

Art Exhibition Catalogue

Leverhulme Wildfires Summer
Conference 2026

21-22 July 2026

Curated by Adriana Ford and Elisabed Gedevanishvili



LEVERHULME

Centre for **Wildfires,**
Environment and Society

Introduction

This exhibition brings together artists from a variety of backgrounds, practices, and points of intervention. What unites them is fire: an attention to it, an attachment to it, and a shared orientation toward real or imagined pyroscapes or landscapes that fire makes and unmakes. Bringing these artists together is an attempt not only to understand fire in its many dimensions, but to personally revitalise it as a question. To hold it up to researchers and hegemonic modes of environmental governance and challenge the positivist approaches that have long dominated knowledge-making and making sense of the world around us. And so, with this exhibition, we ask: how can art help us perceive, understand, and reimagine fire in a rapidly changing world?

Gathering participants and their pieces for this exhibition was an iterative process, shaped in close collaboration with the artists themselves. Rather than simply offering a platform, we set out to work closely with participants to try to imagine the exhibition and prefigure it with the limited resources and time we had as organisers. The final weeks were not only about the logistics of installation, but about something harder to name: understanding what would work best in the space, what was feasible, what was truly possible. It was a process of negotiation between vision and constraint, between ambition and the material realities of making.

From that process, and from the body of work assembled, or the corpse, as a surrealist-inspired exquisite corpse practice might have it, three main themes emerged.

The first overarching umbrella that materialised was fire as a fleeting force of destruction and creation, an end and a beginning, held in tension. This is felt most clearly in the photographs, video installations, drawings, and tapestries gathered here, among them Mira Liu's *Pyrophiles (Regeneration)*. The tapestry weaves together fire-loving microbes and fungi that thrive in the aftermath of burning, reminding us that what appears as ruin is also, always, the precondition for return.

The second theme frames wildfire as something deeply personal and intimate, something we are both active and passive participants in. Freddie Crossley's ceramic pieces, from which guests washed their hands before sitting down for dinner, made this viscerally clear. Fire is not only out there, in the landscape. It is on our hands.

The third theme emerged as a question, inquiring how different art practices reveal various dimensions of fire that may otherwise lay dormant in research. A mesh of audio, patched together from recordings gathered across wildfires, brought forth combustion not as image but as sensation, asking the listener to defamiliarise and then refamiliarise themselves with fire through collective sound making that moves across the human and other-than-human continuum. Where visual codes for fire are well-worn, these sonic codes asked us to listen again, differently.

The exhibition is further complemented by photographs contributed by early career researchers, whose eyes and questions bring yet another register to this collective inquiry.

Our deepest thanks go to the Leverhulme Centre for Wildfires, Environment and Society and to Imperial College London, as well as to all the participants of this exhibition. A special thank you to Adriana Ford, artist, researcher, and the true champion of this exhibition, without whom none of it would have made it onto these pages, or into the halls of Imperial College London on July 21–22, 2026.

Elisabed Gedevanishvili, Imperial College London



Still from Garance Maurer's video installation *The Archeologist Fire / Le feu archéologue*

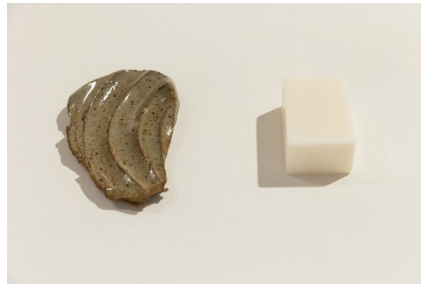
Duet

Freddie Crossley

Medium: Reduction fired stoneware, wildfire ash (Evia, Greece)

A bar of soap and a soapdish both made with ash collected in the wake of a wildfire in Evia, Greece, 2024. *Duet* is an intensely distilled expression of a narrative told in material itself. Through their intimate functionality, the pair of objects invite us to contemplate the complexity of our relationship with environmental crisis in our everyday.

The lye used to make the soap, scented only of the materials themselves, is a by-product of the washing of ash to make glaze for the dish. The resulting interdependent instruments of consciousness dance in the here and now.



Held between extreme permanence and ephemerality, the transformation of a material seemingly at the end of all things creates both a monument and an opportunity for action. In the high-fired ceramic dish, wildfire ash glaze pooled in the marks of a maker's movement implies an acceptance of complicity in crisis, whilst the clean edges of the soap offer an invitation: wash, smooth its corners between your palms and leave the traces of your hand in mine.

Wake

Freddie Crossley

Medium: Saponified oil and wildfire ash (Evia, Greece)

Wake is a bar of soap made with ash collected in the wake of a wildfire in Evia, Greece, 2024. Before eating, artist, Freddie Crossley, invites you to wash with the wildfire ash soap: an individual action that becomes collective through the sharing of a single object. In washing with and of, Wake functions within the complexity of our relationship with environmental crisis in the everyday. The work is created through its use, both in the collective act and in the reshaping of the soap itself.

Aerial Photography of Agricultural Fires in the Amazon

Farrer Owsley-Brown

(on behalf of the NCEO Airborne Earth Observatory)

Medium: photography

These photographs were taken from a research aircraft flying over the rainforest frontier near Santarém and Uruará, in Pará, Brazil. The camera is installed in the base of the aircraft and shoots automatically at set intervals. We don't compose a shot; it just records whatever passes below.

From far higher, in satellite imagery, this kind of clearing shows up as a "fishbone": access tracks branching off a main road, cutting steadily into intact rainforest. These photographs are close enough to observe this pattern in detail. We see undisturbed forest beside felled trees, trunks stacked in lines to dry before burning, fires already lit, smoke drifting over older clearings now planted with palm or grazed by cattle. Roads thread between small buildings. In one frame, someone crosses on a motorbike.



Science aims for objectivity, but at the same time we chose what to measure, where to fly, and which images to hang. The colour prints are deliberately emotive: orange flame, white smoke, deep green forest, and the grey ash and black char of burned land. The black-and-white print pulls the other way, toward pattern and process.

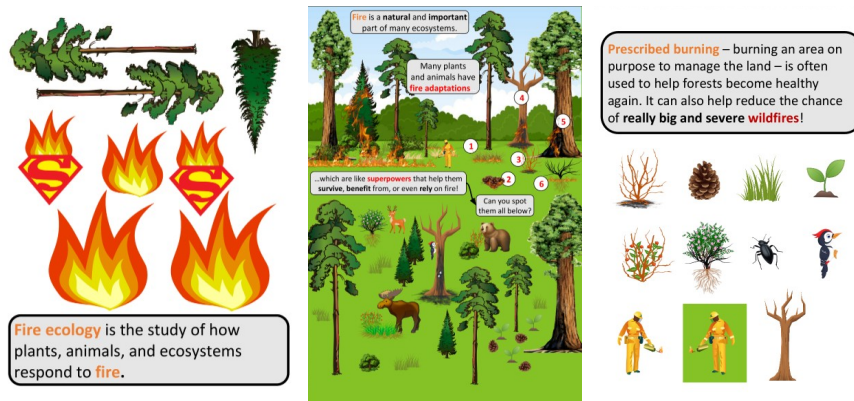
As scientists, we usually document what is happening and leave the judgement to others. Presenting these images in an artistic context allows us to be more subjective. They let us acknowledge the awe of watching these fires firsthand, and the conflict of observing a place that is, at once, people's livelihood and an irreplaceable store of carbon and biodiversity, which is on fire.

Spreading like a Wildfire: Outreach and Education in Fire Science

Alice Hsu

Medium: Digital illustration, mixed media

Public outreach and education is a key part of fire management. My activities have two objectives: to help people rethink the way they see and interact with the nature around them, and to help people rethink the way they perceive landscape fire. As Alexis Nikole Nelson once said, “we take better care of the things we know”. Along these lines, my activities use a combination of visual learning and tactile experiences to inspire people to take a closer look at the intricacies of the natural world they live in, and to generate a sense of ownership and responsibility over them. I also incorporate elements of fire ecology education into the learning outcomes of my activities to highlight the different ways fire connects us to the land.



Oracles of Ancestral Futures

Byuka Makodru

Medium: Installation: scrolls & divination deck

The installation pieces were commissioned by Burned House Horizon, where Byuka co-curated an exhibition inspired by the ancient civilisation Cucuteni-Trypillia from the present day Romania, Ukraine and Moldova. These ancient people cyclically burned down their settlements within a fire-based spirituality, leaving behind many clay deity figurines, pottery and an astronomical calendar.

Created through Byuka's practice into queer(ing) ancestral healing and speculative archeology, the oracles are embodiments of the powers, blessings and lessons of the shapeshifting fire spirits. They act as a time-travelling technology and an invitation for communal worldbuilding across the webs of past-future.



The scrolls were created by turning Kombucha SCOBY into vegan leather and tattooing it with an animist language developed through ritual and deep listening practices. As this is an interspecies collaboration, the scoby offers its own sacred script of symbiosis & fermentation:

Oracle of Queer Temporality: a fire portal made with spells and messages to the future through community rituals. Invoking connection with the fluidity of time, as well as with the circular spells of lunar & solar rhythms as an antidote to capitalist time zones.

Oracle of Creative Fertility: blessings of healing fire through expression & the capacity to make your creative process sustainable, nourishing & liberatory.

Oracle of Home-making: invoking the art of fire-tending - the steady and continuous practices of care towards each other and the nests we inhabit (including our bodies). The oracle invokes the warmth, safety and intimacy of a co-created home, and the responsibility to protect & tend to the many of us who are homeless.

regathering #wildfires

Jonathan W.Y. Gray + forestscapes

Medium: sound installation

Forest fires are increasingly mediated events - captured by drones, dashcams, helmet cams and phones and circulated through social media feeds, news reports, field recordings, scientific repositories and machine learning datasets. These media infrastructures and devices give rise to many ways of listening, knowing and responding to forest fires.

regathering #wildfires explores the politics, possibilities and limits of listening across these different kinds of networked sound materials. Fire sounds are more than ephemeral traces captured by machines; they also participate in producing, archiving and shaping responses to fires as environmental events.

In contrast to listening as simulated immersion or the recreation of catastrophe, this session is an experiment in collective listening, surfacing different ways of narrating, relating to and living with burning ecologies. It explores how layering and algorithmic recomposition can create unexpected resonances and ways of noticing. How might collective listening with patchy, ambiguous, and troubling materials nourish other modes of attention and repertoires of response?



O Focu

Paolo Lolicata

Medium: video performance

O Focu is a video performance filmed on Mount Etna, searching for fire across the Sicilian landscape.

As a volcanic island, Sicily is shaped by fire as an inextinguishable presence—an element with which its inhabitants have historically been compelled to engage, coexist, and negotiate. Hidden within rituals, expressions, collective imaginaries, and artworks, fire persists through the island's complex history of cyclical colonisation and cultural erasure, continuously taking on different meanings and interpretations.

The performance draws together references from the prehistoric caves of Monte Pellegrino in Palermo, Aristophanes' *The Birds*, the Sufi poem *The Conference of the Birds* by Farid ud-Din Attar, and the legend of Archimedes using mirrors to burn Roman ships. These references connect different histories and forms of knowledge, tracing fire as both a physical force and a carrier of memory and hope.



Presence is central to the work. O Focu considers care for the island's environment through an awareness of the forces that shape it. Emigration and urbanisation

gríosóg iii gríosóg i

Shane Finan

Medium: digital photographs on PVC mesh, 2026, 250x150cm (drawings); HD video, 2025, dimensions variable (video)

The uplands in Ireland can look spongy from a distance, like stones with thick moss that have been magically enlarged into mountains. Look closer, and you can see that mossy surface is scrubland, mostly heather and one other plant. That plant has many names: gorse, furze, whin or aiteann in Ireland, depending on where in the country you come from. And it is known for its traditions with fire. The tradition of burning aiteann goes back to the 16th Century at least. The folklorist and archivist AT Lucas wrote about how it was once a cash crop, valued for its high burn point and sold for use in communal ovens and home hearths.

From January to March 2025, I was artist-in-residence on FIRECULT, an international research project with partners in Ireland, the UK, Italy, Turkey and the USA. The project investigated how wildfires affect cultural heritage. I was partnered in Ireland with UCD and the Irish Uplands Forum. The artist residency is run by The Maltings Berwick and Newcastle University, with three artists resident in three countries: Ireland, Italy and Turkey, developing artistic research related to wildfires.

In Irish folk traditions, fire is often both creator and destroyer. Drawing from this idea, I used fire as a creative medium. I cut branches from these plants, aiteann and sitka spruce, and created drawing charcoal from them. I then used this charcoal to draw the plants themselves, creating a cycle of destruction and creation, and highlighting the often overlooked flora in the process.



gríosóg iii and still from *gríosóg i*, Shane Finan



The Archeologist Fire / Le feu archéologue

Garance Maurer

Medium: video installation

Filmed while walking the ashen slopes of Mount Vesuvius, this eight-minute video follows a landscape recently passed through by fire, where a forest opens onto strata of time usually kept hidden beneath green cover and asks the question, what is a forest and what is a fire, finding that both dissolve into plural, situated practices rather than single events. A poem read across the images imagines fire as an archaeologist, unearthing layers where roots, bones, and memory settle into the same ground, entangled pyrocene detonations and pompeian sediment, shepherd's flame and firework, festive light and pyromaniac news feed.

Walking is a method. The wider research of Garance Maurer travels alongside, echoing years of exploring, gathering and weaving wool, fibre, ash and footage into artistic immersive installations where the time of her technical processes gives her the space to digest and become with the fire.

The video lingers in the charred slope, composing an archaeology still to come, one that includes our kerosene and fear of death, our wishes and futures, and the salvo-agro-pastoral and practices of tending that we urgently need to promote.



Pyrophiles

Mira Liu

Medium: wool weft on cotton wrap

Microbial life adapts to extreme, inhospitable conditions in remarkable ways – often through mechanisms not visible to the naked eye. Inspired by my Chemistry PhD dissertation work, I wove a tapestry depicting pyrophilous (fire-loving) bacteria and fungi and their secreted metabolites that color the burned soils. Their vibrant microbial activity begins to transform the devastated landscape, beneath the ghost of the fire. *Pyrophiles (Regeneration)* invites viewers to remember the imperceivable processes that lead to macroscale ecosystem recovery in a postfire landscape.



Exquisite Corpse in Fire Justice

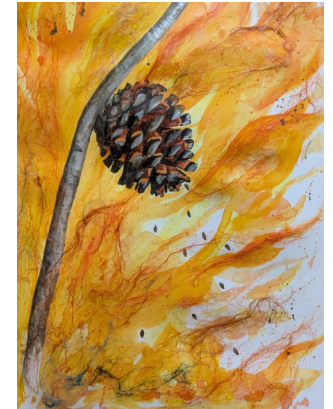
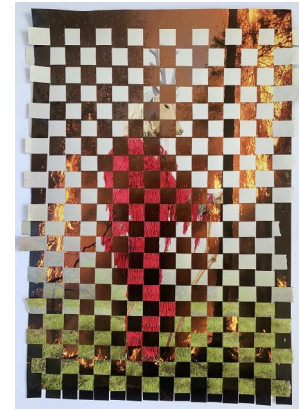
Jay Mistry and Adriana Ford (facilitators),
Rahina Sidiki Alare, Verena Achterberg, Abi Croker,
Elisabed Gedevanishvili, Matt Kasoar, Afi Mulyasih,
Kate Schreckenber, Cathy Smith and Michel Valette

Medium: mixed media

The Exquisite Corpse method is a group-based, asynchronous art process derived from a Surrealist approach that allows co-creation and open-ended exploration of a topic and the group relationships that emerge along the way. The method has been used as a bridge between art and science, and as a playful group building activity.

The process begins with a jointly agreed 'seed' around a topic – a word, quote, image, object, or anything else. Each participant uses this seed as inspiration to make a piece of art using any medium over a set period of time (in our case, 2 weeks). They then pass their work on to another participant who uses it as inspiration for their next piece, and so on— normally for a minimum of three rounds. No-one may show their pieces to anyone else until all the rounds are complete. Once the set number of handovers are done, there is a 'Corpse Party', where all the artworks are revealed and discussed together.

Our Exquisite Corpse in Fire Justice was open to all members of the Leverhulme Centre for Wildfires, Environment and Society, and 11 of us took part. For our seed we collectively chose a photograph by Jay Mistry, titled 'The Flowers After the Flames'. Each of us produced three artworks across three rounds.



Jay Mistry, *We Are Fire*
Matt Kasoar, *Campfire Bloom*
Cathy Smith, *Phoenix*

Fire North and Regenerative Fire

Alan McFetridge

Medium: photography and handmade books

These works bring together two connected bodies of research developed through long-term field practice.

Fire North is a ten-year investigation into the 2016 Horse River wildfire and its aftermath in Fort McMurray, Alberta. Through repeated field visits, photography, satellite imagery, archival research and community testimony, the project traces how one fire continues to shape landscape, memory and identity. The exhibition includes 40 × 50 cm photographic prints and handmade working manuscripts from the developing *Fire North* publication.

The Australian photographs were made between 2018 and 2020 through collaborations with fire ecologist David Bowman, Art Historian Julia Lum and historian Bill Gammage. They explore regenerative fire, cultural burning and the transmission of ecological knowledge through practice and education.

Together, the works span both ends of the anthropogenic fire story: catastrophic fire at the wildland–urban interface and intentional fire practised through knowledge, care and land management. Photography and art history connects these different encounters with fire, bringing scientific understanding, cultural knowledge, lived experience and ecological memory into a shared visual space.

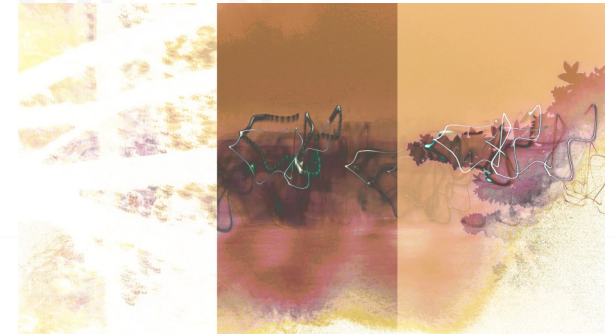


What comes after?

Fjodors Aleksejev

Medium: photography

This series explores more childish, altered perception of fire in nature. Spheres, abstract and primitive forms convey the inapprehensible cycles of destruction and creation seen as wildfires. The choice of having the series take place in an unrecognisable city with nearly apocalyptic, unnatural colours was made to move away to an unfamiliar perspective on a wildfire, such that a child or an animal may see. The artworks were made through collaging, with the colours hinting at the colours of fire and ash - and everything in between. The series offers the audience a look at a wildfire through a view unfamiliar to an expert.

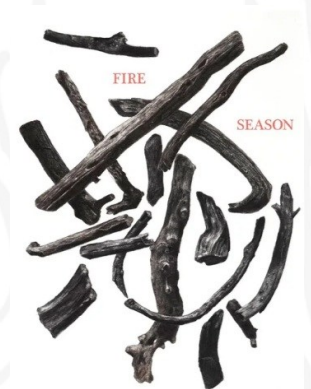


Fire Season I, II and III

Curated by Amory Abbott and Liz Toohey-Wiese

Medium: books

The Fire Season books gather a diverse community using visual art, poetry, writing, and essays to look at wildfires as a container for more complex and experiential topics like grief, climate change, loss, new growth, renewal, changing ideas of landscape, resilience, economy, and resource extraction.



Drawn to the Flame

Adriana Ford

Medium: coloured pencil

Fire is one of the most misread phenomena in the natural world. The story we usually tell is one of damage and loss. Yet for many species, wildfire is not simply destructive. It is an ecological process with which life has co-evolved, and one that some species depend upon in ways that challenge our assumptions.

These two works explore that idea through the lives of two very different animals linked by the same fire. The black-backed woodpecker is so specialised that it arrives in burned forests before the next growing season begins, drawn by the wood-boring beetle larvae that thrive in fire-killed trees. Held in its beak is the larva of *Melanophila acuminata* (the fire beetle) species that detects wildfires by infrared radiation from miles away, flying towards the flames to lay its eggs in freshly charred wood.

Presented alongside a specimen study of the beetle itself, these pieces tell a single ecological story, with fire not as an ending, but as a beginning.

Coloured pencil is chosen for its precision and intimacy, qualities that suit an exploration of things we think we already understand, but rarely observe closely.



- a

Biographies

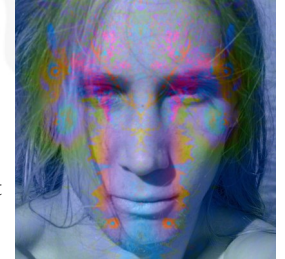
Fjodors Aleksejev

University College London

Born in Latvia, I came to art from the sides of nature and physics, which I studied in London. Currently I research geophysical imaging, simultaneously creating art inspired by subliminality, metaphysics, weirdness of nature.

Website: <https://www.behance.net/sainfeden>

Instagram: @sain_feden



Freddie Crossley

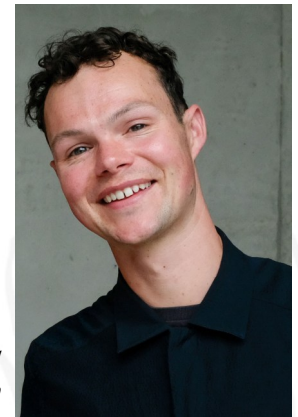
Independent Artist

Freddie Crossley is an award-winning interdisciplinary artist. In the expanded field of ceramics, food and performance, his work explores the epic in the domestic and how we live with loss and global crisis between our bodies, in conviviality and in the intimacy of our homes. In his making, material and craft become a catalyst for reimagining our relationship to the world around us.

Freddie is an alumnus of the Royal College of Art and the University of Cambridge. He was a Märit Rausing Scholar in 2024, a finalist for the Ingram Prize in 2025 and Anglo-Swedish Scholar at Konstfack, Stockholm 2026. He is currently resident artist at Urban Potters, London.

My work is an invitation: through the things that we live with and the things we will never see again, I am making work for you, with my body for yours.

Website: <https://freddiecrosley.com>; Instagram: @freddiecrosley



Shane Finan

Artist in residence FIRECULT, international research project

Shane Finan (he/them) assembles artworks and projects from interactive contemporary technologies, found objects, and traditional artistic media. Their work is as both artist and creative producer on collaborative projects. It is research based and explores the impact of technologies on rural places. Shane always collaborates, most recently working with and learning from artists, plankton, environmental scientists, fungi and biologists. In recent projects, Shane considers how histories and folklore in Ireland shape our understanding of technology. This includes developing stories about aiteann (gorse) in fire and land management in the 1600s-1800s (FIRECULT, Ireland/UK, 2025 and Mermaid Arts Centre 2026). Recent awards include the Arts Council of Ireland Individual Bursary Award (2023), Artists Workspace Scheme (2024, 2023, 2022), Agility Award (2022, 2021, 2020). Other awards include South Dublin County Council In Context Public Art Award (2026), Creative Ireland funding (2024, 2020), Culture Ireland funding (2021, 2018). Website: www.shanefinan.org



Adriana Ford

Imperial College London and King's College London (Leverhulme Centre for Wildfires, Environment and Society)

Adriana Ford leads the *Wildfires at the Art–Science Interface* initiative at the Leverhulme Centre for Wildfires, championing creative approaches that bridge scientific research and artistic practice. She is an advocate for art-science collaboration, with a particular interest in how creative expression can enhance understanding of environmental challenges. Adriana also founded the *Breast Cancer Art Project*, a creative health initiative through which she has exhibited work in multiple venues, including Tate Modern. Alongside her professional work, she is a self-taught artist specialising in wildlife portraiture, and has recently contributed a commissioned illustration for an upcoming scientific book on the social life of bats. Social media: <https://www.linkedin.com/in/adrianaford/>



Jonathan W. Y. Gray + forestscapes

King's College London / Public Data Lab

Jonathan W. Y. Gray (@jwyg) explores the roles of digital data, methods and infrastructures in shaping how we know and live together. He is the author of *Public Data Cultures* (Polity, 2025). At King's College London, he is Reader in Critical Infrastructure Studies at the Department of Digital Humanities and Co-Director of the Centre for Digital Culture. He is also co-founder of the Public Data Lab; research associate at the Digital Methods Initiative (University of Amsterdam) and the médialab (Sciences Po, Paris); and has taught with the School for Poetic Computation in NYC. More about his work can be found at jonathangray.org.



Website: <https://jonathangray.org/> / <https://publicdatalab.org/projects/forestscapes/>

Social media: <https://jonathangray.org/#socials>

Alice Hsu

University of East Anglia

Alice is a PhD student at the University of East Anglia studying prescribed fire and fire management. Before starting her PhD, she did her MS in California, where her interest in fire science began. In addition to fire, Alice has always been passionate about science education and communication; she brings these two together in a range of outreach materials aimed at changing the public's relationship with fire and the landscape. Her outreach specifically strives to inspire interest in fire ecology while tackling the nature-culture divide. Her materials span fire-themed Pokemon cards, tree identification, fire ecology themed crafts, and a large personal pine cone collection she will proudly show anyone who asks (or doesn't!).



Mira Liu

Scripps and Pitzer Colleges, independent printmaker and textile artist

Mira Liu is a microbial chemical ecologist with a PhD Chemistry from the University of California, Berkeley. self-taught printmaker and textile artist, Mira has been creating since childhood, when her grandmother taught her to knit and sew. Living in California for over a decade, she has witnessed firsthand the increasing frequency and intensity of wildfires, inspiring both concern and a commitment to understanding their impacts on ecosystems and humanity. Mira uses her artistic practice to translate complex scientific stories into visual and tactile experiences. Her ongoing work explores natural dyes and pigments through both scientific and artistic lenses. She aims to engage broader audiences, particularly young people, with the wonders of science and the urgency of environmental change. Website: <https://mira.starstar.website/>



in
A

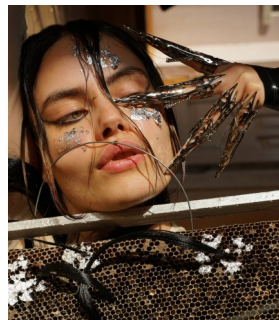
Byuka Makodru

Independent Artist

Byuka Makodru (they/them) is a trans, migrant artist-curator based in London. They worldbuild across media through immersive performances, community rituals, film, visual arts and speculative fiction writing.

Their practice explores folk futurism through multispecies myth-making, queer gothic lore and animist witchcraft. They co-curated 'Burned House Horizon' an Arts Council England-funded exhibition on queer future ancestry and speculative archaeology (Mimosa House and QUEERCIRCLE, 2024-25), and they are the founder and lead researcher/facilitator of Lunarr Playgrounzd - a ritual healing space for the queer community.

They explore how their work can be both a vigil for the dead and a spellcasting circle for our most vulnerable prayers. Social media: @fortunetailedbeast



Garance Maurer

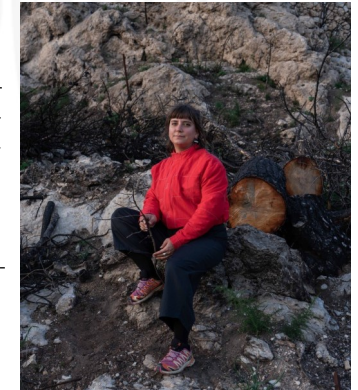
Independent Researcher, Artist and Designer

Garance Maurer is a researcher, artist and designer specialized in textiles. Practicing movement, earthly motions that invite her to explore the relationships we maintain with various environments, she's traversing landscapes and disciplines and being transformed by them, combining fieldwork with the creation of materials, colors, universes, shapes, moments and stories. Graduated from ENSCI-Les Ateliers in Paris, she researches alternative narratives and practice of care anchored in a site-specific approach, ecosocial justice and ecofeminist perspectives. Since 2022, Garance has been researching fire ecologies and practices of good fire, as a counterpoint to the megafires of the Pyrocene, across Mediterranean climate regions. She is exploring this topic with residencies (Villa Albertine, Nouveau Grand Tour and MATCH) and is part of the Fire School (L'école du feu) as associated-artist in Marseille where she is based, and is involved in NODFYR a european association based between Spain and Portugal, dealing with the capacity building and lobbying around prescribed burns in Europe.

Tending alterity, collective practices, and community knowledge, she co-founded the Collectif Trouble, and is an active member of Floating University Berlin.

Photo credit: Garance Maurer (c) Sebastian Díaz de León

Website <https://garancemaurer.com/>; Instagram: @graour_garance



es

Farrer Owsley-Brown

King's College London (Leverhulme Centre for Wildfires, Environment and Society)

I've recently finished my PhD on remote sensing of landscape fire and am now working as a postdoc at King's. In autumn 2025, our team conducted an airborne campaign in the Amazon called CarbonARA, which was funded by the European Space Agency. Our objectives were to investigate changes in the carbon cycle in this region, primarily looking at differences between the undisturbed rainforest and disturbed areas, where fire is often used for clearance or management. Although we are scientists, this conference presented an opportunity to show some photographs that we captured of this amazing region in an artistic context.

Website: <https://wildfire.geog.kcl.ac.uk/team-post/mr-farrer-owsley-brown/>



Alan McFetridge

Artist, Photographer and Founder, Centre of Ecological Philosophy

Alan McFetridge is a New Zealand born artist, photographer and researcher based in London. His work explores the relationship between people, landscape and ecological change, with a particular focus on wildfire. For more than a decade he has undertaken field research across Canada, Australia, Greece, the United Kingdom and New Zealand, documenting landscapes shaped by fire and working alongside scientists, Indigenous knowledge holders and affected communities. His projects combine photography, archives, testimony and writing to explore how fire transforms both place and culture. McFetridge is the founder of the Centre of Ecological Philosophy and has exhibited internationally. His work has been presented through exhibitions, publications and public talks, including at Johns Hopkins University and the Association for Art History Annual Conference. His ongoing project Fire North investigates wildfire as both an ecological force and a cultural phenomenon in a rapidly changing world.

Website: www.alan-mcfetridge.com



Exquisite Corpse

The collaborative Exquisite Corpse exhibition brings together eleven members of the Leverhulme Centre for Wildfires, Environment and Society: **Jay Mistry (facilitator), Adriana Ford (facilitator), Verena Achterberg, Abigail Croker, Elisabed Gedevarishvili, Matt Kasaor, Hafizha Mulyasih, Kate Schreckenber, Rahinatu Sidiki Alare, Cathy Smith and Michel Valette.**

Amory Abbott and Liz Toohey-Wiese

Amory Abbott and Liz Toohey-Wiese are Canadian artists whose work explores the complex relationships between wildfire, landscape, and environmental change, and who co-curate *Fire Season*, an ongoing art and publishing project that brings together artists and writers to reflect on fire, place, climate, loss, and renewal.

Website: <https://fireseason.org/>