

29 November – 18 January



## There is (no) Anthropocene

Miranda Bellamy & Amanda Fauteux  
with Colleen Coco Collins,  
Janine Randerson and Arielle Walker,  
Shelley Simpson, Virginia Were

**Miranda Bellamy** (she/her) and **Amanda Fauteux** (she/her) work as a collaborative duo and with diverse contributors across video, sound, sculpture, installation, and printed matter. Their conceptually-rooted and site-responsive practice emphasises worldbuilding and the relationships between materials and histories. They share their time living within the Sikniktuk district of Mi'kma'ki (Sackville, New Brunswick, Canada) and in Ōtepoti (Dunedin), Aotearoa (New Zealand).

**Colleen Coco Collins** (she/they) is an interdisciplinary artist of Irish, French, and Odawa descent, working in songwriting, performance, poetry and visual arts. Her practice oscillates temporality, presumptions of sentience, subversion, rhythm, gesture, frequencies, the ouroboric, the orogenous, the peripatetic, love and the polyglottic. She lives littorally in rural Port Greville, Mi'kma'ki/Nova Scotia amidst crows, coyotes, grackles, bees, humpback, lichen and fox.

**Janine Randerson** makes artworks in collaboration with other artists, community groups and environmental scientists from meteorologists to glaciologists. She creates experimental video works and curates screening programs including “Heated Scales” (*CIRCUIT: Artist Film and Video Aotearoa New Zealand, 2025*). Janine’s book “Weather as Medium: Toward a Meteorological Art” (MIT Press, 2018) focuses on modern and contemporary art that engage with our present climate and future weathers. She is an Associate Professor at AUT University, Aotearoa New Zealand.

**Arielle Walker** is a Tāmaki Makaurau-based artist, writer and maker, and current Postdoctoral Research Fellow with AUT University’s RAU Textiles Research. Working at the intersections of her Taranaki and Scottish/Irish Pākehā whakapapa, her research focuses on textile processes and poetic narratives, advocating for the revival, sustenance, and continued innovation of ancestral practices.

**Shelley Simpson** (Pākehā) works with forms of sculpture, photography, moving image and sound. In recent work she has engaged with the chemical properties of metals and minerals, coaxing material change over time through processes such as evaporation, heat and electroforming. Shelley has a PhD from Te Wānanga Aronui o Tāmaki Makaurau/AUT. Her PhD thesis titled *Stonesense, Towards Lithic Thinking* explores the relational minerality between entities. Born in Ōtautahi Christchurch, she lives in Tāmaki Makaurau.

**Virginia Were** is a lens-based artist and published poet from Aotearoa who has a DocFA from Elam School of Fine Arts completed in 2023. Her transdisciplinary practice focuses on deep geological time and earth systems, and how new knowledge about them is shaping our understanding of the present planetary moment. She often combines poetry with photography. In 2024, her book *An Intimacy of Long Unfolding* won the student category of the Australia and New Zealand Photobook Award, and her photograph *An Abominable Mystery* was a finalist in the 2022 National Contemporary Art Awards at Waikato Museum of Art. Her work has been exhibited in Aotearoa, China, and Germany.



Shelley Simpson

1. *Attempting double refraction*

Digital print  
6000 x 600mm  
2025

Thank you to Harriet Stockman and Lisa Coleman for their ceramics expertise and to the Fish Factory Creative Centre of Stöðvarfjörður, Iceland.

Shelley Simpson

2. *Gnash*

Slip cast ceramic, calcium carbonate from eggshells, vinegar, powder coated steel, cord, copper.  
Dimensions variable  
2025

Miranda Bellamy & Amanda Fauteux with Colleen Coco Collins

3. *Unboxing Vid*

4K video, words and voice by Colleen Coco Collins  
7:27 minutes  
2025

*Acknowledgements:*  
The New Brunswick Arts Board  
Struts Gallery

Janine Randerson and Arielle Walker

4. *Critical Minerals*

Video projection and bio-cellulose screen, thread, recycled cedar.  
680 x 880 mm

5:34 minutes  
2025

*Credits:*  
Arielle Walker, voice and poetics;  
Janine Randerson, concept, camera and editing;  
Rachel Shearer, sound recording, sound composition and sound mix;  
Greg Wood, additional camera;  
Jason Johnston, camera assistance;  
Claudine Nalesu, biobased screen material design design;  
AUT BioFabrication Studio, AUT 3D Lab, AUT Wetlab

*Acknowledgements:*  
Clinton Duffy, Curator of Marine Biology and Minerals Auckland War Memorial Museum, Tāmaki Paenga Hira and Lukas Phan-huy.

Virginia Were

5. *On the escarpment, Motutara Road, 2025*

Digital photograph printed on Hahnemühle paper  
1238 x 900 mm  
2025

6. *Driveway with Kohekohe, Motutara Road, 2025*

Digital photograph printed on Hahnemühle paper  
896 x 653 mm  
2025

7. *Loft, Motutara Road, 2025*

Digital photograph printed on Hahnemühle paper  
896 x 653 mm  
2025

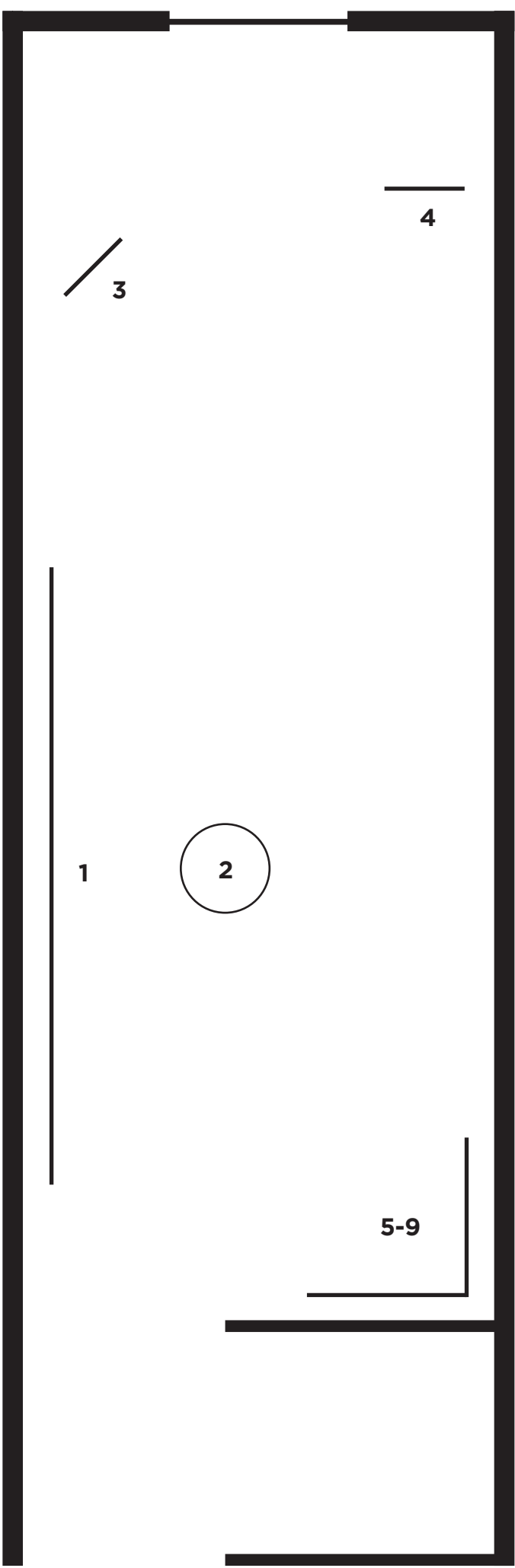
8. *Hydrangea, Domain Crescent, 2025*

Digital photograph printed on Hahnemühle paper  
656 x 479 mm  
2025

9. *Tibouchina urvilleanum, Motutara Road, 2025*

Digital photograph printed on Hahnemühle paper  
656 x 479 mm  
2025

*Acknowledgements:*  
The former owners of the category three homes, which were deconstructed and removed from their sites at Muriwai after Cyclone Gabrielle caused extensive damage to the area in February 2023. The new owner, Auckland Council, for allowing me to access and photograph some of these sites



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