



Image: David Haines and Joyce Hintending, *Soundship (descender 1)*

## HEAT: SOLAR REVOLUTIONS

We are now in an era of HEAT: the Earth is quite literally heating up, with new global temperature records set every month and year, but there is also a warming of interest in more climate-friendly ways to live. *HEAT: Solar Revolutions* is an art event that asks how the sun's energy may catalyse climate-friendly conversations, collective actions, speculations and interventions. Heat is explored as a transformative condition that sparks making (or un-making) processes. Solar radiation is channeled as an artist's medium – in the sense of a constitutive 'material', like clay or paint – in solar drawings or prints, in solar-sound works, in durational solar performances, in plant-based artworks or as wood that is burnt to fire ceramics. *HEAT* presents such solar 'powered' art and performative practices to highlight and socialise climate-friendly revolutions.

*HEAT* will feature a number of artists from around New Zealand and abroad. *HEAT* is the third iteration of the Oceanic Performance Biennial, an event that explores local ecologies through performative practices. Aligned with *HEAT* are a range of community action events. *HEAT* is presented in association with TEMP.

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**Performance Programme: 15 February – 19 February 2017**  
**Screening and Exhibition Programme: 11 February – 17 April 2017**  
**Rooftop Performance Event: 18 February 2017**

## Performance Programme

### SOLAR REVOLUTION Amanda Yates Harold Barton



*Solar Revolution* is an assemblage—or heterogeneous machine—composed of relations between differing discrete systems. There is a system of solar radiance and its fluctuations or variations due to intermittent cloud cover, sun angle and sun movement. There is a second system of photo-voltaic transference of solar to electrical energy with this energy put to work to drive a small motor. And there is a third system of clockwork gearing mechanisms translating rotational velocities from the torque of a small motor to the large circular movement of a stylus or inscribing device. Further to this is the function of this composition as inscription device, a drawing machine that traces repetition and difference. *Solar Revolution* performs solar radiance over the course of a day, as a durational drawing. The work indexes solar and planetary oscillations via daily tracings of charcoal—ephemeral shifts in solar intensity or weather become inscribed as a recording of solar affect. The work gives presence to an incipient socio-solar revolution as a daily process-based engagement with environmental agency.

**Wednesday 15 February - Sunday 19 February**  
Window Space outside Te Uru



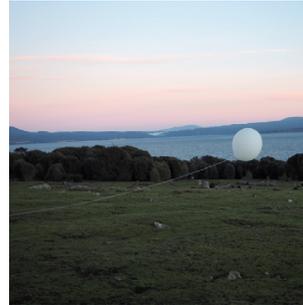
### WIRIWIRI Rachel Shearer

The trembling hand iconic in Maori performance is called a 'wiri' - 'the tremble of life'. The wiri is an acknowledgement of Tanerore - the shimmering heated air that rises from the ground on a hot summer day, personified as 'te haka a Tanerore [the dance of Tanerore]. Tanerore is the son of Tamanuitera - the sun and the summer maiden - Hineraumati. Wiriwiri is to tremble, shiver, quake. This gesture resonates in an idea of vibration at the core of the material world that is performed in this work as a field of trembling sound. Solar energy powers a single channel audio file, oscillating the sonic emissions in response to the variable intensities of energy received from the sun. At the right ambient temperature, *Wiriwiri* complements the sun-modulated chorus of cicadas.

**Wednesday 15 February - Sunday 19 February**  
Te Uru Main Entrance

Improvised Performance  
**Saturday 18 February, 7-7.30pm**  
Rooftop Terrace, Lopdell House

MOVING TOWARDS,  
AWAY FROM AND  
PARALLEL TO THE  
RISING SUN  
*Saskia Schut*



*Moving towards, away from and parallel to the rising sun as air expands outward, the temperature drops and earth's shadow is cast on it's atmosphere* is a series of walks, open to participants, that span the morning twilight, an occurrence with three distinct phases named astronomic, nautical and civic, each one denoting major shifts in visible phenomena. While the naming of these phases is optic centric, spanning the breadth of twilight reveals many other shifts in atmospheric conditions, such as a marked drop in temperature in the last phase, caused by an outward expansion of air. A weather balloon will be inflated at the beginning and be brought with us, and will act to amplify changing conditions.

Each walk will begin from Te Uru and will individually move either towards, away from or parallel to the rising sun/earth's shadow. Whilst we move in these directions, the earth rotates faster than we can walk, and we will move from being in earth's shadow, to seeing earth's shadow to seeing shadows form across the surface of the earth.

**Wednesday 15 February, 5am**

**Thursday 16 February, 5am**

**Friday 17 February, 5am**

**Saturday 18 February, 5am**

Leave from Te Uru front entrance



*LILO SAFELY*  
*Christina Houghton*

*Lilo Safely* is a solar float/sun worshipping live art experience in a response to polluted waters of the twin harbours of Tamaki Makaurau (the Manukau and Waitemata). This performance responds to forgotten sites of colonisation, modification and environmental degradation through somatic actions for wellbeing. Choreographic interventions from light minded human/non-humans through form-making and experiential floating become tactics for being-with others and the environment, allowing us to re-think human subjectivity from an Oceanic perspective.

As sun worshippers, we lie in the sun collecting positive ions from UV light in a quest for well-being. Bodies transform solar particles through our skin, warming dark places of the planet's despair.

**Thursday 16 February, 2.30pm**

**Friday 17 February, 3.30pm**

**Sunday 19 February, 4.30pm**

French Bay Beach, Otitori Bay Road

*LAST RUN*  
*Public Share*



Picking up on the 'can-do' origins of Crown Lynn, whereby the company manufactured anything from domestic ware to drainpipes, the Public Share collective has built a raku kiln to fire ceramic mugs based on a never produced Crown Lynn design. Fragments of Crown Lynn pottery, left behind after the factory's closure in 1989, have been reduced to grog and incorporated into these new objects as a means to reactivate relations with what was, prior to market deregulation, New Zealand's main ceramics manufacturer. These mugs will be fired at a day-long raku event at Te Toi Uku, near the former home of Crown Lynn Potteries, in New Lynn. Elemental and unpredictable, this simple and direct process reduces production to its basics: fire, clay, maker.

Raku Firing event

**Saturday 18 February, 10am-4.30pm**

Te Toi Uku, Crown Lynn Museum

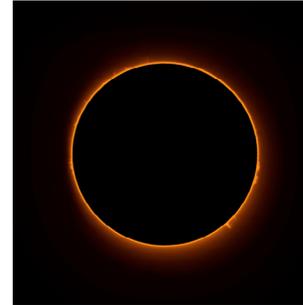
Talk at Te Toi Uku by Geologist Hugh Grenfell from Auckland Museum

**Saturday 18 February, 1.30pm**

Raku Serving event

**Saturday 18 February, 6pm**

Rooftop Terrace, Lopdell House



*TRANSMISSION FROM*  
*THE SUN*  
*David Haines*  
*Joyce Hinterding*

A composition between earth and sky that involves the manipulation of live transmissions in the VLF part of the radio spectrum involving custom-built antennae that enable listening to the sound of solar interaction with the ionosphere within the magnetic field lines, along with the background noise of the milky way and the local electromagnetic environment. The performance will also include field recordings done in other parts of the world. Grounding the composition between earth and stars, the performance includes the protean noise of the geological strata recorded in the pagoda country of the Wiradjuri people in the world heritage Blue Mountains, New South Wales.

**Saturday 18 February, 7.45-8.30pm**

Rooftop Terrace, Lopdell House

## WEED WRESTLE

Mark Harvey



In *Weed Wrestle*, Mark Harvey will attempt to obsessive-compulsively pull invasive weed trees out of the ground along the edges of native forest in Titirangi. Employing physical endurance, the work will not only intend to generate a sense of somatic heat, but a reflection on the efforts many of us are all taking to combat the effects of climate change. Many of the invasive plant species in Titirangi, such as the Australian wattle are well-known to thrive in hotter climates, and it is predicted by some that they could in time dominate over our natives in our forests. Some related questions Harvey investigates are as follows. Can removing such trees in such sites actually make a difference in preventing them from taking over? Or, will removing these trees reduce the lands capacity to deal with climate change? Or, will it help the ecosystem to better cope with raising temperatures? (It is well-known that some of these species change the composition of the soil and take up more water than a lot of local species.)

**Sunday 19 February, 10am**

Leave from Te Uru main entrance



## OVERCAST: A CARBON DRAWING

Monique Jansen

*Overcast* is a 'live' drawing event using bio-char (charcoal). Made in situ through the duration of the *HEAT* performance programme, the drawing will accumulate and grow over the five days, filling the gallery wall.

Bio-char is made by burning wood with very little oxygen, creating a carbon negative charcoal. It is an important material in the permaculture toolkit that locks carbon back into the soil and removes carbon dioxide from the atmosphere. *Overcast* will be made using bio-char on acid free paper with the intention that the paper and accumulated bio-char is returned to the soil via the artist's compost heap.

This work culminates in a public talk and discussion on Sunday 19th Feb, 2-3pm. The artists and permaculture practitioners, Sarah Smuts-Kennedy and Levi Brindson-Hall will join Monique for a talk about bio-char (what it is and how to make it) and the possibilities for a low-carbon art practice.

**Wednesday 15 February - 19 February**

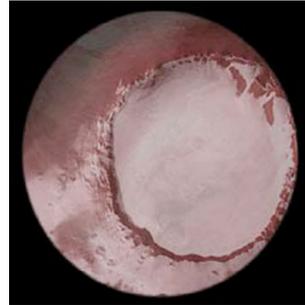
Gallery One

Biochar Talk and Discussion with Levi Brindson and Sarah Smuts-Kennedy

**Sunday 19 February, 2pm**

Gallery Two

ON ECOLOGICAL  
ART ACTIVISM  
*Nina Czegledy*



Internationally renowned artist/curator/educator Nina Czegledy discusses ecological and environmental art activism, particularly with regard to the potential of cross-disciplinary concerns in new media and electronic arts. Over the past decades we have witnessed a critical transition from passive representations to active involvement with nature, both analogue and digital. This participatory discussion aims to question and confront the ways in which we have interfered in our natural environment and seeks illumination.

**Saturday 25 February, 12.30pm**  
Te Uru Learning Centre



FLOTILLA WHAU  
*Hoopla:*  
*Projects for the Whau*

The popular *Flotilla Whau* aims to bring the river back to the attention of local residents. Now in its fifth year, it looks set to have more vessels than ever. The flotilla will be led by the historic steamboat Puke (built in 1872) from the New Zealand Maritime Museum. Puke will be joined a wide variety of vessels including waka ama, rafts, kayaks, traditional wooden rowing boats, stand up paddle boards and more.

All small craft that can navigate the river at high tide are welcome to come along and join the flotilla, so long as your craft is sea-worthy and all on the water wear lifejackets and register (registration is free and on site from 10:30am). Dress up your boat and yourselves and help make this a colourful celebration of this historically important waterway. The *Flotilla Whau* launch site is Archibald Park, Kelston.

**Saturday 4 March, 12.30pm**  
Archibald Park, Kelston