



SPECULATIVE ENERGY FUTURES:
**PROTOTYPES FOR
POSSIBLE WORLDS**

EXHIBITION DATES

**December 10, 2019 –
January 11, 2020**

OPENING RECEPTION

**December 13, 2019
7 - 10pm**

LOCATION

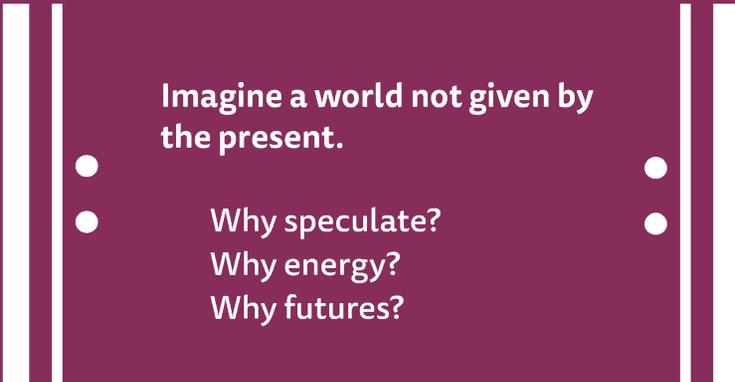
**FAB Gallery
1-1 Fine Arts Building
University of Alberta**

SPECULATIVE ENERGY FUTURES: PROTOTYPES FOR POSSIBLE WORLDS



This exhibition showcases interdisciplinary collaborative work produced by the participants of the multi-year research-creation project Speculative Energy Futures. Speculative Energy Futures brings together artists, activists, designers, engineers, scientists, humanists, social scientists, policy makers, Indigenous legal experts and more, to inquire into the complex intersections of climate change and energy transition, as interlocking sites of possibility.

Tegan Moore, *Prototype for exhibition display elements (Seed Time: Sister Plantings for Regenerative Energy Futures)*, Video Still, 2019.



Imagine a world not given by
the present.

Why speculate?
Why energy?
Why futures?

Scott Smallwood and Natalie Loveless, *Scores for Energy Futures*, Vinyl on Wall.

Loveless and Smallwood have created Fluxus inspired “event” or “instruction” scores responding to each of the works produced by the *Speculative Energy Futures* teams. Replacing traditional didactic panels, these question-based scores invite you to reflect on the specific energy future being considered by each team and to actively position yourself in relation to that future.

About the Project

Speculative Energy Futures consists of researchers from across Turtle Island; it is coordinated out of the University of Alberta on Treaty Six Territory, the traditional home of 48 different Indigenous nations – First Nations, Métis and Inuit. The city of Edmonton, where the University of Alberta is situated and where our team has gathered to share its prototype exhibition, is located on lands long ago stolen from Papaschase and Métis peoples who were displaced through means and methods that led to, and ongoingly enact, the loss of cultures and lives. We acknowledge our nation’s history of genocidal practices and assert that conflict over energy and natural resources have played, and continues to play, a starring role in this history. As we think through ecological, climate and energy justice, the Speculative Energy Futures team understands that there is no social or ecological justice without decolonization and indigenization. An anti-racist, anti-sexist, and anti-speciesist worldview is necessary to combat the extractivist world-view that has contributed to climate change through the exploitation of land and resources, and that has likewise relied upon the exploitation of gendered, classed and racialized bodies, as well as the erasure of knowledge held by those bodies. This is why we argue that feminist and decolonial approaches to energy transition are vital. This exhibit is a proto exploration of where alliances can be formed: where feminist and socially just and multi-species and Indigenous ways of thinking might come together. It is about the synergies and solidarities that we can nurture as we face the daunting challenges of climate change.

– Sheena Wilson and Natalie Loveless

Speculative Energy Futures

Speculative Energy Futures is a research-creation project that takes seriously theories and praxis of speculation as means and method of thinking the future.

Speculative

Scientists and engineers speculate; their research involves developing hypotheses, in some cases, and modeling probabilities in others. Legal experts and political leaders likewise speculate and model probable and possible futures by designing policies and laws to encourage behavioral changes necessary to shape shared societal futures. In other domains, such as finance and economics, speculation is serious business. No less serious is the creative and speculative work of philosophers, social scientists, humanists, artists and activists. Business as usual and thinking as usual must be disrupted, if we are to continue to hold out hope of keeping global warming below 1.5 degrees. This is why, on Speculative Energy Futures, we bring together an interdisciplinary team of scientists, policy makers, lawyers, political economists, cultural studies experts, philosophers, artists and more, to tackle climate change in general, and energy transition in particular, to speculate in serious ways about the potential for our shared futures, both at the local and planetary scale.

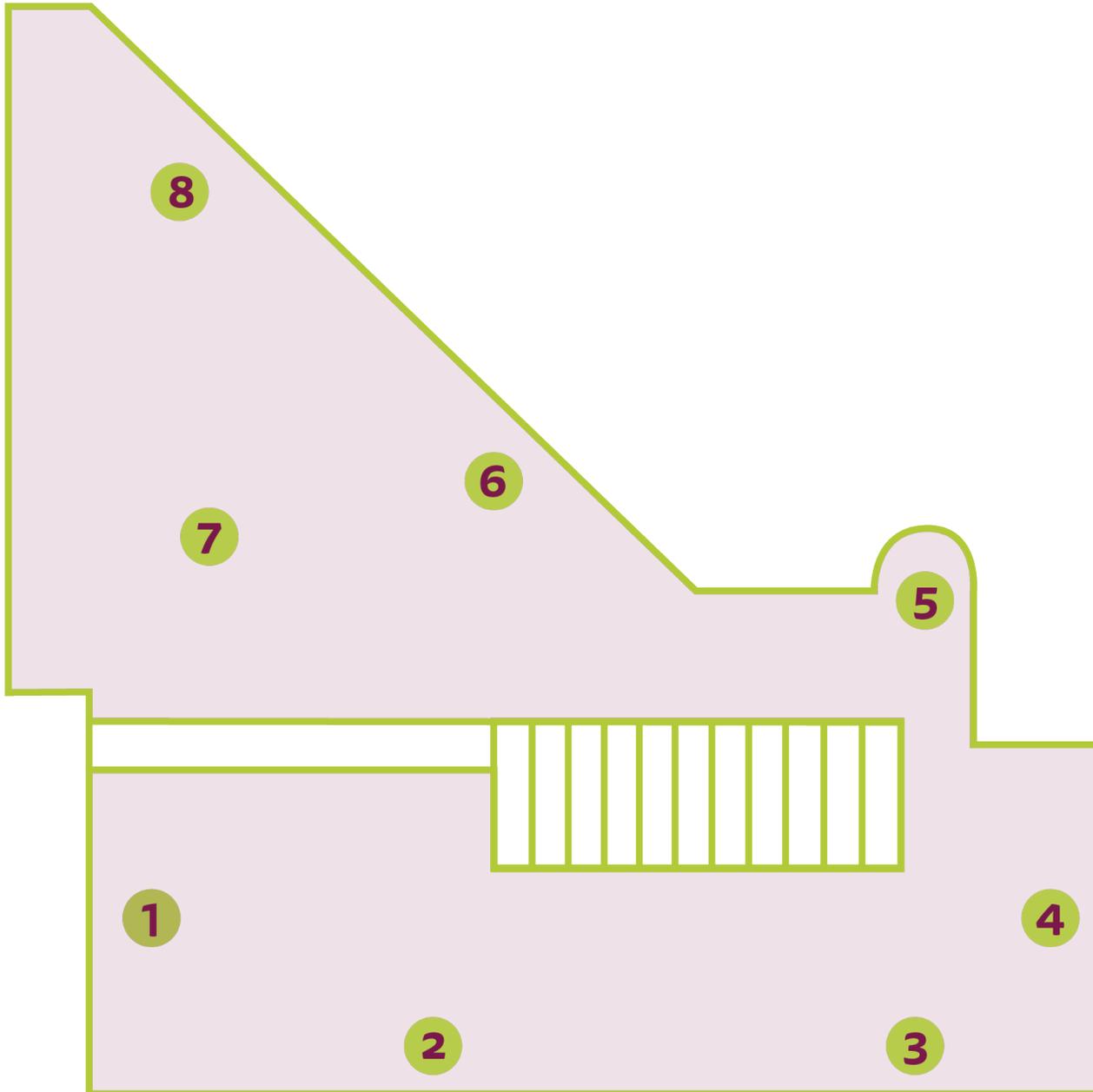
Energy

Climate change requires a multi-faceted response. This project proposes energy as its organizing principle for the following reasons: (i) limiting the parts per million (ppm) of carbon in the atmosphere is a first necessary step in dealing with the climate crisis; (ii) energy systems and their associated socio-political infrastructures shape the societies they power; (iii) reorganizing our energy systems provides an opportunity to restructure and reshape the systems of power and oppression that organize our current global political order. Where business sees opportunity in a transition to greener economies, social justice thinkers and actors see the possibilities for better worlds. Who is the future for? Who is designing the future? Whose future is being ensured?

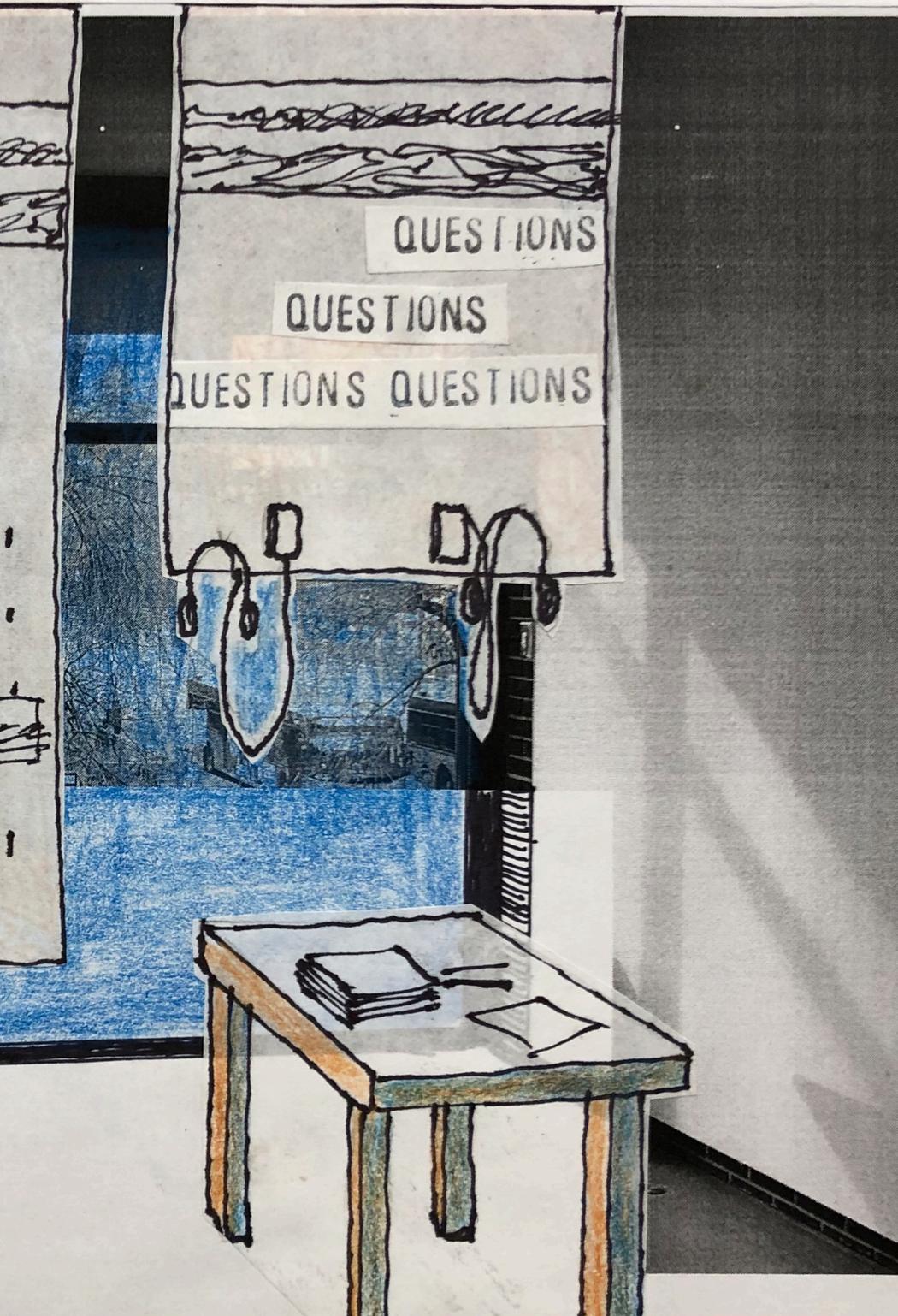
Futures

Climate change is not a future issue. It is happening now. Transformations caused by a warming global average temperature are escalating: not only are predicted changes occurring, but unanticipated chain reactions are causing exponential shifts. Reversing changes already underway is largely improbable. What is possible, however, is to respond to climate change now, in ways that will bring about different futures than the ones that currently await the planet. We are here to work meaningfully toward proposing a range of probable and possible futures and to explore the reality of what could be – or what most certainly will be – if we don't begin adapting to climate change and responding to its imperatives to transition, sooner than later.

Exhibition Map



- 1 Convergences
- 2 Garden of Future Delights:
Paintings and Augmentations In Process
- 3 Seed Time: Sister Plantings
for Regenerative Energy Futures
- 4 Planet for Sale
- 5 Notes from an Energetic Quietus
- 6 Carbon Capturing Library
- 7 Paramancy: Volume 1
- 8 The Lost Garden



Convergences

Mixed media. Variable size.

Team: Janice Makokis, Patrick Mahon [Sharmistha Kar, Barbara Mahon], Ruth Beer [Luis Miguel Villarreal Farias, Minh Triet Pham] and Sheena Wilson; **Oral stories by** Knowledge Keepers Clarence Whitstone, Diana Steinhauer, and Kurtis MacAdam; **Zine design by** Sergio Serrano; **Audio treatments by** Scott Steneker.



Convergences is a pluri-vocal speculative provocation grounded in intercultural, indigenous, intersectional, and interdisciplinary explorations of possible energy futures that asks you, its interlocutors, to engage with questions that the team, as research-creationists, have been exploring together over the past six-months. Please consider the provocations that they offer, and consider leaving a provocation of your own for other visitors to encounter and for the team to engage with as a potential jumping off point in the next phase of their research. This work takes the form of a pedagogical-dialogic station that doesn't simply articulate the gallery as a site of debate, but as a site of primary research for the team and the project as a whole.

Patrick Mahon, *Mock-up 1 for Convergences*, Ink on Paper, 2019.

Garden of Future Delights: Paintings and Augmentations in Process

Acrylic on Canvas, Augmented reality. Three 36" x 60" panels.

Team: Caitlin Fisher and Evan Davies, with Wallace Edwards

Imagine the future sound
of nature.

What can we know?
How can we know it?

Garden of Future Delights is a series of three paintings inspired by science-based simulation modelling of global environmental change and an accompanying augmented reality (AR) digital overlay of information. This digital overlay is produced using a set of long-term scenarios – called Shared Socio-economic Pathways (SSP) – that are being used by the Intergovernmental Panel on Climate Change (IPCC), governments, and research groups around the world to model possible socio-economic and environmental futures. Drawing on these pathways, each panel represents parallel realities that emerge from the choices we can make right now. The AR layer concretizes the data, overlaying the paintings with figures from the scientific studies that make the case for the futures being modelled, and asking us to consider the possibilities and limits of our current practices of scientific visualization and translation.

Wallace Edwards, *Garden of Future Delights* (detail), Acrylic on Canvas, 2019.





Seed Time: Sister Plantings for Regenerative Energy Futures

Video Installation with Paper, Box, Seeds, and a Seed-Packet Station.
Variable size.

Team: Joan Greer, Sourayan Mookerjea, and Tegan Moore, with designer Sergio Serrano

Imagine the smallest sound.

- What can we do, on the ground?
- How can we, intimately and modestly, intervene?

This research-creation project probes the slow speeds and infrastructural properties of Earth-bound seeds for political models of: (i) negentropic renewable energy; (ii) regenerative gift and care economies; (iii) feminist conviviality and solidarity, and (iv) zineseed-like molecular media for DIY serial reproducibility and learning-by-making. Seed time is composed of memory-storage, dispersal, pyriscence, imbibition, respiration, light, mobilization, sprouting, growth, and regeneration through which negentropic common-being creates a place for Earth-bound lifetimes, giving wisdom, taking care and creating common wealth. Past, present and future non-extractivist seed-communication points towards deep energy transitions to slow futures. The possibility for delinking from the toxic waste economy may be searched for by engaging with *Seed Time*.

Tegan Moore, *Prototype for exhibition display elements (Seed Time: Sister Plantings for Regenerative Energy Futures)*, Video Still, 2019.

Planet for Sale

Linocut images and Inkjet text panels. Four 18" x 24" panels

Team: Sean Caulfield, Steven Hoffman, and Caitlin Fisher,
with designer Sue Colberg

Imagine the song of the auctioneer.

- What can we do?
- By when do we have to do it?

This narrative poem, *Planet for Sale*, is set in the distant future. On a dystopian planet, the story begins with the narrator – a real-estate agent – doing their best to spin a sales pitch to get the best price for a ruined planet: Earth. The story then focuses on how the planet ended in ruins: a tragedy of the commons via failed energy transition. Specifically the narrative points to a “choice” that was made – or rather was *not made* – by people living at a critical time in planetary history (aka 2018-2030). Taking the form of an 18-page book meant for both children and adults, the project argues that progress is not inevitable. Grown ups don’t have all the answers. The final part of the book will be a call to action – or at least a call to learn from past and current mistakes. It will be a call for everyone of all ages to challenge and be part of the politics of the day; to work together to create the changes needed to ensure a better tomorrow than the one currently forecast by the global scientific community.

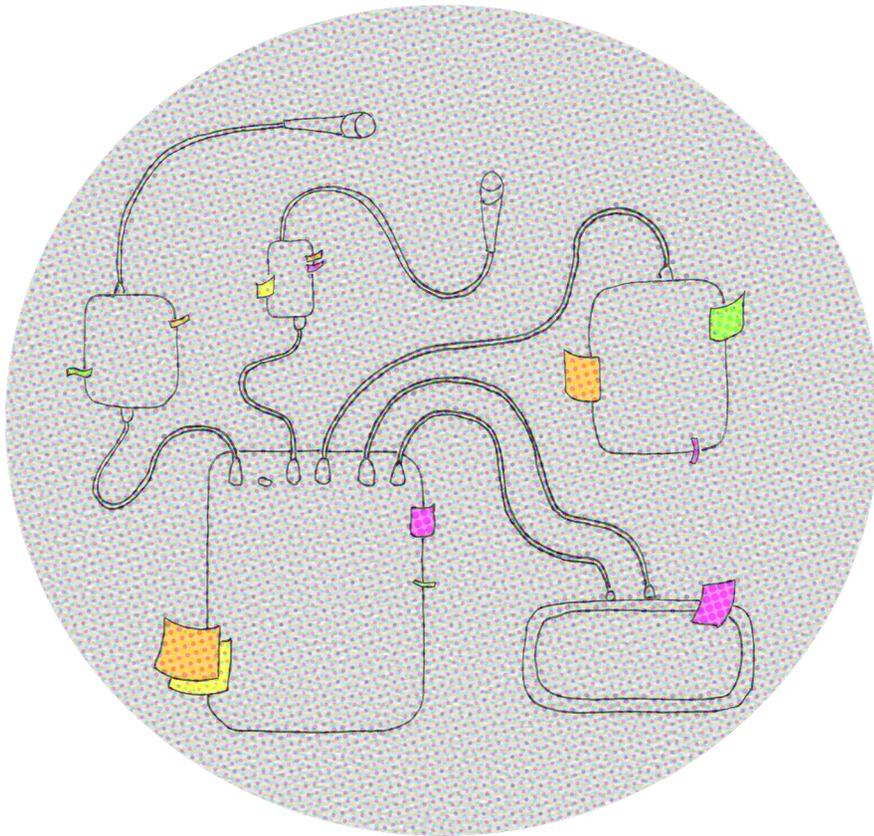
Sean Caulfield, *Page layouts for A Planet for Sale*, linocut and inkjet on rag, page size 29" x 22," 2019.



Notes from the Energetic Quietus

Mp3 File. Variable Size.

Team: Jessie Beier and Tegan Moore



Imagine a quiet song of opposites.

- What might doing nothing produce?
- Why might it be better to scale down rather than up?

The energy humanities often claim that the work of (energy) transition must be directed towards making things clearer and communicating more convincingly so that we can produce more effective and better futures. This project wonders about the limits of this strategy. In the artists' idiom: "While this aspirational modulation may provide a hopeful melody (for some), particularly amidst the noise of today's discordant convergence of crises, it may also work to limit the very threshold of what is considered (in) sensible, (in)perceptible, and thus (in)audible, in the first place. Attuned to this threshold of (in)audibility, we direct our active, if habituated, ears towards the non-productive — the *subtracted*, the *entropic*, the *refused*, the *latent*, and the *exhausted* dimensions — of the (so-called) energy impasse through a series of unsound findings, or what we have called, *Notes from the Energetic Quietus*." In other words, this project asks us to listen differently and think differently about the calls to action surrounding energy transition.

Carbon Catching Library

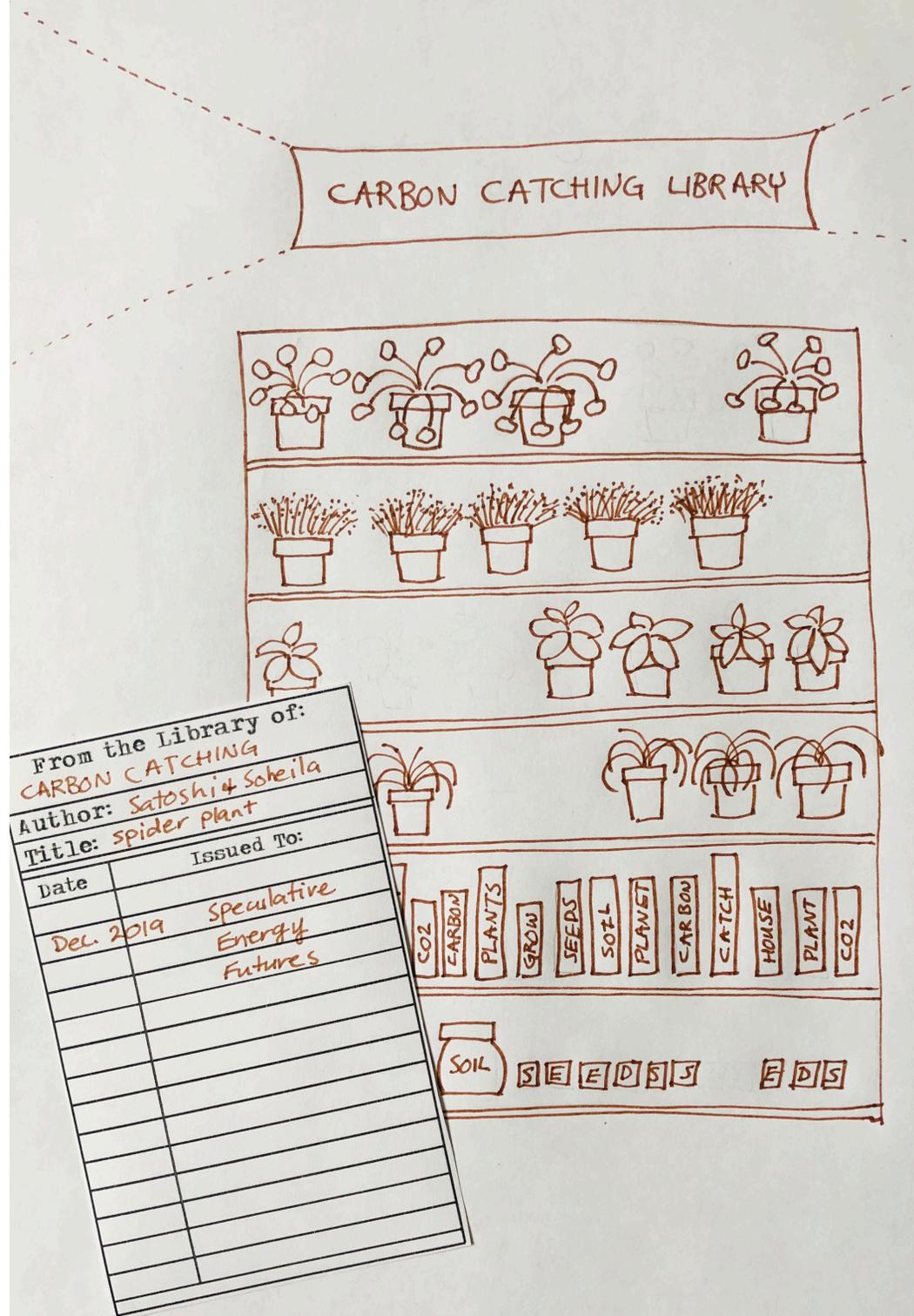
Mixed Media. Variable Size.

Team: Soheila Esfahani and Satoshi Ikeda, with Luke Johnson;
Horticultural support by Claudia Bolly from Wild Green
Garden Consulting

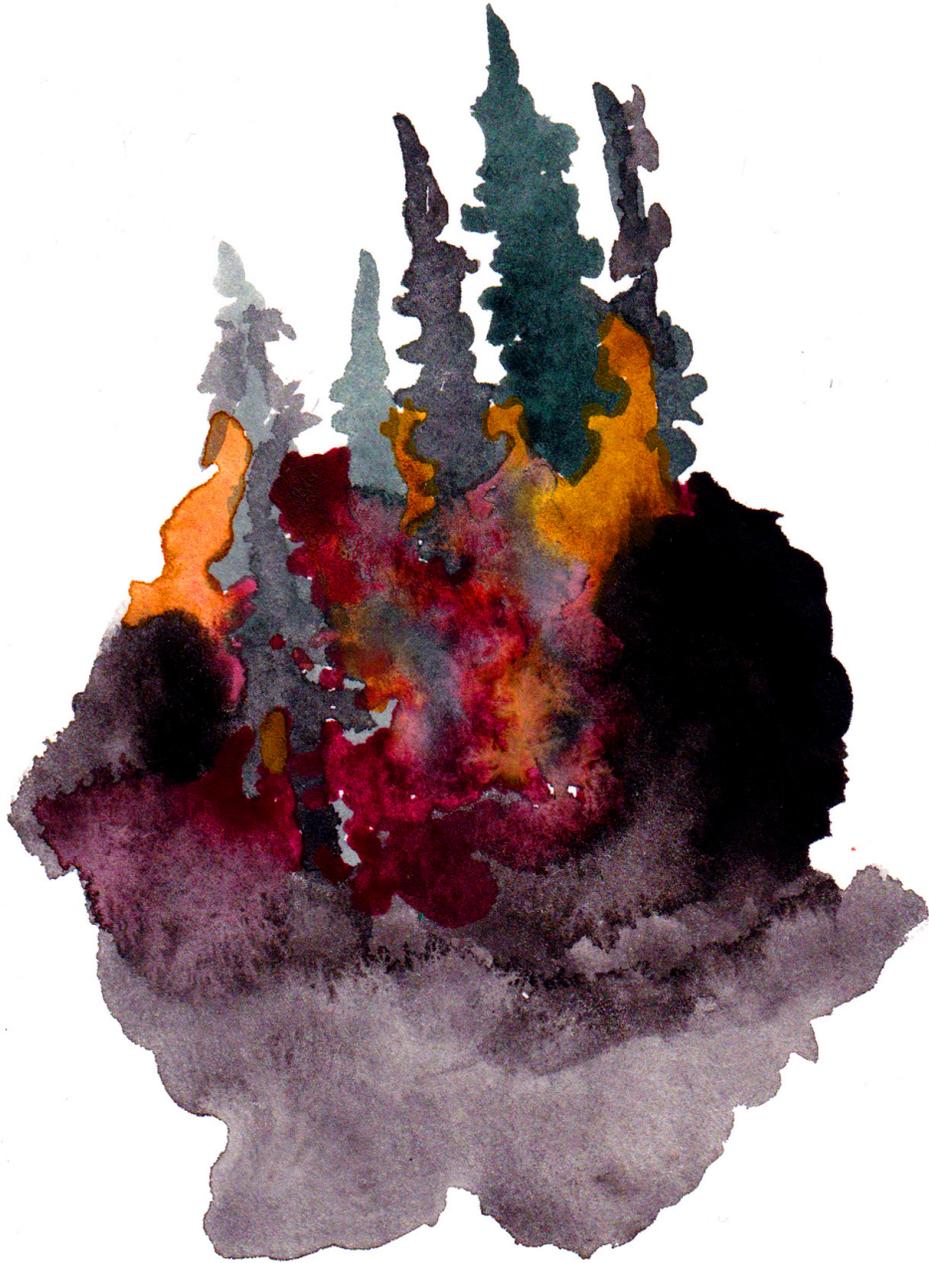
Imagine each plant's sonic networks.

- How can we relearn how to be?
- What can plants teach us?

The Carbon Catching Library installation is a prototype for disseminating ideas around education and engagement in plant propagation and growth to draw down carbon dioxide from the atmosphere. The installation uses library rolling carts as display structures for: (i) posters and cards with information and images of houseplants ideal for carbon capture, (ii) a series of books about climate change, house plants, and related topics, (iii) and house plants that can be borrowed using the paper based library borrowing cards provided. In its final form the project will also include a colouring book for kids that teaches children about soil and plant literacy.



Soheila Esfahani, *Mock-up for Carbon Catching Library*, Ink on Paper, 2019.



Tsēmā Igharas, *Infernomancy*, Watercolour on Paper, 2019.

Paramancy: Volume 1

Mixed Media. Variable Size.

Team: Jessie Beier, Mark Simpson, and Tsēmā Ighara

Imagine a quiet future, unsounded.

- What have you predicted?
- How did you predict it?

“It seems humans have for a very long time been troubled by the opacity of the future,” says Merriam-Webster in an online entry titled “30 Ways to Tell the Future.” Indeed, since early times, humans have sought after signs to *tell* the future – methods and techniques that work not only to narrate, predict and foresee, but also to reckon with the predictable incalculability of times to come. Crystal balls, tea leaves and tarot, but also climate models, foresight frameworks and scenario methods: these technologies are not only speculative probes – always incomplete, always contingent – but may actually work to produce the future they predict. Here, the team invites you to join them in *un/predicting* the future, in dilating perceptions, and thus prognostications, though strange vantage points and weird temporalities via divinations from material attunements and extractivist devotions.

The Lost Garden

Unity Video Game. Variable Size.

Team: Scott Smallwood and Audio Games Lab members Nicolás Arnáez and Jessa Gillespie, with contributing artists Sean Caulfield, Peter Rockwell, Stephan Moore, Chenoa Anderson, and Joel Taylor.

Imagine stories without words.

• What can do you hear?
• What does it mean?

The Lost Garden is a first-person audio puzzle game that features open world exploration in a rich sonic environment. The game explores the soundscape of a changing world: audio capture of the sounds of extractive industries in the boreal forest near the Athabasca Tar Sands, and the changing sounds of bird songs in those same forests, for example. Cultivating auditory attunement, the game encourages players to consider the fragile nature of our world. The objective is to find the Lost Garden by solving a series of sonic puzzles organized as a sort of sonic maze. Listening and interacting with the soundscapes allows players to solve puzzles; and as one puzzle is solved, clues to the next are revealed. Doors to new areas are opened. Ultimately, listening to the sounds of this world, equips perceptive players to discover the Lost Garden. The object of the game is to find the Lost Garden by solving sonic puzzles, listening and interacting with the soundscape. As puzzles are solved, clues are revealed, and doors to new areas are opened, ultimately leading the perceptive player to the Lost Garden.



Peter Rockwell, *Untitled*, Coloured Pencil, 2015.

Speculative Energy Futures Team

Ruth Beer

Ruth Beer is a Vancouver-based artist living on the territories of *Coast Salish peoples-Skw̓w̓ú7mesh (Squamish), Stó:lō and Səl'ílwətaʔ/Selilwitulh (Tseil-Waututh) and xʷməθkʷəy̓əm (Musqueam) Nations*. Her research-creation practice addresses energy, culture and ecology in transition and is informed by cross-disciplinary approaches within the expanded field of contemporary art and media. Her artwork includes sculpture, video, and interactive projections and has been shown in national and international exhibitions and several public art commissions. She is a Professor of Art at Emily Carr University of Art and Design and is a member of the Royal Canadian Academy of Arts.

Jessie Beier

Jessie Beier is an Edmonton-based teacher, artist, writer and conjurer of strange pedagogies for 'end times'. Working at the intersection between philosophy, artistic production, and radical pedagogy, Beier's research-creation practice explores the potential for weird pedagogy to mobilize a break from orthodox referents and habits of repetition, towards more eco-logical modes of thought.

Sean Caulfield

Sean Caulfield's creative research involves the production of artist's books, prints, drawings and installations that explore the impact of technology on the environment and our bodies. Specifically, he is interested in creating visual images that blur boundaries between the biological and the technological, the organic and the mechanical, and challenge viewers to consider the implications of this merging. Recent exhibitions include *Perceptions of Promise: Biotechnology, Society and Art* at the Glenbow Museum in Calgary and *Darkfire and the Waiting Room* at the Art League Houston in Houston, Texas. Sean was named Canada Research Chair in Fine Arts (Tier 2) from 2000-2010 and is currently a University of Alberta Centennial Professor, living and working in Treaty No.6 territory.

Evan Davies

Evan Davies is Associate Professor of Civil and Environmental Engineering at the University of Alberta in Treaty No.6 Territory. His research focuses on understanding complex feedbacks between water availability and use. In particular, his work incorporates socio-economic and environmental feedbacks into models of hydrology, and agricultural, municipal, and industrial water use to improve water resources management at the basin to regional scale; and to develop and assess indicators as a means of comparing structural, management, and policy alternatives.

Soheila Esfahani

Soheila Esfahani grew up in Tehran, Iran, and immigrated to Canada in 1992. she is a visual artist, lecturer at the University of Waterloo, and an educator at the Art Gallery of Ontario in Toronto. Her research and art practice navigates terrains of cultural translation in order to explore the processes involved in cultural transfer and transformation. Her work has been exhibited across Canada from Vancouver to Halifax and collected by various public and private institutions, including Canada Council's Art Bank.

Caitlin Fisher

Caitlin Fisher is Professor in the Film Department at York University, located on the territory of the Mississaugas of the New Credit, the Haudenosaunee Confederacy of Six Nations, the Anishinaabe and the Huron-Wendat nations. A co-founder of York's Future Cinema Lab, and Director of York's Augmented Reality Lab, her research and creative works investigate the future of narrative through explorations of interactive storytelling and interactive cinema in augmented reality environments and the creation of expressive software tools that enable non-programmers to work in these environments. Caitlin was named Canada Research Chair in Digital Culture (Tier II) from 2004-2010 and was a 2012 Fulbright Research Chair. Caitlin is also an executive member of HASTAC – the Humanities Arts, Science, Technology Advanced Collaboratory.

Joan Greer

Joan Greer, is Professor of History of Art, Design and Visual Culture at the University of Alberta in Treaty No.6 territory. A lead member of the Mediating Science and Technology Research Area, her research focuses on issues of artistic identity, environmental history, and theories of nature and the Anthropocene. Her work has appeared in numerous journals, anthologies and exhibition catalogues, with her most recent publication being "Visualizations of 'Nature': Entomology and Ecological Envisioning in the art of Willem Roelofs and Vincent van Gogh" (Routledge 2019).

Steven Hoffman

Steven J. Hoffman is the Director of Global Strategy Lab, Professor of Global Health, Law, and Political Science at York University, and Scientific Director of the Canadian Institutes of Health Research's Institute of Population & Public Health. He holds courtesy appointments as Professor of Clinical Epidemiology & Biostatistics (Part-Time) at McMaster University, Adjunct Professor of Global Health & Population at Harvard University, and, for the 2018-2019 academic year, visiting fellow at the University of Oxford. He is an international lawyer licensed in both Ontario and New York who specializes in global health law, global governance and institutional design.

Tsēmā Igharas

Tsēmā Igharas is an interdisciplinary artist of Tahltan descent. She uses Potlatch methodology to create conceptual artwork influenced by mentorship she has received in Indigenous sculpture and design, studies in visual culture and time in the mountains. She has a BA from ECUAD (2011) and MFA from OCADu (2016). She is currently a contributing member and representative for ReMatriate Collective. Tsēmā has won the 2018 Emily Award for outstanding ECUAD alumni; has shown and performed in various places in Canada including 2016 and 2018 Montreal Contemporary Native Art Biennial; and internationally in Chiapas, Mexico, Asheville, USA and Santiago, Chile.

Satoshi Ikeda

Satoshi Ikeda teaches sociology of climate change, food, and social economy at Concordia University located on the unceded lands of multiple Indigenous nations including but not limited to Kanien'kehá:ka (Mohawk) of the Haudenosaunee Confederacy, Huron/Wendat, Abenaki, and Anishinaabeg (Algonquin). Dr. Ikeda is involved in the Transition Town movement and project drawdown activities in Montreal and Concordia University communities with like-minded activists. With the idea that global warming can be reversed through plant propagation and living soil promotion, he works to spread the practice of having greens indoors and outdoors.

Natalie Loveless

Natalie Loveless is an artist and academic of immigrant settler decent currently living and working in Treaty No.6 territory at the University of Alberta, where she teaches in History of Art, Design and Visual Culture and directs the Research-Creation and Social Justice CoLABoratory. Her recent books, *How to Make Art at the End of the World: A Manifesto for Research-Creation* (2019) and *Knowings and Knots: Methodologies and Ecologies in Research-Creation* (2019) examine debates surrounding research-creation and its institutionalization, paying particular attention to what it means – and why it matters – to make and teach art research-creationally in the North American university today.

Patrick Mahon

Patrick Mahon is an artist, a writer, curator, and Professor of Visual Arts at Western University, in London, Ontario, Canada. Otherwise mapped, Mahon lives and works on Turtle Island in the territory belonging to Anishinaabeg, Haudenosaunee, Attawandaron (Neutral), and Wendat peoples. Mahon's artwork has been exhibited in Canada at The Museum of Contemporary Canadian Art, Toronto, Museum London, The Hamilton Art Gallery, and the Southern Alberta Art Gallery; internationally in recent exhibitions in Ecuador, Norway, and Switzerland; and at numerous print biennales since the early 1990's. He is currently Director of the School for Advanced Studies in the Arts & Humanities at Western University, is a Distinguished University Professor at Western, and a member of the Royal Society of Canada.

Janice Makokis

Janice Makokis is a nehiyaw iskwew (Cree woman), and mother to son Atayoh Kan Asiniy (Spirit Rock) Makokis from Onihcikiskwapiwin (Saddle Lake Cree Nation) of Treaty No. 6 Territory, in what is now called Alberta. She holds a joint position between Yellowhead Tribal Council and the Faculty of Extension (University of Alberta) as an Indigenous Relations, Policy Advisor, and Instructor, who works to develop curriculum and programming with the Faculty's Indigenous programs. She holds a B.A. in Native Studies (minor in Political Science) from the University of Alberta, an M.A. in Indigenous Governance from the University of Victoria, and an L.L.B. (Bachelor of Laws) from the University of Ottawa.

Lisa Moore

Lisa Moore, Assistant professor in the Department of English at Memorial University, has written two collections of short stories, *Degrees of Nakedness* and *Open*, and three novels, *Alligator*, *February* and *Caught*, as well as a stage play, based on her novel *February*. Moore's novels and short stories have been translated into French, Italian, Spanish, Russian, German, Polish, Turkish and French. She has written for *Canadian Art*, *Walrus*, *Elle*, *Globe and Mail*, *National Post* and *The Guardian*, and is the recent recipient of the *Thomas Raddall Atlantic Fiction Award* and the *Alistair MacLeod Prize* at the 2019 Atlantic Book Awards Ceremony.

Tegan Moore

Tegan Moore is a visual artist of settler descent living and working in Anishinaabek, Haudenosaunee, Attawandaron, and Lūnaapéewak territory, a place named by English settlers as London. Her practice in sculpture, video, and installation uses experimental processes of salvage, reverse construction, refusal, and subtraction towards unsteady dominant infrastructural and material systems. Moore is also a member of Synthetic Collective, an interdisciplinary collaboration between visual artists, cultural workers and scientists working to sample, map, understand, and visualize the complexities of plastics pollution in the Great Lakes Region.

Sourayan Mookerjea

Sourayan Mookerjea is Director of the Intermedia Research Studio in the Department of Sociology, University of Alberta in Treaty No.6 Territory. From a visible-minority immigrant family with roots in India, Dr. Mookerjea identifies as an anarcho-communist and specializes in critical social theory, global sociology, and intermedia research. Current projects include SSHRC-funded research projects *Intermedia Ecologies: Decolonizing Commons Theory* and *Feminist Energy Futures: Powershift and Environmental Social Justice*. He is founding member of RepublicU and the Research-Creation Social Justice CoLABoratory at the University of Alberta; and he is also co-editor of *Canadian Cultural Studies: A Reader*.

Mark Simpson

Mark Simpson is a settler scholar in the Department of English and Film Studies at the University of Alberta in Treaty No.6 and Métis territory. His expertise includes US culture, energy humanities, and mobility studies. Recent essays have appeared in journals such as *Radical Philosophy*, *Postmodern Culture*, and *English Studies* in Canada, and in collections from presses such as Fordham, Toronto, McGill-Queen's, and Oxford. He is Principal Investigator for "Transition in Energy, Culture and Society," a multi-year research project with Future Energy Systems at the University of Alberta.

Scott Smallwood

Scott Smallwood grew up in the mountains of Colorado, the traditional home of the Mountain Ute, Apache, Shoshone, and Comanche First Nations. Scott creates works inspired by discovered textures and forms, through a practice of listening, field recording, and improvisation. He designs experimental electronic instruments and software, as well as sound installations and site-specific performance scenarios. He performs as one-half of the laptop electronic duo *Evidence* (with Stephan Moore) and has collaborated with many artists and ensembles including Sydney Lancaster, Yanira Castro, Cindy Baker, Pauline Oliveros, *Continuum Ensemble*, the *Princeton Laptop Ensemble*, the *Nash Ensemble of London*, and many others.

Rachel Snow

Rachel Snow is an Iyârhé Nakoda First Nations Management and Legal Consultant who specializes in program administration, community development and policy analysis, including writing and managing agreements, program funding proposals, leadership orientation and administrative support. She is also a facilitator and cultural liaison with expertise delivering Community-Driven Information Sessions on current/pending legislation, administrative and policy changes. She has worked with First Nation communities, committees and organizations over the past 20 years and her expertise is informed by her traditional upbringing, cultural knowledge and the Indigenous teachings of her parents and Elders.

Sheena Wilson

Sheena Wilson is Professor of Media and Cultural Studies at the University of Alberta, and Co-director of the international Petrocultures Research Group. Currently working predominantly in and around Treaty No.6, Treaty No.8, and the Métis lands of Northern Alberta where she was born and raised, her research and diverse community collaborations on climate justice and energy transition reflect commitments to intersectional feminism, decolonization and indigenization as method and praxis. Recent publication highlights include “Energy Imaginaries: Feminist and Decolonial Futures” (2018); *Petrocultures: Oil, Politics, Culture* (MQUP 2017); and *Petromama: Mothering in a Crude World* (2016). She is the Principle Investigator of Just Powers, a national research initiative funded by SSHRC and Future Energy Systems.

Prototypes for Possible Worlds Exhibition Collaborators

Sue Colberg

Sue Colberg is Associate Professor of Design Studies and Coordinator of the Visual Communication Design division at the University of Alberta, in Treaty No 6 Territory. She is a fellow of the Society of Graphic Designers of Canada. She has won numerous national and international design awards and has served on the juries of the *Stiftung Buchkunst Leipzig* “Best Book Design from All Over the World”, the Association of American University Presses, the Alcuin Society for Excellence in Book Design in Canada and the Society of Graphic Designers of Canada among others. Her book and publication designs, typography and hand-bound books, have been exhibited across Canada and the United States, as well as in China, Cuba, France, Germany, Japan, Korea, New Zealand, Poland, Turkey, and Great Britain. Colberg served as Canadian National Representative to the International Council of Graphic Design Associations (icograda) now known as ico-D, the International Council of Design.

Wallace Edwards

Wallace Edwards is an independent artist, author and illustrator with thirteen children’s books published to date. Edwards has received many major Canadian and international awards, and his books have been published in five languages. Of particular note, Edwards won the Governor General’s Award (GG) for Children’s Book Illustration (Alphabeasts, 2002), and subsequent books have been shortlisted (top five books) twice more for the GG. His paintings can be found in private and public collections throughout the world. He lives and works on traditional Anishinaabe and Haudenosaunee Territory.

Luke Johnson

Luke Johnson is an artist, researcher, and volunteer librarian based in Treaty 6 territory (Edmonton, Alberta). Working in print, photography, and durational engagements within collections, Johnson creates work that complicates notions of standardization and categorization within systems of knowledge. He received his BFA from the University of Wisconsin-Madison, and is currently working toward his MFA at the University of Alberta.

Kurtis McAdam

Kurtis McAdam is from Big River First Nation (located in what is now called Saskatchewan) and is a direct descendant to treaty signatory Chief Saysewehum (Treaty No.6). He is a father, a storyteller, a knowledge keeper and an activist. He was raised in a traditional Cree family and has spent his entire life learning the old ways of the Cree people. He worked for Correctional Services Canada for over 20 years delivering Aboriginal programs. He is a co-instructor and knowledge keeper for the "Indigenous Laws" and "Learning Critical Thinking Through Nehiyaw Teachings" courses at the Faculty of Extension, University of Alberta. As a consultant, he also does research with Elders to collect and preserve Cree oral stories and teachings. He is passionate about learning more about Cree culture and travelling and learning new things related to the land.

Sergio Enrique Serrano

Sergio Enrique Serrano is a graphic designer and artist born in Mexico, now living in Edmonton, Alberta, in Treaty No. 6. He received a BA in Design from the University of Alberta in 2009. His design client-work focuses mainly on the arts and education. His personal work uses the tools of graphic design to explore the shortcomings of visual communication and the narratives and interfaces humans create to understand themselves and their place in relationship to the world around them. He works primarily in print media creating images and objects that feel both familiar and unknown.

Diana Steinhauer

Dr. Diana Steinhauer, Cree, from Saddle Lake Cree Nation in Treaty No. 6 Territory, is an educator with experience in teaching, curriculum development, and administration in K-12 schools and post-secondary institutions. Most importantly, she is a mother and first teacher of her two children. She is grateful to Elders and Knowledge Keepers who have guided and mentored her in Indigenous Knowledge and ways of being as a *kise iskwewi*. Recognizing the value and work of *iyiniw pimātisiwin* (the original peoples' ways of life), Diana's work in *nehiyawewin*, *nehiyawiwinn*, *ekwa iyiniw paminisowin*, Cree language, education, and self determination is grounded upon her late father's adage, *pimātisiwotetân kimiyikowisiwininaw*, which means, 'Let us live life the way our Creator intended us to live'.

Clarence Whitstone

Clarence Whitstone is from Onion Lake Cree Nation, Treaty No. 6 Territory. He currently works out of the Treaty Governance office as the Elder's council coordinator and a Cree language y- dialect interpreter and translator. He is well known and respected for his knowledge of Cree language and his translation services. Most recently, he provided Cree language translation services for the 2019 federal leaders debate in Ottawa.

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