

Snaebjornsdottir, Bryndis and Wilson, Mark ORCID: <https://orcid.org/0000-0003-4123-2118> (2014) Trout fishing in America and other stories. In: How can art advance sustainability? symposium, 3 October 2014, Arizona State University (ASU) Art Museum, Tempe, Arizona, USA. (Unpublished)

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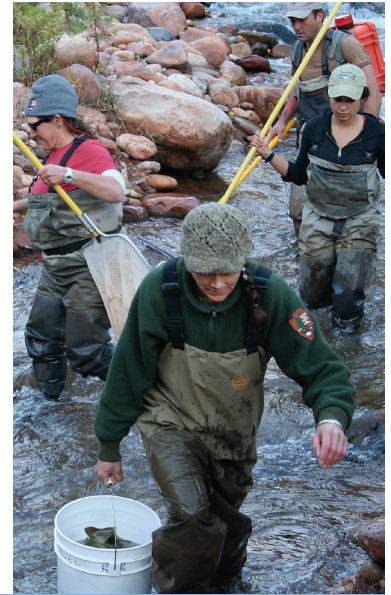
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Trout Fishing in America and Other stories

Snæbjörnsdóttir/Wilson



How Can Art Advance Sustainability?

Symposium: Friday, Oct.3, 2014

Arizona State University Art Museum, Nelson Fine Arts Center
10th Street and Mill Avenue, 480.965.2787, asuartmuseum.asu.edu

GALLERY TALK WITH THE ARTISTS

11–11:15 a.m.	Welcome/Introduction , Gordon Knox, Director, ASU Art Museum
11:15–11:30 a.m.	Opening Remarks , Ann Kinzig, Chief Research Strategist, Julie Ann Wrigley Global Institute of Sustainability
11:30 a.m. – 12:20 p.m.	<i>Trout Fishing in America and Other stories</i> Bryndís Snæbjörnsdóttir & Mark Wilson
12:20–1:20 p.m.	Lunch break (not hosted)

PANEL 1

1:20–1:30 p.m.	Welcome/Introduction , Mark Lussier, Chair, Department of English, ASU
1:30–2 p.m.	<i>Animal Revolution</i> , Ron Broglio
2–2:30 p.m.	<i>Ecological Poetics</i> , Cary Wolfe
2:30–2:40 p.m.	Open Discussion/Q & A
2:40–2:55 p.m.	Break

PANEL 2

Introductions:	Heather Sealy Lineberry, Senior Curator and Associate Director, ASU Art Museum
2:55–3:20 p.m.	<i>Displays and narratives in the work of Snæbjörnsdóttir/Wilson</i> Æsa Sigurjónsdóttir
3:20–3:45 p.m.	<i>An Entirely Synthetic Fish</i> , Anders Halverson
3:45–4:10 p.m.	<i>The Ecology of Vision</i> , Amanda Boetzkes
4:10–4:25 p.m.	Open Discussion and Q&A
4:25–4:55 p.m.	Closing Remarks, ASU Art and Science Conversation
after 4:55 p.m.	<i>Offsite, no-host reception at Casey Moore's</i>

Bryndís Snæbjörnsdóttir/Mark Wilson

Bryndís Snæbjörnsdóttir and Mark Wilson conduct their collaborative practice from bases in the north of England and Reykjavík, Iceland. With a strong research grounding, their socially engaged projects explore contemporary relationships between human and non-human animals in the contexts of history, culture and the environment. The practice sets out to challenge anthropocentric systems of thought that sanction loss through representation of the other, proposing instead alternative tropes of “parities in meeting.” Their work is installation based, using objects, text, photography and video.

Ron Broglio

Ron Broglio is an associate professor in the Department of English at Arizona State University and Senior Scholar at the university’s Julie Ann Wrigley Global Institute of Sustainability. He is author of *Surface Encounters: thinking with animals and art* in Minnesota Press’s Posthumanities Series and author of *Technologies of the Picturesque*. He is currently working on an artistic and theoretical treatise called *Animal Revolutions: Event to Come*. As “Field Marshal of the Animal Revolution” he calls forth incidents in which animals resist our social machinery and, in doing so, cause us to rethink what it means to be human.

Cary Wolfe

Cary Wolfe’s books and edited collections include *Animal Rites: American Culture, The Discourse of Species, and Posthumanist Theory* (Chicago, 2003), the edited collections *Zoontologies: The Question of the Animal* (Minnesota, 2003) and (with Branka Arsic) *The Other Emerson* (Minnesota, 2010) and most recently, *What Is Posthumanism?* (Minnesota, 2010) and *Before the Law: Humans and Other Animals in a Biopolitical Frame* (Chicago, 2013). He has also participated in two recent multi-authored collections: *Philosophy and Animal Life* (Columbia, 2008), with philosophers Cora Diamond, Ian Hacking, Stanley Cavell and John McDowell, and *The Death of the Animal: A Dialogue* (Columbia, 2009), with philosophers Paola Cavalieri, Peter Singer, Harlan Miller, Matthew Calarco and Nobel Prize-winning novelist J. M. Coetzee. He is founding editor of the series *Posthumanities* at the University of Minnesota Press. He currently holds the Bruce and Elizabeth Dunlevie Chair in English at Rice University, where he is Founding Director of 3CT: The Center for Critical and Cultural Theory.

Æsa Sigurjónsdóttir

Æsa Sigurjónsdóttir is Associate Professor at the University of Iceland and a curator. Most recently, she co-curated the retrospective of Sigurjón Ólafsson, National Gallery Iceland (2014); *(Re) Construction of friendship*, Riga European Capital of Culture (2014); *Turku Biennale* (2013), Finland; and was invited as a guest curator by FNAGP, Paris (2013). She has written extensively on modern and contemporary art. Most recently published articles are in: *Transmettre l’art – Figures et méthodes – Quelle histoire?* Paris: Les Presses du Reel, 2013; *Icelandic Art in the 20th Century*, Reykjavík: Listasafn Íslands/Forlagið, 2011; *Icelandic Art Today*, Hatje Cantz, 2009. Æsa Sigurjónsdóttir & Michael Langkjær (eds.), *Images in Time*, Wunderkammer, Bath School of Art & Design 2011; She co-edited with Ólafur Páll Jónsson: *Art, Ethics and Environment: A Free Inquiry Into the Vulgarly Received Notion of Nature*, Cambridge Scholars Press, 2006.

Anders Halverson

Anders Halverson is the author of the award-winning book *An Entirely Synthetic Fish: How Rainbow Trout Beguiled America and Overran the World*. He has worked as a newspaper reporter and a river guide, and has a Ph.D. in Ecology and Evolutionary Biology from Yale University. His articles have appeared in publications such as *The New Yorker*, *Conservation* and *High Country News*. He currently lives in Boulder, Colorado, where he is working on another book.

Amanda Boetzkes

Amanda Boetzkes is Assistant Professor of Contemporary Art History and Theory at the University of Guelph. Her research focuses on the intersection of the biological sciences, visual technologies and artistic practices of the late 20th and early 21st centuries. She is the author of *The Ethics of Earth Art* (University of Minnesota Press, 2010), and co-editor of *Heidegger and the Work of Art History* (Ashgate Press, 2014). She has published in the journals *Art History*, *Reconstruction: Studies in Contemporary Culture*, *RACAR*, *Antennae: The Journal of Nature and Visual Culture*, and nonsite.org. She is currently writing a book entitled *Contemporary Art and the Drive to Waste*, which analyzes the use and representation of garbage in contemporary art and how waste is defined, “narrativized” and aestheticized in the age of global capitalism.

This project is supported by a research grant from The Julie Ann Wrigley Global Institute of Sustainability at ASU. Additional support generously provided by Arizona Game and Fish Department Heritage Fund, University of Cumbria, UK, the Helme Prinzen Endowment, The Steele Foundation, the City of Tempe, the College of Liberal Arts and Sciences, ASU Department of English and the ASU Art Museum Creative Impact Board.