reimagine broken landscapes, and discusses how the arts may be used as a tool for visualisation, collaboration and engagement.

Sam Spurr and Sandra Carrasco – “‘Don’t be afraid’”: care and courage in climate restoration, repatriation and re-composition’

This paper discusses the work currently under way as part of a masters design studio at the University of Newcastle that explores how architecture can respond to the challenges of energy production and carbon ideologies in a time of climate crisis. It draws on philosophies of care to creatively think with the multiple, more-than-human stakeholders of this scenario for the designing of better worlds.

Energy production has been the driving force for planetary transformation since the birth of industrialisation. It has been the mobilising force for colonisation and globalisation, the driver for both capitalism and technological invention, and the reason for the climactic crisis we live in today. This studio brings a spatial-political account to energy production and in particular resource extraction, building on interdisciplinary research from several fields, in particular human geography, indigenous studies, environmental humanities and ecological philosophy.

The paper presents in-progress design work by masters students engaged in a speculative design project that seek to reimagine the largest open cut mine in the Hunter Valley that is slated for closure in 2030. It will consider the agency of architecture in the context of mine closure and transitioning and the role that speculative design can play in making visible and thereby legible the complex, overlaid and often competing issues of energy transition, regional urbanism, resilient communities, climate justice, Indigenous rights and multispecies entanglements.

David Dhert and Hedda Haugen Askland - ‘Visual storytelling: film and the search for sacred places’

This paper will discuss the role of film in the telling of landscapes and place. The paper is the first step in a collaborative effort where we will turn the student – supervisor relationship around, making the supervisor the student and the student the supervisor as seek to untangle an analytical mind into one that holds a creative and visual language. The paper will begin with a telling of how David’s search for sacred places brought him back to his home village in Belgium and how film as a medium helped him understand processes of landscape and place-based change. Drawing on the visual methods used by David in his project, we will ask how similar techniques can be used in ways that enable engagement with the history of mining as well as visualisation, mobilisation and reimagination. We will interrogate how film, which aspires for the creation of an immersive experience, can be an invitation to a sensory journey that travels across time through the eyes and ears whilst arousing other senses. Film, we argue, is more than a message: it is a provocation that can awaken and engage.

Bios

Dr Hedda Haugen Askland is a Senior Lecturer in Anthropology, working at The University of Newcastle in Australia. She has been conducting work with mining affected communities in New South Wales since 2015, exploring themes of power and place, displacement and dispossession, home and hope. She is the chief investigator of an ongoing four-year research project funded by the Australian Research Council (ARC) entitled *Mining voids and just transition: reimagining post-mining landscapes*, which interrogates the social and affective dimensions of mining voids and the role that reimagining post-mining landscapes can play in the process of a just transition.

Dr Sandra Carrasco is a CIFAL Postdoctoral Research Associate at the University of Newcastle, Australia. She received the prestigious McKenzie Fellowship for postdoctoral research at the University of Melbourne, Australia. Sandra holds a PhD in Environmental Management from Kyoto University, Japan, where she completed her master and doctorate studies under the MEXT scholarship offered by the Japanese Government. Sandra is an architect graduated from the School of Architecture and Urbanism at Saint Augustine University, Peru.

Emma Clifton is an interdisciplinary artist and educator. Emma’s art practice adopts traditional and contemporary forms of photo media, printmaking, mixed-media techniques and collage to critically explore human-environment relationships and the illusive boundaries between people, other and environment. Emma is currently undertaking a creative PhD in anthropology at the University of Newcastle, seeking to explore personal and public perceptions of deindustrialisation in the context of transition. Central to her PhD is an (auto-)ethnographic interrogation of deindustrial ghosts and haunting. Emma is also working as a research assistant on the ARC research project on mining voids with Dr Askland and Dr Sherval.

David Bert Joris Dhert is a PhD candidate in anthropology and film at the University of Newcastle and the University of Antwerp, and a filmmaker and visual artist. David’s work focuses on the theme of human connection to land and environment. Previously having worked on

collaborative film projects about place connection and sacredness of place among an urban Indigenous community in Brazil, David is currently researching if a connection of the kind can be encountered among the residents of his home village in Rieme, Belgium, a once rural place nowadays increasingly surrounded by industry and large logistical parks. This arts practice driven research project set up in collaboration with the children, adults and elders of the village visually and emotively explores the village's past and present with the aim to create a film about the village and - who knows - also a possible pathway towards a more liveable future for the village?

Dr Meg Sherval is a Senior Lecturer in Geography and Environmental Studies, working at the University of Newcastle in Australia. Her research interests are place-based and revolve around issues of land-use change and development of new and emerging energy sources both locally and internationally. She has worked with mining communities in Australia since 2012. She is a co-investigator with Dr Askland on the ARC grant investigating post-mining voids and the process of achieving a just transition.

Associate Professor Sam Spurr is an architectural theorist, critic and designer. Her current research on Mining Ideology and Coal Capitalism, examines the agency of architecture to make legible the complex forces at play in the age of the Anthropocene. Through this research Sam is exploring feminist theories of care and collective political subjectivity, ecological systems and indigenous cosmologies in the Australian context of Country. With Dr Eduardo Kairuz (Monash University) she is founding member of the Global Extraction Observatory (GEO), a research collective examining the effects of resource extraction through creative practice, scholarship, and engagement. She is currently Head of Discipline (Architecture) at the University of Newcastle.

Documenting Resistance and Toxicity

Participant Bios:

Lauryn Anderson, she/her, (University of Cambridge) is a PhD researcher in English at the University of Cambridge, where she is completing a thesis on Anglophone documentary writing from the 1930s to the present. She has research and teaching interests in theories of documentary, documents and other kinds of 'invisible literature'; archives (and their limits); collage, mixed-form and intertextuality; reading practices; photographic theory; postcolonial theory; and genre theory. At Cambridge, she co-convenes the 'Ambivalent Archives' reading group, the 20th and 21st century research seminar and hosts the Contemporary Writers' Readings, a new termly series.

Luciana Massaro (Vrije Universiteit Amsterdam) – Luciana is a biologist and anthropologist with extensive interdisciplinary experience in transformations to sustainability, environmental restoration, human-environment interactions, and local ecological knowledge. Her scientific career started with a focus on animal behavior (wild non-human primates in the Brazilian *cerrado*, in particular), and her anthropological interests followed the biological investigation. Over the last years, Luciana designed and developed case studies that use mixed methodologies based on anthropological and ecological theories, and fruitfully collaborated with scientists, local communities and other stakeholders to examine transformations to sustainability in artisanal and small-scale gold mining in the Brazilian Amazon. Her most recent research identified trade-offs, challenges and tensions between the economic, social and environmental components of sustainability in the Brazilian Amazon. Luciana also explored different tools of communication beyond the academic landscape, initially with naturalistic photography, and more recently with portraits and documentary photography.

Iva Peša (University of Groningen) is an Assistant Professor in Contemporary History at the University of Groningen in the Netherlands. Between 2022 and 2027 she leads a European Research Council-funded project '[AFREXTRACT: Environmental Histories of Resource Extraction in Africa](#)' with case studies in the Niger Delta, the Zambian Copperbelt, and Johannesburg. Recent publications include '[Anthropocene Narratives of Living with Resource Extraction](#)' and '[A Planetary Anthropocene?](#)' Iva's work is based on archival research, oral history, and more recently literary analysis and musicology. Iva has conducted research in Zambia since 2008.

Dimensions of Extractivism: The proposal for a new coal mine in West Cumbria, Research by the University of Central Lancashire, focussing on a participative action research programme for Connected Communities

Convened by Professor David Morris (dpmorris1@gmail.com) and Dr Suzanne Wilson (swilson21@uclan.ac.uk), chaired by Ceri Holman (CRHolman@uclan.ac.uk)

Participants: Ceri Holman (University of Central Lancashire), Professor David Morris (University of Central Lancashire), [Dr Ioan Parry](#) (University of Central Lancashire), and [Dr Suzanne Wilson](#) (University of Central Lancashire)

Abstract

The university's Centre for Citizenship and Community has undertaken research over several years on connected communities in West Cumbria in the north-west of England and specifically in West Cumbria, where a proposal for a new coal mine – the first for decades – has this year received government approval. Reflecting the experience of our research on connected communities, with its focus on young people, and also that conducted by colleagues within the university on community impacts of energy and sustainability, we identify several dimensions for understanding extractivism. These dimensions, concerning collective loss, transition, dependency and exclusion will be discussed as the basis for exploring a number of questions:

- Working towards authentic community power; how can decision-making be authentically redistributed amongst communities impacted by extractivism?
- Can the tensions between corporate and community interests be resolved through participatory community engagement; where and how?
- What public policy processes and interventions need to be developed to appreciate and respond to the sensitivities of communities 'left-behind' by the extraction of mining?

Bios

Dr David Morris (Emeritus Professor of Mental Health, Inclusion and Community) founded and was Director of the Centre for Citizenship and Community at the University of Central Lancashire (UCLan) from its inception in 2013 to 2023. Prior to this he established and led a number of national and international research and policy initiatives on inclusion and community engagement and worked in collaboration with the Royal Society of Arts on the five year Connected Communities research programme. With a professional background in social work and mental health, he has held senior posts in the NHS and Central and Local Government. Prior to joining UCLan he worked for the National Institute for Mental Health in England, providing advice to the government's Social Exclusion Unit on its work to evaluate the impact of exclusion in mental health, and from 2004 he led the cross-government National Social Inclusion Programme in overseeing implementation of the resulting policy actions in practice.

Ceri Holman's work involves empowering young people on subjects spanning literacy, social inclusion, democracy, and the climate emergency. She has a background in secondary school education. She has recently been working as a researcher on youth citizen science for the European-wide YouCount project based at UCLan. She is a PhD candidate at York University, researching deliberative pedagogy. Her work is focused on enabling young people's critical engagement and deliberation on the diverse discourses surrounding the proposed new coal mine in Cumbria. Ceri has an MA in Environment and Development from Lancaster University. She has a keen interest in place-based education and in 2022 undertook a research study of this type of education for Cumbria County Council, surveying the county's schools and wider organisations. She also sits on the schools' working group for the innovative place-based Morecambe Bay Curriculum, led by Lancaster University, University of Cumbria and Eden Project North.

From Extraction to Regeneration: Arts and Community Engagement in the Wake

Panel convened by Dr Joseph Campana (jac4@rice.edu) and Dr Weston Twardowski (westont@rice.edu)

Participants: [Dr Joseph Campana](#) (Rice University), and [Dr Weston Twardowski](#) (Rice University)

Dr Joseph Campana and Dr Weston Twardowski will present on behalf of Rice University's Center for Environmental Studies, their colleagues and partners.

Future Post-Extractivist Landscapes? Critical and cultural approaches to historical energy extraction and the future of renewables

Roundtable convened by Dr Tomas Buitendijk (tomas.buitendijk@ucd.ie) and Dr Treasa De Loughry (treasa.deloughry@ucd.ie)

Participants: [Professor Patrick Brereton](#) (Dublin City University), [Dr Patrick Brodie](#) (University College Dublin), [Dr Tomas Buitendijk](#) (University College Dublin), [Dr Treasa De Loughry](#) (University College Dublin), [Dr Sharae Deckard](#) (University College Dublin), and [Renée Hoggland](#) (University of Southampton)

Abstract

We are only at the beginning of how we conceptualise, critically and culturally, a future based on renewable energy. One potential path forward is to treat previous moments of peak energy extraction and exhaustion as pre-histories for the present that will help us to elicit potential lessons for the future.

This panel will focus on the rise and fall of historical national narratives tied to energy extraction, asking what visions of modernity these narratives promised in terms of desire, consumption, and labour e.g. peat extraction in Ireland, or post-colonial dam projects (Bird 2011, Nixon 2011, Huber 2013, Barrett and Worden 2014, Bresnihan and Brodie 2023); and what narrative and cultural responses emerged following the exhaustion and closure of these sites e.g. fears and anxieties regarding unemployment; the link made between extraction, work and a sense of belonging; attempts at providing a sense of cultural and industrial continuity through mythical constructs; and the role of place-based and speculative imaginaries in mediating an energy shift predicated on international labour and technology (O'Connor and Gearey 2020, Murphy, Brereton and O'Brolchain 2021, Banerjee and Schuitema 2022).

The goal of this interdisciplinary panel is to put the history of peak extraction and its aftermath into dialogue with how we conceptualise current and future transitions towards renewable energy. This means considering the impact of the energy transition on local communities and landscapes that have previously experienced similar shifts. Examples include the transition from coal to nuclear and wind energy in Britain's energy coast, and how this has registered in Cumbrian art, poetry, and literature (Brannigan et al., 2019). Based on such transhistorical analyses, we might speculate how contemporaneous plans to rework the depleted Kinsale Head gas field or the North Sea Doggerbank for renewable energy development may tap into older narratives about technological progress and register in cultural forms. These transitions are neither seamless, nor 'just', and we expect our conversations to probe how the socio-ecological possibilities and challenges of these transformations have been received by local communities, and depicted in popular media and culture.

We are particularly interested in perspectives from across the humanities and social sciences that make comparative and transhistorical links between sites of energy extraction, to further an interdisciplinary conversation on our renewable energy future.

Selected sources on Ireland's extractivist history and legacies

[Banerjee, Aparajita and Geertje Schuitema, 'How just are just transition plans? Perceptions of decarbonisation and low-carbon energy transitions among peat workers in Ireland', *Energy Research & Social Science*, 88, 2022.](#)

[Brannigan, John, Frances Ryfield, Tasman Crowe, and David Cabana, "The Languo of Flows" Ecosystem Services, Cultural Value, and the Nuclear Legacy in the Irish Sea', *Environmental Humanities*, 11.2, 2019, pp. 280-301.](#)

[Bresnihan, Patrick and Patrick Brodie, 'Data sinks, carbon services: Waste, storage and energy cultures on Ireland's peat bogs', *New Media and Society*, 25.2, 2023, pp. 361–383.](#)

[Deckard, Sharae, 'Energy Futures in Contemporary Irish Fiction', in *A History of Irish Literature and the Environment* \(Ed Malcolm Sen\), Cambridge University Press, pp. 377 – 394, 2022.](#)

[Flood, Kate, Marie Mahon, and John McDonagh, 'Everyday resilience: Rural communities as agents of change in peatland social-ecological systems', *Journal of Rural Studies*, 96, 2022, pp. 316-331.](#)

[Schwartz S. P. and M. F. Critchley, 'The Lead Ore Dressing floors at Glendalough and Glendasan, County Wicklow, 1825-1923: A History, Survey and Interpretation of Extant remains', *Journal of the Mining Heritage Trust of Ireland*, 12, 2012, pp. 5-52.](#)

[Tóibín, Colm \(writer\), Ciarán Hinds \(narrator\), *Untameable*, RTE, 2023.](#)