and eventually his Second World War analogies begin to grate.

Tackling the same question and relying on many of the same customary tools as Gilding, Sara Parkin’s *The Positive Deviant*, published last year by Earthscan, provides a more compelling read. As British readers will doubtless recall, Parkin toiled for over a decade in the trenches of the Green Party, before co-founding Forum for the Future — a body that encourages sustainability among the private and public sectors — in 1996.

Parkin’s take is that the world requires more of us to be positive deviants, in other words to do “the right thing for sustainability, despite being surrounded by the wrong institutional structures, the wrong processes and stubbornly un-co-operative people.” Parkin is more interested in giving ‘good enough’ information for her readers to make a start down the positive-deviance path than in persuading a determined sceptic of the falseness of their views. If the Intergovernmental Panel on Climate Change is familiar territory, then the reader is explicitly invited to skip forward to what is a masterful summary of the strengths and weaknesses of management theory around leadership and to a view of what ‘sustainability-literate leadership’ would look like.

Parkin’s book also has the virtue of being well structured, and the author makes ample reference to figures, tables, charts and careful citations in support of her arguments, something that Gilding — primarily writing for a business audience — largely eschews.

In an ideal world, one book would encompass both Gilding’s passion and tub-thumping with Parkin’s copious detail, annotated bibliography and conceptualization of change. Both books, however, could have profited from exploring the nature of resistance to change in bureaucracies and societies more generally. Parkin and Gilding draw equally on the work of Rachel ‘Silent Spring’ Carson, Tim Jackson, and others who have challenged the social utility of growth. But curiously, neither author challenges the overarching framework of ecological modernization — which aims for environmental re-adaptation of economic growth and industrial development — within which they operate, nor really addresses the need for humans to change their economic and decision-making institutions to avoid unexpected transitions from one state to another. Crucially, neither author is particularly strong on what readers can do as citizens of democracies to overcome political sclerosis and move into the kind of reality-based decision-making needed in the decades ahead. Beyond the changing of light bulbs and the insulation of houses, how do we start to prepare our communities for the unpredictable shocks to come? What is to be done by citizens? On this critical question, silence reigns.

**Reviewed by Marc Hudson**

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show, which has been touring the globe for more than a year now — most recently appearing in Chicago, where it was spread across two venues at Columbia College, the Glass Curtain Gallery and the Museum of Contemporary Photography — presents the work of 25 artists who participated in expeditions to the Arctic and Andes during 2007, 2008 and 2009.

In keeping with its name, Unfold discloses different angles as a visitor moves through the exhibit, experiencing shifting images, sounds and impressions. Thematic messages of the exhibition include the awe of the far north, the physical and emotional toil that is part of any expedition, as well as keen apprehension over the implications of human-caused shifts in Earth's climate. In the catalogue accompanying the exhibition, Cape Farewell founder David Buckland and co-curator Chris Wainwright explain that the exhibition's title was chosen to reflect emerging themes that developed out of the intensity of experiencing shifting climate change directly. They also note that 'unfold' refers to the continuous tension between maintaining artistic autonomy while raising broader public awareness. Many climate-change scientists will recognize a parallel sense of conflict between science and activism.

Cape Farewell works to manage this tension by inviting artists to participate in expeditions without any expectation that they produce an output, and by commissioning pieces only when an artist is prepared with a concrete idea. Perhaps as a result of this approach the exhibit is as much a display of the processes of curious and questioning artistic minds, as it is a reflection of the ethos of Cape Farewell. Massive ice formations and sweeping polar landscapes dominate Unfold's visual themes. Wainwright's photographs of white and red icebergs (illuminated by a coloured flash) consumes an entire wall of the exhibition space. Delivering a visual record of large-scale, fleeting graffiti, David Buckland projects cautionary phrases such as 'WHITE SALE' and 'DISCOUNTING THE FUTURE' onto the flat faces of icebergs. Reflections on the human role in climate change appear in Amy Balkin's 38-minute reading aloud of the Intergovernmental Panel on Climate Change's Climate Change 2007: Synthesis Report Summary for Policy Makers. At a completely different emotional pitch is a three-minute video of Lemn Sissay, accompanied by two jazz musicians, delivering an impassioned performance of his poem 'What if?', in which he asks: "What if wanting more was making less, And what if all this wasn't progress?" Many of the artists are clearly intrigued by the tools and processes of scientific measurement. Marije de Hass's Wellness Over Time presents a schematic of the crew's physical state during the expedition as members were variously exposed to rain, altitude, insects and other environmental challenges. Shiro Takatani's installation involves a looped film of an Antarctic ice core. Adriane Colburn's seductive Forest for the Trees is composed of layers of hand-cut paper, metal, photographs and projected light, which she created by eliminating — literally cutting out — parts of the overlain photographs and maps, so that the piece is as informed by the voids as much as the lines she has created. Particularly evocative is Clare Twomey's beautifully ephemeral work Specimen, a display of dozens of fragile, unfired, strewn clay flowers. While some lie protected in a box, others are spread on a table and even spill onto the gallery floor, already crumbling and beyond protection, vulnerable to a visitor's misstep. Ackroyd and Harvey's Polar Diamond is a small, solitary jewel of carbon graphite, created from the cremation of the leg bone of a polar bear and referencing destructive carbon emissions that now threaten wildlife. Michèle Noach's lenticular prints of glaciers, Through The Ice, Darkly, are based on before and after photos taken from postcards circa 1890–1930. Interlaced and placed behind a lens so that only one print is visible at any one time, the images flip from the original postcards — which feature the glacier and typically include the figure of a tourist taking in its magnificence — to the 'after' prints, which reveal the extraordinary retreat of the ice but still include an image of the tourist, an envoy from the dawn of the industrial age asking us to consider 'what have we done to the ice?' The success of Unfold lies in the diversity of artistic responses, many of which focus as much on the expedition experience as they do climate change. Indeed, part of Cape Farewell's message may be to remind us of what Althing practitioners understood so long ago: the power of the journey in providing perspective on the problems that challenge us. Unfold will next travel to New York, where it runs at Parsons The New School for Design from 29 September to 15 December 2011, and in 2012 is continuing its tour to Asia.

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