

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.

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There is (no) Anthropocene

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

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Shelley Simpson	5:34 minutes 2025	7. Loft, Motutara Road, 2025 Digital photograph printed on Hahnemühle paper 896 x 653 mm 2025
1. Attempting double refraction Digital print 6000 x 600mm 2025	<i>Credits:</i> 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	8. Hydrangea, Domain Crescent, 2025 Digital photograph printed on Hahnemühle paper 656 x 479 mm 2025
Thank you to Harriet Stockman and Lisa Coleman for their ceramics expertise and to the Fish Factory Creative Centre of Stöðvarfjörður, Iceland.		9. Tibouchina urvilleanum, Motutara Road, 2025 Digital photograph printed on Hahnemühle paper 656 x 479 mm 2025
Shelley Simpson		<i>Acknowledgements:</i> 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
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	<i>Acknowledgements:</i> Clinton Duffy, Curator of Marine Biology and Minerals Auckland War Memorial Museum, Tāmaki Paenga Hira and Lukas Phan-huy.	
3. Unboxing Vid 4K video, words and voice by Colleen Coco Collins 7:27 minutes 2025	Virginia Were	5. On the escarpment, Motutara Road, 2025 Digital photograph printed on Hahnemühle paper 1238 x 900 mm 2025
<i>Acknowledgements:</i> The New Brunswick Arts Board Struts Gallery		6. Driveway with Kohekohe, Motutara Road, 2025 Digital photograph printed on Hahnemühle paper 896 x 653 mm 2025
Janine Randerson and Arielle Walker		
4. Critical Minerals Video projection and bio-cellulose screen, thread, recycled cedar. 680 x 880 mm		

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