



# **COUNTERFUTURES**

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Left thought & practice Aotearoa

**FIVE**

2018

# Counterfutures 5

2018

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ISSN 2463 – 5340

Published bi-annually by Counterfutures. Post: c/- School of Social and  
Cultural Studies, Victoria University of Wellington, PO Box 600, Wellington  
6140, New Zealand.

Printed, using ECO100% 90gsm recycled paper, at Rebel Press, Trades Hall,  
Vivian Street, Te Aro, Wellington, Aotearoa

## Editorial

Shock and care 11

Tim Corballis

## Art and the Left

It burns 21

Cassandra Barnett

Presenting it, proclaiming it: Using art  
to present place-based climate knowledge 45

Amy Howden-Chapman

Issues of representation 53

Fiona Jack

The continuum, the river: On the need for  
critical writing on Māori art 59

Matariki Williams

## Interview

Mata Aho: Mana wāhine in contemporary art 69

Tim Corballis interviews the Mata Aho Collective

## Articles

- Communicating for systemic change: Perspectives from New Zealand climate movement 79

Jonathan Oosterman

- Towards decolonising constitutionalism: An introduction 109

Georgia Lockie

- Zines and Politics 147

Bryce Galloway

## Book reviews

- Matthewman: Disasters, risks, and revelations: Making sense of our times 151

Raven Cretney

- Hyman: Hopes dashed? The economics of gender inequality 159

Karen Davis

- Rejuvenating radical potential through transdisciplinarity: Art and public health 165

Jenny Ombler and Sarah Donovan

## Contributors

**Cassandra Barnett** is a writer and art theorist raised in Auckland but with roots in the Waikato (Raukawa ki Wharepuhunga). She writes fiction, ficto-criticism, and scholarly essays about contemporary art from Aotearoa and beyond, exploring questions of indigeneity, belonging, whakapapa, diaspora, ecology, cultural multiplicity, and the endless flux of identity. Cassandra is a lecturer at the School of Art at Massey University, Wellington. She holds an MA in Continental Philosophy, a PhD in Media, Film, and Television, and is currently studying towards her Masters in Creative Writing at Victoria University of Wellington.

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kept an eye on the finances of the government, the unhealthily wealthy, and several not for profits, as well as running economics education workshops. She looks forward to the day when the majority of economic organisations in Aotearoa are not for profits.

**Bryce Galloway** is an artist and senior lecturer at Massey University's Whiti o Rehua School of Art. His zine, *Incredibly Hot Sex with Hideous People* has over 65 issues and two anthologies. He is a former co-organiser of Wellington Zinefest and mentor/instigator of Hamilton Zinefest. He regularly writes, speaks, and runs workshops on zines and zine-making.

**Amy Howden-Chapman** is an artist and writer. She is co-founder and editor of The Distance Plan.org, a platform that promotes the discussion of climate change within the arts. She holds a BA in Art History and a MA in Creative Writing from Victoria University of Wellington, and a MFA in Fine Arts from the California Institute of the Arts.

**Fiona Jack** is an artist and senior lecturer in Fine Arts at The University of Auckland. Her interests are in participation, consultation, and collaboration with people and groups. Her works include *The Heraldry of Presence* (2014), *The Will of the People* (2016), *Portworkers* (2012), *The Trees* (2013), *The Living Halls Project*, and *Palisade*.

**Georgia Lockie** has studied law, philosophy, and politics at Victoria University of Wellington before finally finding an intellectual home within the University's Sociology department. She is undertaking doctoral research on the theoretical relationship between ontology, individual and collective subjectivity, and emancipatory politics. She is also soliciting anonymous love letters for a book exploring desire, projection, and romantic intersubjectivity.

**Jonathan Oosterman** has a background in a range of activist struggles. In 2004, he helped start the Save Happy Valley Campaign against a proposed opencast coal mine on the West Coast, and in 2006-2009 was involved with the Grey Lynn Community Gardens. In 2016, he completed an MA on communication practices in the New Zealand climate movement. He is a researcher and occasional lecturer at Victoria University of Wellington, and also works for the Tertiary Education Union.

**Matariki Williams** (Tūhoe, Ngāti Hauiti, Taranaki, Ngāti Whakaue) is a Curator Mātauranga Māori at Te Papa. Previously, she worked in publishing at Huia Publishers and Bridget Williams Books, and at the Ministry for Culture and Heritage. Outside of this, Matariki is also Editor and Kaupapa Māori at *Pantograph Punch*, was the co-founder and co-editor of *Tusk—Emergent Culture*, and has guest-edited at Radio New Zealand's *The Wireless*. Matariki is a Kāhui Kaitiaki representative on the Museum's Aotearoa Board and also serves on the board of the National Digital Forum.

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