

**Creative
Constellations:
Atlas of Radical Hope**

Artist Statements

14 February – 2 March 2024
Gallery at City Library &
120 Bridge Road, Richmond

Trace Balla and Andrew McSweeney – A Basket of Songs

Book, 2023. Exhibited at Gallery at City Library and 120 Bridge Road, Richmond.

In some ways, *A BASKET OF SONGS* is an accidental book! It certainly wasn't the plan when Trace handed Andrew a basket made with natural materials with a rim made from synthetic string found up a tree. 'Old ways, new ways, together strong,' she said. Andrew lit up and soon he wrote and performed "drawing pictures in the sand" a superb song about the time they camped with a group of friends by Dungala (Murray river) on Yorta Yorta Country. Trace was so taken by the song she sent him a poem to see if it might turn into a song.

Within minutes he had sent her back a spontaneous recording on his phone. And that's how it went for the next few months, lyrics from Trace, music from Andrew. "You know it's an endless well," he said. Eventually they realised they had enough songs to make something of it. Andrew has a recording studio and Trace creates books. Between them they came up with this collaboration to send out to the world at this time when there is so much need to find a way back to a kinder way of living.

We hope these songs are sung at kitchen tables, round fires, on bicycles, in the shower, at schools, with choirs, on deathbeds, at funerals... anywhere that a song can be had.

Olivia Bettina Davies (video), Louise Devenish (concept/co-composer/performer) & Aaron Wyatt (co-composer/electronics) – Preservation Reference Area

Video, 2024. Exhibited at 120 Bridge Road, Richmond.

International companies are pushing to expand deep-sea mining in the ocean twilight zone, which lies just beyond the reach of sunlight. One of the least explored areas on earth, studies suggest that the biomass of fish in the twilight zone may be ten times greater than previously thought—more than the rest of the ocean combined. 2023 was marked as a deadline for establishing international protections for unmined areas, however only 21 countries have called for a pause or ban on deep-sea mining activities. Australia has so far been non-committal. Underwater noise pollution is a significant by-product of deep-sea mining. Sound travels faster through water than air, negatively impacting areas up to 500 kilometres beyond mining sites, including preservation reference areas legally bound to be protected.

The Sound Collectors Lab develops interdisciplinary creative works that reveal and communicate environmental and climate stories through sound, offering a creative pathway to bridge the gap between data, understanding, reflection, and action.

In this work, the concept of underwater disturbance and noise pollution is explored sonically, using percussion instruments including waterphone, bass drum, and electronics. The accompanying film explores themes of human intervention, disturbance, and distortion in bodies of water.

Guided largely by the idea of mutual disturbance, reaching hands and waters shift, overlap and blend in a pulsing distortion that renders both beautiful and grotesque visuals. Seen through a body of water, a sea of writhing hands is presented as both disrupter and disrupted.

Kirri Büchler – *You have progressed*

Sound installation, 2024. Exhibited at 120 Bridge Road, Richmond.

In this work I aim to expose the absurdity of the notion of “progress”, whilst gently taking darkly humorous aim at our own (mine included) apathy and complacency. If there is a message I wish to deliver through this work, it is that is a clear correlation between the piles of plastics expanding in landfill, rising temperatures, and our addiction to media/social media and our tendency to fill our brains effortlessly with cat videos, likes, hashtags, tiktok dance videos and sea shanties.

I never agreed to this! Did you?
Let’s opt out now.
Love and rage.

Chelsea Hickman – *Are You There, God?*

Textiles, paint, marker, wood, 120cm x 120cm x 20cm, 2024, Exhibited at 120 Bridge Road, Richmond.

Are You There, God? Is a textile installation consisting of multiple banners hung, overlapping each other, against the gallery wall. An experiment in patchwork and tapestry mediums, *Are You There, God?* explores the potential for aggressive, vibrant, contemporary and sustainability conscious textile applications.

The work is made from collaging upcycled garments and fabric scraps, and layered messaging featuring political sloganism, feminist discourse, calls-to-action and contemplations. The work’s title questions our societal complacency toward the ever present climate crisis, and seeks divine intervention.

The installation displays the banners as if they were in storage - an abject location for banners designed for public settings - actively frustrating the viewer’s engagement. Inspired by artists Paul Yore, Tracey Emin and Mike Kelley, *Are You There, God?* Subverts traditional textile methods and aesthetically demands attention. Influenced by working in the fashion industry, the repurposing of post-consumer garments and fabrics in *Are You There, God?* is an act of fashion necromancy, and through the use of handmade processing, the work is an act of defiance to mass production and industrial capitalism.

Working as a group, the Hive Collective presented *FLOW - Stories from the Wetlands* at the Gallery at City Library

Margaret Delahunty Spencer – *Music in the Mangroves (FLOW)*

Acrylic paint & oil pastels on canvas, 1550cm x 1550cm, 2023.

In my painting, I try to capture the symbiotic relationship between art and nature, - for this series of work, the delicate beauty of wetlands and mangroves.

These ecosystems are not just subjects, they are vital components of our planet's health. Through my work, I aim to raise awareness about the crucial role wetlands and mangroves play in biodiversity, water filtration, and climate regulation.

It is my hope that by celebrating their aesthetic wonders, we foster a deeper appreciation for these environments and inspire collective efforts to preserve and protect them for future generations.

Kirsty Manger – *Estuary Series and Wind Cup and Saucer #1 & #4 (FLOW)*

Ceramics, 2024 and 2023.

A kayaking adventure along the Barwon River was my introduction into the enchanting white Mangroves. They form a protective fringe along the estuary and their roots provide an important habitat for marine species.

My art not only captures the physical beauty of mangroves but also the profound stories they tell about survival and adaptation in a dynamic ecosystem.

The heart of my concept lies in my fascination with the mangroves' distinctive features, particularly the pneumatophores—the 'finger like' roots, emerging as the tide recedes. The seeds drop from the trees, setting sail on their own journeys, carried by the tidal currents until they find a new place to call home—often finding their way back to the shore near their parent plant, weaving a compelling narrative of nature's interconnectedness.

My playful experimenting with slips, texture and glaze breathes life into my sculptures, allowing the surface and silhouettes of each piece to encapsulate the dynamic energy and fluidity of the Barwon River.

I invite you to join me in exploring the hidden wonders of these coastal treasures - To reconnect with the delicate balance of nature and marvel at the intricate beauty that surrounds us.

Lucy McEachern - *Pied Heron and Dusky Moorhen (FLOW)*

Bronze, limited edition 2018 and 2013.

Being brought up on a farming property from Southwest of Victoria, I draw inspiration from rural Australian surroundings and have developed a deep affinity with the enchanting birds that dwell in the local landscape and beyond. I create tactile sculptures to not only capture the subject's individual characteristics, but also to invite viewers to feel its contours in a celebration of their majestic presence. A healthy regard for the importance of wetlands in the environment informs my current work.

Jane Millington – (FLOW)

1. **Flow**

Digitally printed from original oil paintings, 2024

2. **Awareness**

Oil on canvas, H100 x W100cm, 2023

3. **Conserve & Reflect**

Oil on canvas, H27 x W25cm, 2024 (displayed downstairs)

Convinced of the powerful contribution the arts can make to social change, I have worked to capture the transient beauty of Australia's waters. Understanding the important role our coastal wetlands play in our future, I now share my work with others seeking contemplation and quiet strength in the pursuit of sustainability.

This series conveys the serenity and stillness of the wetlands that mask the frenetic microscopic activity of wetland plants in capturing and storing carbon. Each artwork aims to convey the beauty of our wetlands; to connect with an audience oblivious to the role these lands play in mitigating climate change; and, to invite a greater understanding of sustainability.

Using irregular ellipses of flattened colour and multiple layers of glazing, I inject my oil paintings with movement and depth. The result is a sense of both realism and paint assembled mood in each piece to elicit an emotional response. My works are characterised by rhythmic, fluid mark-making techniques and meticulous layers of brushwork, resulting in the feeling that the viewer is standing at the water's edge. Plants are often worked in with the use of a palette knife and loosely mixed palette.

Richard Weatherly – *Mangroves on the Barwon Estuary (FLOW)*

Oil on Canvas, H46 x W61cm, 2024.

I find the biggest challenge in producing art is uncertainty. When confidence is high, results flow easily. Where doubt exists, all is turmoil.

I like to finish comprehensive preliminary work prior to starting a painting. Many of my paintings depict birds, so it helps to have a clear vision of my finished subject. This begins with sketches; lots of them. From these numerous drawings, I select ones that seem to capture the subject best and to finish them further, either as careful pencil drawings or as finished painted portraits.

These Studies are works in their own right. By painting them, I get to know the subject, "feel" the subject sufficiently to add it to a major work. Some may never be used, but all are useful, for they add to the sum of my knowledge.

In this group of studies, I have been working on shorebirds, or waders, which will be useful for a series of paintings exploring wetlands and their ecosystems.

This is such an important element of our environment and very close to my art, heart and life following on from the wetlands restoration project work I was involved in previously in the Western Victoria.

Judy Holding - *Goldfields II*

Watercolour on Paper, 72 cm H x 197 cm W framed, 2023. Exhibited at 120 Bridge Road, Richmond.

This work is the second major piece in my ongoing project of observing a particular area of the Victorian Goldfields mainly around the Barkers Creek area near Castlemaine.

The original beauty of this bush was shattered by the discovery of gold when every last inch was dug up and thousands of years of occupation was eradicated overnight. It is this layering of the landscape that is the challenge in my work; I am chasing an energy through colour and imagery to depict the history and geography of this particular place.

Remnants of original plants and wildlife however hung on, and with much help are making a gradual resurgence. Traditional knowledge is at last being honoured and integrated in the care of the landscape and so I see "Goldfields II" as an optimistic work.

Open ended and ongoing, my Goldfields Project involves both historical research (National Library of Australia, State Library Victoria and local history museums) and observations from working in the field. Watercolour on Paper will continue to be the main medium as it is transportable and easy to use out in the bush (i.e., perfect for documentation and the quick gathering of information), but I plan on continuing my small sculptures that are concerned particularly with the Eucalypt.

Iona Julian-Walters

1. ***Present Boat for a Past And Future River***, Materials: found chemical barrels, found compost bin, salvaged wood, poly-pipe, surveyors string, screws. 2023
2. ***Portage***, 2 min 43 seconds looped video of site-specific performance of walk along the original path of William's Creek, on what is now known as Elizabeth Street, Naarm / Melbourne.
3. ***37°49'28.0"S 144°53'43.8"E***, part of series 2050, Photographic print in frame made from salvaged materials. 2024
4. ***37°50'29.9"S 144°54'39.6"E***, part of series 2050, Photographic print in frame made from salvaged materials. 2024
5. ***37°55'35.9"S 144°59'20.3"E***, part of series 2050, 2024, Photographic print in frame made from salvaged materials. 2024

Exhibited at Gallery at City Library.

Portage, Present Boat for a Past and Future River and the *2050* series are all works that developed around this boat I made in late 2023. *Present Boat for a Past and Future River* (aka Beryl) is made from found and discarded materials including polypile, surveyors string, chemical barrels, an old compost bin, as well wood salvaged wood from builders skips. I made this boat to walk up the original line of William's Creek, a creek that used to run down Elizabeth Street in Melbourne's CBD, but is now pushed far down below the urbanised city scape, and a huge contributor to pollution in the Yarra River. The site of this creek is of great fascination to me, being continuing emblem of pre-colonial place, as well as an uneasy site of changing climate (low lying land of high flood risk) – William's Creek is both a past and future river, and this boat acts as a vessel, literally and figuratively, for navigating these two realities.

The *2050* series is an expansion of the work started in 2023 with *Portage* and *Present Boat* made for Creative Constellations. Here we see images of myself with *Present Boat* at the future shorelines of places around Melbourne, as calculated by Climate Central's Coastal Risk Screening Tool (2024), which uses data from the 2021 IPCC report to calculate rising sea levels. Placing myself and this boat as embodied indicators of changing climate, these works seek to show the stark realities of our changing climate that will occur within my lifetime if the systems in which we live continue as they are. In 2050, I hope to take these photos again, at the same points map how the realities of the changing climate have unfolded. 2050 has often been given as a benchmark of changing climate and of policy around it, but, in reality, is very close. When I take these photos again, I will only be 56.

Oil Piece One

Petroleum jelly, linseed oil, charcoal and graphite powder on paper, 2023. Exhibited at 120 Bridge Road, Richmond.

Focusing on the impact of the petrochemical industries and their direct and indirect impact on the natural world, *Oil Piece One* was imagined using sump oil, used motor oil from a car engine. The first iteration of this work made last year, was not able to be made with sump oil because of "OHS" concerns. The irony of this has not been lost on me. There is an interlinking relationship between oil and water that underpins so much of our petrochemical trade system, and causes environmental devastation, both directly, and through the systems it upholds.

Alice Kenyon – The Garden of Opportunity

Mixed media, 900 cm H x 120 cm W, 2024. Exhibited at 120 Bridge Road, Richmond.

The Garden of Opportunity presents the idea of repurposing forgotten and abandoned blocks of land scattered throughout the city of Melbourne/Naarm. Land banking where landowners sit on it until it increases in value to then just sell it off has become a big issue in this ever-growing city. Affordable living, along with spaces for nature and community would give these blocks an actual purpose to better this city through a meaningful and intentional use of space. These spaces also hold the opportunity where cultural practices could be embraced and embedded throughout Melbourne's suburbs.

The example shown in *The Garden of Opportunity* presents a native garden which in turn attracts more native wildlife such as native bees, as well as, an opportunity for education on native plants. The work was inspired by *Ceres Community Garden*, where they use native gardens to educate kids on bush foraging and the importance of native plants. The piece shows an example of a more purposeful use of space, where communities can connect to place, nature, and each other. These empty and forgotten places have so much potential for bettering our city if only we would let it.

Jo Lane – *listening stones*

Gypsum Rock, 120 x 80 (variable), 2023. Exhibited at Gallery at City Library.

listening stones is a sculptural work that makes visible locally focused creative projects that intersect climate, culture and community. This 'monument' is a metaphor for a community who hear, who hear the land and sea of an area.

Each 'stone' is made of gypsum rock and cast from the ear and nape of a community member who stepped up, took hours and hours of time out of their lives, to advocate a 'no' stance to a development that would have disastrously impacted on the coastal and marine environment of Westernport, Victoria by a fossil fuel power company.

They are ears of those that heard/hear our local environment and fought and long and detailed effort to save it, which they did, from a very polluting AGL liquid gas proposition for Western Port, it's precious marine and plant life and continue to advocate for this wonderful area. They are local Mornington Peninsula individuals who rallied in extraordinary ways and continue to rally to protect the place where we, the unique marine life, flora and fauna, live. The community effort was astonishing, and each person, from disparate backgrounds and circumstances came together as they heard the environment needed help. While this is not unique to the area, our community is the only one that is part of a place... our ears to our place.

Update: There is now a new development proposal-equally flawed that this community is fighting. A Coal to Hydrogen proposal is in the pipeline.

A Japanese owned consortium is still trying to gain support from the Victorian government to proceed. The community want renewable green hydrogen, not dirty brown hydrogen produced in the Latrobe Valley that would cause massive emissions, and a port reclamation for industrial shipping in this delicate Rams art listed wetland.

'They' say these emissions will be stored through Carbon Capture Storage, ignoring the fact that not a single large-scale CCS project has worked anywhere in the world! 'They' want Westernport Bay as the liquification plant and shipping route for Japan to receive their 'clean' hydrogen. This is not the future needed for Westernport Bay, the Mornington Peninsula, Australia or the world.

Each day is now spent on trying to halt this new disastrous development.

During the making of this work *listening stone*, when asked why they did and do it, why they each took and take such huge chunks of time from their lives to fight against these proposals, they responded...

Gabrielle Leah New – *PLASTICUS*

Video and installation, 2020. Exhibited at 120 Bridge Road, Richmond.

Monsters of Waste is a series of costumes, performances and video installations that began in 2020 and to date has explored issues around, plastic waste, overconsumption, deforestation, climate change, inequality and capitalism, all through the lens of humour and frivolity as the goofy Monsters wiggle and dance through various landscapes bringing their messages to audiences. Using fun, colour and humour, they each bring attention to a different climate issue, asking to be seen and engaged with. The project continues to grow and develop as new Monsters emerge from the collective unconscious. In this exhibition, we meet *PLASTICUS* a soft-plastic, woven costume and video performance, that asks... 'What to Do with All the Plastic?'

Jarrad Martyn – *Strange Attractor*

Oil on Canvas, 84 cm H x 70 cm W, 2024. Exhibited at 120 Bridge Road, Richmond.

My practice explores how representations of the landscape reflect humanities relationship with the environment. *Strange Attractor* marries together imagery from disparate sources to suggest the interconnectedness of supply and demand. Caught in a nondescript, abstracted landscape that features a stereotypical Federation style cottage, the work depicts a flood, and the plight of first responders. The workers appear to be searching for something, while their path is littered with submerged obstacles and indistinct structures, including vessels and shelters.

The role of the rescue worker has intensified as the rate of climate changes increase. The workers depicted in *Strange Attractor* are specifically from Tokyo, which has recorded a 50-percent increase in typhoons since 1980, according to data released by the Meteorological Research Institute in 2018. However, the effects of climate change are more often experienced by developing countries. Given the over saturation of information one can often feel in the current epoch, a disconnection often exists between how the impact of one action can affect that of another in a different place or even time period. Drawing from the Butterfly Effect, which frames the world as being deeply interconnected, where a minor event can heavily influence a much more complex system. *Strange Attractor* suggests that global trade relationships put too much emphasis on the individual nation and not the whole species, leading to basic needs like water and shelter, as symbolised by the empty containers which the workers are searching for not being met.

Amanda Page – *A seed has to completely destroy itself for its own survival*

Digital prints on silver paper, 120 cm H x 140 cm W, 2024. Exhibited at 120 Bridge Road, Richmond.

Our survival depends on these seeds which are a food source reserve in the event that our current food source supplies are destroyed by fire, flood, famine or war.

The work comprises 42 seed samples stored in the Svalbard Global Seed Vault, Spitsbergen, a Norwegian archipelago in the Arctic circle near the North Pole. The seeds were deposited from Agriculture Victoria's Australian Grains Gene bank at Horsham, Victoria in the October 2022 seed deposit which I documented as part of my residency at the Spitsbergen Artist Center between 15 August – 1 September 2022.

The seeds are printed to an aluminium substrate which references the aluminium bags which the seeds are vacuum sealed in for long-term storage (up to hundreds of years, according to scientists).

The seeds are frozen at –18 degrees Celsius in the Svalbard Global Seed Vault which was originally built 130 metres deep into the side of a mountain close to the North Pole, to maintain below zero temperatures from the natural weather systems.

Due to global temperature rises at the North and South Poles, (polar regions are most impacted by climate change, where ice melt and temperature rises are significantly higher than the rest of the planet at an approximate rate of 1.7%), the permafrost surrounding the Svalbard Global Seed Vault has begun to melt, meaning that the Seed Vault now needs electricity refrigeration processes to keep the seeds at the correct below zero temperature for long-term storage.

While the work references changes in climate and melting ice at the Poles, it also references broader themes in my work of transformation, metamorphosis, atmospheric activity, erosion and decay, death and regeneration, threat and survival, alchemy and phenomena. The cycles of life and death, and the coalescing and dissipation of natural systems are investigated.

Tashi Singleton – *Feasting on your future*

Oil on Rescued Canvas, 76 cm H x 62 cm W, 2024. Exhibited at 120 Bridge Road, Richmond.

A canvas voicing my frustrations, and that of those who are also currently suffering the impacts of the climate crisis, all at the hands of another. Without a direct connection to those partaking in the coal industry and the destruction of our land, my frustration grows daily.

Painted on a canvas I found on the side of the road in North Melbourne, the small rip in the fabric reveals a previous life as the paint slowly falls off the walls.

The table has been set and the candle burns bright; those who partake in the coal industry may profit from exploiting stolen land and are therefore provided with a glass of clean drinking water and a succulent meal. On the other end of the table, the majority suffer. Left with nothing on their plate, apart from an outstanding glass of undrinkable water. In fact, the chair has fallen - they were forced to migrate and flee the flood waters in search of safety and security. While the rising water slowly destroys the owner's possessions, there remains a calmness in the room.

The lamp shines, the fan blows and the television runs, the window is shut and curtains are drawn... the blissful ignorance of being in a position of wealth and power, and not being constantly reminded of the signs of immense environmental suffering. Anyways, enough talking about that.

Dinner is served, I hope you can swim.

Carmel Wallace – *INSCRIPTION*

INSCRIPTION Path: Canvas and natural, 100metres x 20cm, 2020 ongoing.

INSCRIPTION Film: Video (2.43mins) of the *INSCRIPTION Path* on Gunditjmara Country in southwest Victoria, Australia, 2022. Exhibited at Gallery at City Library

INSCRIPTION has two elements: *INSCRIPTION Path* -a 100m long canvas 'path' to be exhibited in the form of a heartbeat-reading in acknowledgment of the essential role of forests and natural environments for personal, community and climate health; and *INSCRIPTION Film*, a short film made in collaboration with local cinematographer Peter Corbett, featuring a forest regenerating after fire. This film recently received a 2023 Australian Cinematographer's Society Award for 'Art, Innovation & Specialised Cinematography'. Both the *Film* and the *Path* were presented as part of my solo exhibition *Into the Woods* at Warrnambool Art Gallery in 2022.

INSCRIPTION is an ongoing project focusing largely on the Cobboboonee Forest and National Park but also including other precious local environments in southwest Victoria. For example, in November 2021 I unrolled the *Path* alongside a crater-lake as part of a wonderful community event *En Plein Air at Tower Hill*, presented by Worn Gundidj Aboriginal Cooperative and Warrnambool Art Gallery. It resulted in great conversations about the nature and relationship between art and environment, with people of all ages participating in the process of dipping my large 'Badger Brush' (it's brand-name!) into the crater-lake and literally adding a lake-layer to the *Path* as they walked.

As with my earlier *walk* project based on the Great South West Walk, *INSCRIPTION Path* encourages contemplation of both micro and macro aspects of various local environments. Each time the *Path* is unrolled and walked upon, markings, memories, and stories of a particular place are embedded in it, enriching previous layers and forming a palimpsest.

The *INSCRIPTION* project began in 2020 largely in response to the enforced solitude of COVID lockdowns when regular escapes into the forest were literally a lifeline. Understandably these earlier *Path* sites were experienced as personal, meditative interactions with the life-affirming environments of the Cobboboonee.

For my latest iteration of *INSCRIPTION Path* for CLIMARTE, I collaborated with two very active and inspiring not-for-profit local community groups that respect and care for the natural environments of this area indifferent ways. Their actions and enthusiasm restore my faith in humanity and give me some hope for the future.

INSCRIPTION embeds their energies and stories to share and inspire others. Friends of the Great South West Walk (FGSWW) was founded in 1980 by the late Sam Bruton (Parks Victoria) and former Portland High School principal Bill Golding who still works on the track though well into his '90's!. FGSWW maintains, administers and promotes the 250km GSWW track in collaboration with Parks Victoria. This track allows locals and visitors alike to spend time in the nature, increasing appreciation of it and the will to protect.

Nature Glenelg Trust (NGT), is a community environmental organisation undertaking on-ground biodiversity projects in our region. Under the direction of ecologist and founder Mark Bachmann NGT works closely with First Nation communities, farmers and government to help save threatened ecosystems and restore major wetlands. The GSWW takes hikers past three of NGT's project sites, including the Mt Vandyke Restoration Reserve where FGSWW gathered and walked along the *INSCRIPTION Path*, creating a new layer relating to the section of the GSWW that meets this site.

Grassland Restoration Ecologist John Bradford, manages NGT's Mt Vandyke restoration project which includes revegetation of the site from farmland to wooded native grassland habitat so that currently threatened small native mammals can be reintroduced (including the Southern Brown Bandicoot, Long-nosed Potoroos and hopefully the once abundant Eastern Quoll, now extinct in this area.) The first NGT environmental burn at Mt Vandyke took place on Friday 19 January 2024. It was so inspiring to be on site to witness this, knowing it marked the beginning of the restoration process. *INSCRIPTION Path* was unrolled on the charcoaled remains of the old pasture (soon to be replanted with native grassland species) recording and embedding this momentous occasion as all involved in the firing walked a hopeful path to the future of this site at least.

Jena Zelenzy –

- 1) ***Trees of Man*** - 120 cm H x 76 cm W
- 2) ***Rhino Fun Park*** - 76 cm H x 120 cm W
- 3) ***Goldilocks*** - 76 cm H x 120 cm W

Oil on canvas, 2024. Exhibited at 120 Bridge Road, Richmond.

Each painting is concerned with long term effects and consequences of the human behaviour that causes climate change and wild animal habitat destruction. It is imperative that we see the difference between what is wrongly accepted as human nature and what is merely traditional human behaviour.

The Trees of Man describes how careless and destructive attitudes toward the environment are passed through generations. And with conflict always perceived as a solution rather than a barrier, mutual understanding and peaceful co-existence seems inconceivable.

Rhino Fun Park discusses human expansion and the sense of entitlement with which humans perceive wild animals as playthings for the express purpose of human control and enjoyment. Human expansion and population growth robs animals of their habitat.

Goldilocks is a symbol for the ways in which humans trespass and exploit spaces that are inhabited by wild animals eventually wreaking havoc on the land through extreme weather events, war, and nuclear testing making species extinctions inevitable.

The exhibition *Creative Constellations: Atlas of Radical Hope* was presented across two sites, at the Gallery at City Library, 253 Flinders Lane, Melbourne and at 120 Bridge Road, Richmond.

A collaboration between CLIMARTE and the Cultural Gardeners, this project is made possible by Lord Mayor's Charitable Foundation.

The launching exhibition is held in association with the National Sustainability Festival, with support from the City of Melbourne and City of Yarra.

