



A Path Forward: Curating Art & Climate Change at the Sainsbury Centre, University of East Anglia

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A Path Forward: Curating Art & Climate Change at the Sainsbury Centre, University of East Anglia

by John Kenneth Paranada

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John Kenneth Paranada, a Filipino-born curator, writer, and researcher based in the UK, is the first Curator of Art and Climate Change at the Sainsbury Centre, University of East Anglia. His role marks a ground-breaking step in the UK museum landscape, emphasising a proactive approach to the climate crisis through innovative curatorial practices. Paranada curated the exhibition *Sediment Spirit* and co-edited *Planet for Our Future* (2023). His recent publications include contributions to *Design for our Planet* (2023) and *Adaptation: A Reconnected Earth* (2023). Active in critical forums, he participated in the ICOM International Committee for Museums and Collections of Modern Art's symposium on 'Indigenous Perspectives in Curatorial Practice' (2024), 'Curating Climate Change' at The American Swedish Institute (2024), 'Art x Environment' at Firstsite Colchester (2024), and organised a panel on environmental ethics for the Association of Art Museum Curators. He was also a speaker at the Museum Association's 'Breaking Museum Barriers: Radical Curatorial Practice' (2023).



Over the past two decades, the art and museum sectors have significantly shifted their focus towards addressing climate and ecological concerns, emphasising cultural sustainability and efforts to curb the environmental impact of museum work. This evolution has embraced a multicultural and interdisciplinary strategy, aiming to diversify and enrich the dialogue surrounding sustainability from various perspectives. However, the main obstacle to fostering a more ecologically centred approach in museums lies in overcoming practical challenges: in particular, traditional organisational structures and silos often hinder the effective collaboration between art, science and other fields critical to address climate change.

A significant milestone in this area was the creation of a specialised Art and Climate Change curatorial position at the Sainsbury Centre (in Norwich, UK) in November 2022. This appointment — all the more significant considering that there are only two other museum curators of climate change with a similar focus globally — underscores the Centre's dedication to addressing climate change by integrating the powerful influence of art with scientific and academic insights, adopting an interdisciplinary curatorial approach to tackle the myriad challenges of the climate crisis.

This historic role was developed in partnership with the Tyndall Centre for Climate Change Research at the University of East Anglia, a network of UK universities dedicated to comprehensive climate change research. Named after John Tyndall, the nineteenth-century scientist whose work significantly advanced our understanding of the greenhouse effect and infrared radiation, the Centre advocates for a multidisciplinary approach to climate research. It unites scientists, economists, artists and engineers to explore global warming's impacts and formulate sustainable solutions. Addressing a wide array of research areas, from the environmental effects of different energy sources such as fossil fuels, wind and solar power to creating strategies and policies for climate change mitigation, the Tyndall Centre collaborates with governments, industries and other stakeholders to advance the creation of sustainable policies and practices and safeguard the lives and wellbeing of future generations.

As the Curator of Art and Climate Change at Sainsbury Centre, my role is central in leading artistic projects that intersect with the climate crisis, establishing climate-focused networks and initiating collaborations across cultural and scientific realms. I orchestrate collaborative efforts across different departments, leading a diverse array of curatorial projects such as exhibitions, displays, publications, events and research symposia. In addition, I actively cultivate collaborations with fellow museum curators and directors who share our commitment to climate action and engagement, including Soren Brothers, Curator of Climate Change from the Royal Ontario Museum, Jennifer Newell, Curator for Climate Change at the Australian Museum, Miranda Massie, Director of the Climate Museum in New York, Joselina Cruz Director of the Museum of Contemporary Art and Design in Manila, and Francesca Du Brock, Chief Curator of the Anchorage Museum in Alaska.

The creation of these international climate networks underscores the importance for museums to collaborate and collectively amplify the potential of art to shape the present and future. At the heart of this collaborative mission are the diverse human and non-human stories that express complex relationships with the natural world. These perspectives are essential to effectively address global environmental and climatic challenges. We need a proactive and positive mindset shift that requires a comprehensive, long-term global perspective, coupled with a unified commitment to confront the climate crisis head-on. My strategy as the first curator of Art and Climate Change in a UK museum is to value the extensive knowledge already available on these topics, held both within and beyond the 'academy'. These are frameworks that we might utilise to usher in a new era of systemic ecological awareness, empathy and action.

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Fig. 1. Sainsbury Centre Building designed by Norman Foster, 2022. © Andy Crouch / The Estate of Lynn Chadwick / Bridgeman Images

Additionally, my involvement with the Tyndall Centre for Climate Change Research as a researcher brings another dimension to my curatorial work, merging the realms of art and science. This synergy aims to catalyse behavioural shifts, harnessing the transformative potential of art and culture to address the climate crisis and build resilience. My daily activities encompass a dynamic mix of research, site visits, artist studio visits, engagement with museum and gallery communities, hosting public tours and disseminating knowledge through conferences, presentations and lectures. This collaborative effort between the Sainsbury Centre's curatorial team and Tyndall Centre researchers deepens my understanding of a global environmental landscape and the pivotal role of art in environmental discourse. The Sainsbury Centre is a university museum, so I also have the opportunity to work across many different departments, such as with our ground teams and other academic departments, to shape ideas, share best practices and propose innovative questions and initiatives to engage students and staff in climate action.

***Sediment Spirit*: The activation of art in the Anthropocene**

The Sainsbury Centre launched 'Big Questions' within its exhibition programming in 2023, using art to respond to existential questions and societal challenges. This commenced with 'Planet for our Future: How Do We Adapt to a Transforming World?': an interconnected exhibition programme comprised of several exhibitions, interventions, artist residencies and community projects to foster discussions on global environmental issues. *Sediment Spirit*, my inaugural exhibition, debuted as part of this explicitly interdisciplinary arts landscape, exemplifying the Centre's commitment to radical curatorial practice and engaging diverse audiences with critical planetary concerns.

The conceptual framework of *Sediment Spirit* emerged from this curatorial ethos, and facilitated a novel exploration of our ecological consciousness. The exhibition is predicated on the notion that art can serve as a medium to provoke reflection, by challenging audiences to perceive our planet as a dynamic, living entity rather than an endless resource. Through a curated selection of provocative and interactive artworks, *Sediment Spirit* aspires to recalibrate our understanding of home — emphasising our integral connection to the Earth and advocating for sustainable ways of living to ensure its longevity.

The exhibition navigates the duality encapsulated in its title — 'Sediment', referring to the Earth's material flows that nurture biodiversity and life; and 'Spirit', symbolising the transcendent quality of art to evoke profound intellectual and emotional responses. *Sediment Spirit* thus stands as a testament to the multifaceted role of contemporary art in translating the complex narratives of climate change into an accessible visual lexicon. Its power transcends the mere representation of human impact on the planet, reconnecting us to the visceral reality of ecological change.



Fig. 2. The Living Area, Sainsbury Centre, 2021. © Andy Crouch

Featuring works from over 20 international artists and collectives, the exhibition adopts an experimental and multisensory approach to art, foregrounding concepts of environmental renewal, resilience and eco-consciousness. Artists such as, Superflex, Anj Smith, Tabita Rezaire, Mario Merz, Salvatore Arancio, Richard Deacon, Derek Tumala, Shireen Seno, and Ackroyd & Harvey, among others, contribute to a dialogue that intersects artistic practice and climate action. A notable inclusion is Claudia Martínez Garay's site-specific intervention (Fig. 3.), which celebrates the power of Indigenous knowledge and technologies to shape sustainable solutions, foregrounding the importance of diverse Indigenous cultures and communities in any conversation about climate.

The exhibition presents Karrabing Film Collective's *The Mermaids, or Aiden in Wonderland* (2018), a thought-provoking narrative film by Indigenous artists from Australia's Belyuen Community. It employs surreal, dystopian visuals to critique the fallout of capitalism, positing Aboriginal resilience as an alternative. Another poignant work

is Paulo Nazareth's *Banana Market/Art Market* (2011) series, a process-based work that explores the banana as a symbol of global consumption, examining the complex geopolitical impacts of its economy, highlighted by corporate giants like Chiquita's operations in Latin America. His installation at Art Basel Miami Beach, featuring photographs and box cut-outs, offers a critical commentary on the environmental toll of industrial agriculture.

In the 'living area', a chandelier sculpture entitled *Coalescence* (2023) by Paul Cocksedge (Fig. 4.) further enriches the exhibition, examining the deep-seated connections between humanity and fossil fuels. Suspended from the ceiling, the installation is comprised of over 700 coal pieces to represent the excessive amount of coal needed to power a light bulb for a year. Sourced from South Wales' diminishing coal mines, the artwork showcases anthracite's unique characteristics and contemplates coal's historical significance and the imperative to shift towards renewable energy sources. This sculpture supports *Sediment Spirit's* overarching theme and invites a critical assessment

of human-made climate change in the Anthropocene era through the medium of art.

As museums around the globe reconsider their current relevance in contemporary society, the trajectory of the Sainsbury Centre demonstrates the ways in which cultural institutions might adapt. By championing engagement, inclusivity and our capacity for self-reflection, museums can overcome their historical confines, positioning themselves as vital spaces for change in the twenty-first century. This transformation emphasises the important role museums can play in navigating and shaping discourse around decarbonisation, climate communication, sustainability, climate solutions and social justice.



Fig 3. Claudia Martínez Garay, *Untitled*, chroma sand, clay, plywood, acrylic paint and original objects from the Sainsbury Centre collection. Courtesy of the artist and GRIMM Amsterdam, New York, London. Installation view, 2023. © Andy Crouch

Decolonising sustainability?

The Sainsbury Centre's collective curatorial philosophy is predicated on the conviction that art possesses a transformative capacity to provoke, enlighten and inspire. We aim to reshape the museum experience by embedding sustainability into the essence of our operations, and by catalysing conversations around ecological and environmental crises.

Yet, the concept of 'sustainability' is often challenged due to its widespread use and inherent vagueness. The Centre's ambition is to adopt a more expansive, holistic interpretation of sustainability that advocates for lifestyle changes to limit planetary damage.

Liisa Rávná Finbog, a Sámi scholar and curator, provides a critical perspective on the limitations of 'sustainability' as a term. Finbog highlights the paradox rooted in so-called 'sustainable' practices that seek to perpetuate capitalist practices through ongoing resource extraction (Schmithüsen 2013). She references the origin of the term in the early 18th century by Saxon forester Hans Carl von Carlowitz, who proposed sustainable forestry in response to the depletion of forests by the mining industry. This concept, however, aimed at preventing timber scarcity, effectively laid the groundwork for a 'sustainable' way for the forestry industry to continue

depleting resources, arguably serving as an early example of greenwashing. Such approaches offer short-sighted climate solutions, diverting attention from the need for substantial climate action and a reframing of our relationship with the planet and so-called 'resources'.

Finbog further explores how the Scottish philosopher Adam Smith's 'stages of history' model — outlining human development from hunting and gathering to a commercial society — reinforces a Eurocentric narrative that marginalises Indigenous peoples by placing them in the initial stages of societal evolution (Sánchez-de-Jaeger and

Finbog 2021). This historical perspective, intertwined with economic determinism, underscores a progression from feudalism towards capitalism.

Finbog's critique challenges us to revisit our understanding of 'sustainability' from a broader socio-historical perspective, pushing for a fundamental shift towards embracing the deep ecological wisdom inherent in Indigenous cultures and knowledge systems. This broadened perspective on sustainability calls for the creation of museum experiences that not only promote alternative ways of thinking in environmental contexts, but also foster a deep sense of reciprocity and a holistic philosophy of living in harmony with our planet and its non-human inhabitants. By recognising and actively engaging with these intricate connections and our collective place within the living web of our planetary ecosystem, we possess the power to reshape our shared future into one that is centred around greater symbiosis and reciprocity with the natural world, allowing for the emergence of hybrid and entirely new ways of understanding.

To navigate the overwhelming scope of climate change we must move beyond the constraints of our current moment, including the sluggish global response to decarbonisation, the transition away from fossil fuels, the adoption

Museums in flux

To understand the relevance of museums in contemporary society, it is necessary to highlight the changing power of these public sites of memory, identity and representation throughout history. The museum, as we understand it today, has evolved significantly from its origins: the so-called cabinets of curiosity of the sixteenth century. These early collections, filled with objects from the exotic 'Other' and the treasures of newly encountered worlds, were emblematic of an era marked by empire and colonisation. They represented the nascent stages of a burgeoning global knowledge system — but also acted as agents of colonial power, resource exploitation and cultural hegemony.

Tony Bennett's *The Birth of the Museum* (1995) critically examines how these collections underpinned the development of modern taxonomy, thereby embedding Western cultural

of sustainable climate policies and the greening of traditionally polluting sectors. A pivotal strategy involves ensuring that climate-focused exhibitions in museums and galleries highlight hope and adopt perspectives that are both nationally and locally relevant. The formation of a museum climate alliance might be crucial in rallying museums and cultural institutions to confront the climate crisis collectively, thereby amplifying their impact and encouraging more vigorous action and responses. At a time when climate change is increasingly recognised as a cornerstone issue in international relations and cultural diplomacy, forging lasting partnerships, implementing systemic initiatives and maintaining relentless efforts are essential.

Museums in the twenty-first century are tasked with broadening their approaches to foster a more collaborative and interdisciplinary dialogue: one that more accurately reflects and advocates for the natural world and the communities inhabiting it. This evolution requires inclusive discussions and exhibitions which grapple with the legacies of colonialism, fostering a space where diverse and often conflicting perspectives can coalesce into a productive and democratic discourse that addresses issues of healing, repair, balance, futurity and ecological reciprocity.

paradigms into the global ordering and representation of the world for centuries. This narrative positions museums as authoritative educational entities, deeply intertwined with the machinations of power and governance, yet cloaked in a guise of objectivity and neutrality. Richard Sandell's *Museums, Prejudice and the Reframing of Difference* (2007) challenges this perceived objectivity, positing museums as powerful conveyors of value and authority that significantly shape public ideology and perceptions of culture, heritage and history.

In the 1980s, the emergence of 'New Museology' — a discourse discussed by René Rivard (1984) — marked a pivotal shift as thinkers re-evaluated the roles of museums, focusing on their societal impact and the potential for decolonisation and transformation. This period of reassessment addressed the dissatisfaction with 'old museology', highlighting

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the importance of museums as spaces for critical discourse, and allowing new voices to shape their relevance.

In the 2000's we saw the emergence of 'The Relational Museum', a term first adopted at Oxford University's Pitt Rivers Museum (Brown 2008). This concept advocated for innovative ways of forging connections between people, artefacts, and local and global cultures. It promoted the idea of viewing museums as trans-cultural spaces created through interactions between the museum and its source communities. Following this, there has been an increase in exhibitions within science and natural history museums aimed at demystifying the science of climate change worldwide, as discussed in *Curating Connections in a Climate Changed World* by Jennifer Newell, Libby Robin, and Kirsten Wehner (2017). Additionally, Sarah Wade's work, *Emerging Exhibition*



Fig. 4. Paul Cocksedge, *Coalescence*, anthracite coal and wire. Courtesy of Paul Cocksedge Studio, Installation view, 2023. © Mark Cocksedge

Ecologies: Curating Contemporary Art at a Time of Climate Crisis (2023) delves into how the convergence of art and climate change is being addressed by museums and galleries across different fields, particularly focusing on how these institutions are integrating climate thinking into their exhibition programming.

More recently, the cultural heritage conservation sector saw the launch of the Joint Commitment for Climate Action, driven by the International Institute for Conservation of Historic and Artistic Works (IICC), the International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM), and the International Council of Museums' Committee for Conservation (ICOM-CC) in 2021. This initiative underscores the critical need for cultural institutions to urgently respond to climate change pressures around the planet. It calls for transformative actions to halt the progress toward a projected four degrees of warming, aiming for net zero greenhouse gas emissions by 2050, with sector-specific goals advancing this target to 2030.

Museums have faced the challenge of integrating climate adaptation and resilience-building strategies to address anthropogenic climate change in both their programming and their institutional sustainability commitments. International agreements like the Kyoto Protocol and the Paris Agreement, the insights of the United Nations' Intergovernmental Panel on Climate Change, and the collective mobilisation since COP 27 in Sharm El Sheik Egypt in 2022 have highlighted the significant role of museums and heritage sites in fostering deep societal reflection and catalysed a shift in human values towards sustainability.

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A radical museum

In this complex time of museological metamorphosis, the Sainsbury Centre, University of East Anglia has stood out as a leading example of radical curatorial practice. From its inception in 1973, when Robert and Lisa Sainsbury decided to donate their collection of art and artefacts to help shape and influence the next generation of thinkers and leaders, the Sainsbury Centre has foregrounded the power of art to connect people across time and space. The Centre has broken traditional boundaries by displaying art from all corners of the globe and from every epoch in a collective, non-hierarchical manner.

In 2023, under the leadership of Jago Cooper, the Centre embarked on a transformative journey, critically re-examining the role and relevance of museums in contemporary society. Cooper advocates for a holistic approach to art, architecture, archaeology and anthropology. He suggests that the Sainsbury Centre should serve as a space where diverse expressions of human creativity gather, encouraging dialogue across various domains of art, science and culture. Cooper emphasises that art's true value lies in its universal ability to communicate with audiences, regardless of its origin or historical context. He argues against segregating artworks based on cultural, stylistic or chronological categories, believing that such divisions hinder the artworks' communicative potential.

In his essay entitled *The Future of the Sainsbury Centre: Living Art and Sharing Stories*, Cooper argues:

The Sainsbury Centre is an institution that transcends traditional barriers between art, architecture, archaeology and anthropology and focuses collectively on shared essential questions within which the material manifestations of human creativity are given voice to answer them. Great art is in the ability to 'speak' to a visitor no matter what time-period, culture, art school, or artistic genre it comes from. Dividing works of art by culture, artistic movement or time periods is like putting them in prisons restricting their ability to escape and communicate. (Cooper 2023)

Sainsbury Centre's new initiative, 'Living Art Sharing Stories', transforms the museum experience by proposing the idea that artworks are animate, imbued with the essence of their creators. This framework offers visitors digital, analogue, and experiential pathways to connect deeply with artworks. Since its relaunch, the Centre has introduced engagement methods such as immersive exhibition cases and interactive digital experiences, enabling visitors to explore art in personal and multi-sensory ways. This shift in curatorial practice, driven by the need to address critical global questions through art, has led to a series of thematic seasons focusing on pressing issues like climate change, truth, drug use and conflict resolution. Every exhibition is supported by extensive community and educational programmes designed to foster a deeper understanding and response to these challenges.

Since its founding in 1978, the Sainsbury Centre, designed by Sir Norman Foster, has been celebrated for its pioneering museum design and architectural excellence (Fig. 1.). However, its distinctive glass expanses and hangar-like structure face energy efficiency challenges in an emissions-conscious world. It is our aspiration for the Sainsbury Centre's building to achieve net-zero emissions by 2045, including through the addition of solar panels and other initiatives to future-proof the museum.

Since I joined the Sainsbury Centre, discussions around the implementation of sustainability goals and initiatives, such as recycling exhibition materials, favouring local loans and opting for sea freight to minimise our environmental footprint, have been prioritised. My integration into the team has further strengthened our commitment to sustainability, ensuring our operations and the very fabric of the building reflect the eco-friendly principles that inform our programmes. In collaboration with the Tyndall Centre, we are committed to advancing more sustainable operational practices and exhibitions whilst also encouraging individuals to adopt environmentally responsible behaviours in their daily lives.

Meanwhile, the 'problem orientated fundamental questions approach' introduced by Cooper has drawn globally renowned artists to collaborate on exhibitions throughout our gallery spaces and sculpture park. This curatorial approach is integral to our wide-ranging engagement programmes, from educational initiatives for all ages and addressing contemporary challenges like eco-anxiety through Climate Cafes in partnership with the British mental health charity MIND, to encouraging creative responses to environmental crises through our Learning team's dynamic programmes, including one entitled *Wild Perspectives: Imagining ecological crisis from nature's point of view*.

This introspection has led to a radical reimagining of the museum's core mission, and aligned it with contemporary societal, political, ecological and cultural priorities. The Sainsbury Centre's approach acknowledges museums not as neutral spaces, but as constructs shaped by specific worldviews that allow different voices to converge, necessitating a transformative shift towards inclusion and representation of diverse communities and narratives.

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The Sainsbury Centre believes that the museum of the twenty-first century is a nexus of convergence and collaboration: one that continually asks old and new queries. These questions explore the types of knowledge that emerge from interdisciplinary partnerships across art, science, anthropology, technology and the environment. In recognising art as alive, we activate its importance in the cultural zeitgeist and the daily lives of visitors, and help to build the sustainable future we collectively aspire to realise. Through this exchange of art and culture, institutions can offer opportunities for internal, external and interpersonal transformation. We empower the notion that art is not just a reflection of our evolving world and the human condition, but a living creative force. Art assumes the role of a prophetic entity, a veritable oracle, reminiscent of the Cassandra figure from Greek mythology. A crystal ball that envisions and foreshadows potential futures.

NOTES

¹ *Sediment Spirit: The Activation of Art in the Anthropocene*, Sainsbury Centre, University of East Anglia, 15 October 2023 – 14 April 2024. Available at: <<https://www.sainsburycentre.ac.uk/whats-on/sediment-spirit/>> [Accessed 18 March 2024].

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