Richard Frater was born 1984 in Wellington, New Zealand. He Lives and works in Berlin.

Stop, Shell (Oyster filter version A)
2016
Marine Aquarium, plexiglass, Sea Water, Brita Water-filter home Karaffe, living Oyster
30 x 30 x 1350cm
Stop, Shell series, installation shot, Galerie Conradi, 2016
Stop Shell!

This kinetic sculpture explores how living and symbolic oysters join in the life support of a brand. Recently, on Shell Petroleum’s Facebook wall, Shell espoused the oyster’s ability to filter up to 22 litres of salt water an hour, further proclaiming:

See how Shell works with environmental organizations like TNC (The Nature Conservancy) to use these natural filters and find other ways of helping conserve the natural world.

But it is not just a salt-water filter Shell has observed. Artificial oyster reefs erect alkaline curtains that, to an oblique degree, offset the company’s contribution to the rising acidity of the ocean. Acidity that, since the beginning of the industrial revolution, has increased by 30%, largely due to anthropogenic carbon dioxide emissions.

One quarter of global CO\textsubscript{2} is absorbed into the oceans in such a way that it can stay sequestered for up to five hundred years. These gigantic pulsing sinks of carbonate chains, where alkaline curtains can emerge, are one of the keys to mitigating climate change. CO\textsubscript{2} is absorbed into oceans where its ions exchange in a series of mineral and metabolic processes.

Yet adverse effects are emerging from the growing presence of CO\textsubscript{2}. Not least of all, lowering the pH level of seawater decreases the saturation zone where calcium carbonate bonds. The zone narrows and rises closer to the ocean’s surface. Consequently, the delicate balance for calcification (becoming solid) is upset. Dissolution writes over the precipitation process for existing marine organisms with calcite structures such as coral skeletons and shells. How does one then position the oyster’s blind occupation? Do you believe the oyster filters Shell Petroleum’s acidic ambitions?

Shell Petroleum observed that this flux of nonhuman agency could be co-opted into the composite shell of its corporate identity. Living and symbolic oysters join in the life support of the brand.
Stop Shell (Ecoalf version)

2016

Ecoalf jacket made from recycled plastic bottles and ocean trash plastic, marine aquarium, salt water

30 x 30 x 1350cm
April, 2015, Modified Greenpeace ‘Standing up for the Earth’ calendar, waterjet cut Canon camera body, stainless steel tube, Canon EF 300mm f/2.8L IS USM lens and case, eggs, dimensions variable.
Before the launch of the 2015 ‘Standing up for the Earth’ Greenpeace Calendar, it was discovered that an image taken by Alain Maafart, one of the agents responsible for the bombing of the Rainbow Warrior in 1985, had been sourced and ‘curated’ into the calendar. Since retiring from the military, Alain had turned his focus toward nature photography.

Thirty years ago, on 10 July 1985, the first international terrorist attack in New Zealand took place. Authorised by then French president François Mitterrand, secret service agents planted two limpet mines on the hull of the Greenpeace flagship, Rainbow Warrior, docked in Auckland’s Waitemata Harbour. The Rainbow Warrior was intended for a campaign against France’s ongoing nuclear testing at Moruroa Atoll in French Polynesia. The bombs exploded just before midnight. Portuguese-Dutch photojournalist and Greenpeace activist, Fernando Pereira, stayed on board after the first explosion to retrieve his camera equipment from below deck. He drowned after the second explosion caused rapid flooding and sunk the vessel.

This documentary sculpture uses text and objects to chronicle the story of how a perennial consumer product for an NGO environmental organisation became an international stage for a crisis of identity.
Lure (I-VI), 2015, (installation shot), Illex Sk-Pop
Grande lure, Spirit of Ecstacy Rolls Royce figure,
chrome-electroplated brass, Kristall-polyester-resin
cast, 13 x 10 x 10cm
Lure (I-VI), 2015...
Lure (I-VI), 2015...
Lure (I-VI), 2015...