

This catalogue is published to accompany: IMAGINE: Visions for our Sustainable Future

An exhibition showcasing the inspiring future visions of local Sustainability Practitioners as visually expressed by talented local Artists.

28 September - 13 November 2012
Little Creatures Upstairs Gallery
40 Mews Road Fremantle
http://sustainability.curtin.edu.au

PARTNERSHIPS

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Pilar Kasat + Jilalga Murray-Ranui

Sandra Krempl + Steven Christie

Senator Scott Ludlam + Reboot

Shani Graham and Tim Darby + Allison Snell



INTRODUCTION

There are currently many critical sustainability challenges being faced by humanity—climate change, peak oil, biodiversity loss, environmental degradation, poverty, food security, water scarcity, over-consumption to name but a few. These issues are not only adversely affecting the wellbeing of humans and other life forms now, but they pose a serious threat to the very existence of humans and many plant and animal species. Individuals throughout the world are awakening to this reality and are beginning to transform their way of being in the world. To quote the famous words of Gandhi, they are beginning to be the change they wish to see in the world. Positive, sustainable change.

... a world where
humans are conscious of
their connection to each
other, to other living
beings, to the Earth and
beyond ... a world filled
with worder, awe, peace
and love ... and more!

This project came about as I attempted, through my PhD studies, to identify what change I wished to see in the world. What was my vision for positive, sustainable change? While I'd been involved in sustainability for a number of years and had a good understanding of the concept and its practice, I'd never actually sat down to articulate or visualise my own personal vision; a vision to guide and inspire my daily personal and professional practice. For inspiration I began to investigate the visions of other Sustainability Practitioners throughout the world.

Parallel to this I had also been researching the different ways artists are catalysing sustainability through their creative practice, including their ability to interpret and visually express alternate visions for our sustainable future.

In light of the above, and inspired by and in recognition of the numerous Sustainability Practitioners and Artists living and working in the Fremantle area — having lived in Fremantle for a number of years, and having traversed it for a number more — the seed for this project was sown.

While there are a multitude of local Sustainability Practitioners that could have been involved in the project, those selected were chosen so as to represent the different sectors — community, nongovernment, government, business, education — and dimensions of sustainability — spirituality, Indigenous, culture, environment, creativity, planning, policy, energy, transport, economic etc. And so it was with the large number of Fremantle Artists to choose from. Those selected were chosen to represent a diversity of media — urban art, printmaking, painting, stencil art, illustration, collage, sculpture and water colour. It was interesting to note that many of the participants also fell into both sustainability and creative camps. I recall when I first approached Sen. Scott Ludlam he asked whether I wanted him to participate as a Sustainability Practitioner or Artist given his former life as a graphic designer!



Following the writing, by the Sustainability Practitioners, of their future visions, a briefing night was held where all participants met, shared their sustainability visions or overviews of their creative practice, and partnerships were announced (for those wondering, participants were partnered according to their nominated preferences). With free creative license, apart from encouragement to use materials of a sustainable nature, Artists were then asked to interpret and visually express their partner's vision for our sustainable future.

The result is a series of engaging and diverse visions and art works. I hope you find them and what they express as inspiring as I do: a world where humans are conscious of their connection to each other, to other living beings, to the Earth and beyond; a world where there is clean air, water, food and shelter for all; a world where the wellbeing of all living beings is paramount and everyone has access to equal opportunities; a world filled with wonder, awe, peace and love ... and more!

The biggest of shout outs to all of the 21 participating Sustainability Practitioners and Artists for their time, involvement and for nurturing the growth of this project into what it has become.

This project would not have been possible without the support of and partnership between a number of key organisations and respective personnel, including the Curtin University Sustainability Policy (CUSP) Institute, the Community Arts Network WA, the Conservation Council of WA, Enliven: Arts Culture Sustainability and major funding provider the City of Fremantle. Thanks also to Little Creatures for housing the exhibition.

Finally, thanks to *you* for joining me and the project participants in a celebration of Fremantle's sustainability and artistic communities, as well as the amazing sustainability initiatives that not only the future beholds but are already starting to bear fruit. What is *your* vision for our sustainable future?

Susie Waller
Sustainability and Creativity Practitioner
PhD Candidate
Curtin University Sustainability Policy (CUSP) Institute





Future Fremantle, Sustainable Fremantle

Sustainability. The quadruple-bottom-line approach to sustainability based on economic, social, cultural and environmental aspects of sustainability is a useful starting point. Firstly, economics matter. A sustainable world will be one in which people are reasonably well off and have access to meaningful work. A sustainable society is also one that is relatively equal and the most disadvantaged are well looked after and assisted.

Secondly a sustainable society is one in which there is a strong sense of community in which people know each other, greet each other in the street and come together to make their place,

Fremantle is a place where people know not only their neighbours but also feel like they are part of a community, an urban village. That they have a strong sense of place, and working together for the common good.

their home even better. In a sustainable society this social sustainability will be deepened through connections with culture and respects and engages with cultural diversity. In the Perth context this means having a special awareness of Whadjuck Nyungar culture and its long history in this place.

Fourth and finally, this prosperous and fair community would vitally operate within its ecological limits protecting local biodiversity and watersheds whilst having a strong global sustainability focus that ensures its ecological and carbon footprints are sustainable at both a local bioregional level as well as a global level - assuming that everybody was consuming and polluting at this rate.

If these are the principles what might the sustainability vision look like for a place like Fremantle?

It's a summer Saturday morning and after watering my native garden in White Gum Valley from my rainwater tank that doubles as an insulting wall to my house, I decide to head to Fremantle city. I jump on the new light rail that runs down South Street and South Terrace so regularly that I don't even need a timetable. Who needs a car?

Wandering down South Terrace I run into a few old friends. Fremantle is like a big village. Fremantle is a place where people know not only their neighbours but also feel like they are part of a community, an urban village. That they have a strong sense of place, and working together for the common good.

Sitting down to my organic, fair-trade coffee at Gino's I admire the new silent, clean hydrogen CAT buses that glide by and the excellent new bicycle lanes that run both ways up the South Terrace, now a just a one way street in central Fremantle.

Shortly after I wander down to Victoria Quay to have a look at the almost completed wind farm on Rous Head. It adds a dramatic edge to Fremantle's skyline. It is also a bold new statement of



Saturday Morning, 2012 Screen print and gesso on paper 1200 x 800 mm

Details (right)







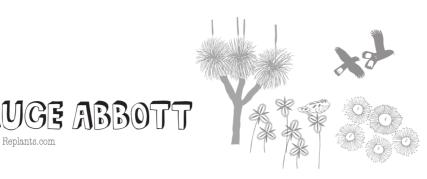
SUSANNA GASTLEDEN

Fremantle's new claim to be the sustainable energy capital of Australia and sits well with huge arrays of solar PV on all the Fremantle Council buildings. The wind farm, geo-thermal at the pool and tri-gen in Kings Square, in combination with the new super efficient street lighting, has meant that Fremantle is now self-sufficient in power, dramatically reducing its greenhouse gas emissions and its power bill.

In the last few years Fremantle has rapidly developed as a knowledge economy centre. New smart jobs and new office buildings mean thousands more can live and work in Fremantle and not have to commute to Perth. The new office buildings sit beside the amazing green walled 7 story apartment buildings which have lots of affordable housing. My favourite is the Westgate mall redevelopment which has the new Nyungar Cultural Centre on the ground floor.

Jumping on the hydrogen CAT I head out to the new arts precinct that has been built on the old Fremantle Eastern Bypass land, passing the FERN sustainability centre on the way. The restored warehouses mixed with energy efficient, medium density houses have created a new centre for artists to work and live.

This is just one vision of what a sustainable Fremantle might look like. Sustainability could take many forms, all better than the present, all wonderfully exciting.



Heart Connection

A deeper understanding of the nature of commerce. An understanding that someone who is deeply connected to their heart and the country in which they live will relate to it in a completely different way to someone who sees it through the construction of mind. The fundamental question of whether we should keep slicing away at our natural asset base. My favourite saying attributed to Lao Tsu, one of the Founding Fathers of Taoism, "disputation is a sign of not seeing clearly." My own desire to be at peace. These are all parts of what has led me to a deeper understanding of myself, how I fit into the world in which I live and ultimately my vision for a sustainable future.

The view, cynical or otherwise, that our participation in democracy comes around every three or four years when we hit the polling booths misses the real voting happening 24/7. Whether conscious or not, every time we buy a product we support a whole production line of activity and the mindset that surrounds it.

Be conscious of what people do what they do. Listen

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I was blessed, or cursed – depending on your disposition, with a strong environmental and revolutionary upbringing. Having been around the traps for a Jake responsibility for while I was struck by the changing requirements of the revolutionary foot soldiers. Initially the provocative change agents, as more of the conceptual work was done the demands of the job moved into facilitating the change. Banging people over the head is appropriate sometimes and often fun but ones arm tends to get tired. How would my mates cope with actually having to sit down and talk to those who they opposed. The epiphany came when working with some developers. I came to see that while I saw the continual destruction of the environment for housing

estates as a negative thing, they saw it as positive, citing the new schools, houses communities, let alone all the jobs it would generate. The epiphany was that unless ones heart is connected to what you are doing it is unlikely the quieter intuitive knowings of the Earth and its creatures will be heard or even acknowledged.

Be conscious of what you do and spend. Take responsibility for your world. Connect. Look deeper into why people do what they do. Listen.

Cut through the bullshit. You gotta love Ronald Reagan and his home spun apple pie analogies. Well giving Ron the nod, here we go with a couple.

Once upon a time we had a big apple pie call the Earth's Natural Asset Base. Now over time we've eaten quite a lot of that pie, and now we are down to about 15%. Question. Should we keep slicing off bits of the pie without replacing it? Or maybe we could talk about Mom and Pop who saved all their life and got a nice little nest egg for their retirement. That little egg let them live off the interest and not even touch the egg. That was their plan to leave the egg for their grandchildren.



Balga Totem, 2012, Mixed media on canvas, 1000 x 740 mm

LYN MAZZILLI

Would it be ok for the evil son to sneak out some cash every week?

Blah Blah – could be banging someone over the head. The point being no one I have asked this question thinks it's ok to further diminish our natural asset base. I believe it is critical that we start clearly asking this question. Once we ask the question and get an answer, the discussion goes from why it can't happen to how it can.

Ultimately for me the whole sustainability discussion is framed in the bigger question of why we are here? What is our purpose? If we are disputing we are not seeing clearly. I choose to be at peace when moving through my life. I choose to have fun and be a creative inspiration to those around me. How does our contemporary culture support us in these aims? The goal in my view is to participate in culture in order to create and reinforce a culture that supports these aims.

So to sum up every choice we makes reinforces or weakens the structure in which we exist. Our choices are creative acts. Critical to our sustainable future is the creation of a culture that honours diversity of creative acts and is open to "see clearly" rather than "dispute" – flesh out the beauty and ugliness and marvel at the exchange.

Key to my sustainable vision is the creation of the processes that facilitate the creation and blossoming of such a culture. It has taken me a long time to come to it but I do believe it is all about the process.





Green Gardening for a Sustainable Future

For me, gardening has always been more than a hobby. It provides me with the practical means to improve my quality of life and the tools to reduce my environmental footprint. It is also

one of the most accessible ways to get people to address the sustainability of their own lifestyles and in doing so, help to tackle pressing environmental challenges that confront all of us.

... 'sustainability' is a journey, not a destination. It's a process of continually trying to do things better and more efficiently by learning from our experiences.

The link between gardening and the wellbeing of the environment and our own health is clear. If we choose to do so, we can reduce landfill by composting, we can save water by irrigating responsibly, we can create urban habitat by planting suitable species and we can reduce our energy consumption by working to a climate sensible design. All of these opportunities are literally right at our back door.

We can also use our gardens to grow clean, healthy organic food. At the moment home food growing is seen as a hobby, but it is quite possible that it will once again become a necessary skill, just as it was for our grandparents, as cheap food imports dry up along with the oil that currently subsidises global food production and transport.

Gardening to effect change is just a starting point of course – but an important one in terms of education, personal responsibility and taking action. Clearly bigger changes are also needed and I believe that one way or another they will come.

We seem to be at a point in time where two things could happen. We could either see a radical shift in political will, corporate responsibility and individual behavioral change at the scale and pace required to avert a looming environmental catastrophe, or if this doesn't happen, then the fallout combined with the impact of peak oil will force humanity into a corner where we have to change. Either way, massive changes are on the way and there will be a new operating model for society as we know it.

I consider myself a very optimistic person, but I have growing doubts that the momentum of modern capitalism can be slowed down without a major shock, and am increasingly thinking that it is likely to be the latter of the two scenarios described above that will play out. This is, of course, a stupid and tragic situation because we know that a large amount of loss and suffering will be incurred.

The way I have personally come to terms with this reality is by accepting that 'sustainability' is a journey, not a destination. It's a process of continually trying to do things better and more efficiently by learning from our experiences. With this in mind, I see the types of design strategies, innovative technologies and social models that are needed to avert a global environmental catastrophe, as also being the tools that are needed to enable us to build resilient and selfreliant communities that will stand up in the wake of significant change. In other words, by applying these ideas now, we are both doing what we can on an individual level to make a difference, but also empowering ourselves to be able to respond positively in the face of an uncertain future.

Red-tailed Black Cockatoo Blues, 2012 Ink on rice paper 730 x 1400 mm

IAN DE SOUZA



PROF. LEN GOLLARD

Australian Research Fellow Indigenous, School of Indigenous Studies, University of Western Australia

BOORDAWAN WALWALINGUP KAL/Future Vision for City of Fremantle

Despite the existing level of support for the principles of reconciliation, research indicates that Australians are not making enough progress. Negative attitudes and resentment towards Indigenous culture and people appear to be getting worse. In an attempt to achieve reconciliation from a completely different perspective, through creating common ground for understanding the local Indigenous geographical heritage.

It will enable everyone who lives in the Walwalingup to relate more intensely to that place's long term history — to see that they are part of a special environment that has sustained people over 50,000 years, that it is a place to belong to with an identity shaped by this history ...

The future will produce a new awareness of place in the City of Fremantle: to be renamed the Walwalingup Kal. It will explore the ways in which Indigenous interpretation of place and history trigger innovative approaches to the nature of sovereignty, identity and difference. It will enable everyone who lives in the Walwalingup to relate more intensely to that place's long term history – to see that they are part of a special environment that has sustained people over 50,000 years, that it is a place to belong to with an identity shaped by this history and that it will have enlarged tourist and visitor opportunities as a result. This vision of boordawan or the future will therefore meet a range of national economic, social and environmental benefits. It will enable new tourist ventures to emerge based on the names of particular places and their associated stories. It will mean each community will be given a physical basis to focus

their work on reconciliation and help close the cultural and health gap. It will deepen everyone's sense of place. It will provide a stronger motivation for protecting the heritage of the area – both natural and built. It will provide a major addition to Australia's cultural heritage in itself.

I visualise the closing of the gap in fostering knowledge of relationships with Indigenous Australians on the part of non-Aboriginal Australians and international visitors in and around Walwalingup or Fremantle of Western Australia where more than 50% of the place names, streets parks roads and laneways are of Nyungar origin.

My vision of the future is to see informed respectful research and fellowship designed so that we can all begin to redress the void in the identifying, recording and writing of Australian Indigenous histories particularly Whadjuck Nyungar name places and their meanings and overall contribution of the building of the nation starting in the Walwalingup area.

Through having an understanding and appreciation of the role of Traditional Nyungar Elders, both men and women enables these custodians of Nyungar knowledge of this boodjar or land to pass on Nyungar knowledge and culture to people for the future.

Having understanding and basic knowledge of Nyungar language of the boodjar or land embedded in the urban environment helps to facilitate reconciliation for those who reside in this highly populated space. Continuing the duality of shared place, creates opportunity for collaboration for reconcilliation using Nyungar place names along with translations of place names into English, Chinese or Indonesian i.e. Walwalingup for Fremantle, Derbal Yirragan or estuary for rising waters for the Perth waters of the Swan River, Willagee, the place of red ochre, Beelier the river, Lake Kogalup, the place or lake of the quokka. Nyungar and people to interpret our own country so all people can respect and understand this via collaboration.

Nguny wangkiny nitja boodjara. I am speaking to this land.

Nguny moortung boodjara koora yeye boordawan.

My family land in the past today and in the future.

Yeye ngulluckiny nyinniny nitja boodjara. Now we are all sitting in this land.



NATALIE REID

Four Ways To Be Held - Being Within Wardan Lane *Kodjal kodjal bidi barang - nitja bwoora wardan bidi* 2012, Silkscreen, monoprint and pencil on paper Quadriptych 320 x 700 mm each

(Above) From his sea comes playful warmth and whispering Yoorl koorl wardan wabbiny karlariny wangkiny dabakan Koora nguny moortung boodjara wah?
A long time ago this my ancestors land eh?

Barl nyinniny kal. They sitting by the fire.

Noonarkoort yeye katitj wangkiny koora yeye boordawan nitja nguny Nyungar boodjara wah?

You all now understand and can say a long time ago, today and in the future this our People's land eh?

Winja noonarkoort yoorl koorl yeye? Where you all come from today?

Noonar wangkiny kia boorda ngulla nyinnalung nitja Whadjuck Nyungar boordjara unna? You all will say yes later on we located in

Whadjuck peoples land eh?

Boordawan ngulla karla nitja nyinniny wah?

Later on we by the fire sitting eh?

Wankiny wangkiny ngulla nyungar darlunginy. Talking talking our peoples tongue.

Kia boordawan noonar geenuniny nitja. Yes later on you all will see this.

Boola Nyungar dar nitja wangkiny. Lots of people speaking this talk.

Boordawan nitja bidi noonar wangkiny. Later on this you all will speak way.

Kia nitja Whadjuck Nyungar boodjera. Yes this is Whadjuck peoples place.

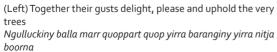
Boola boola ngulluckiny nitja nyinniny Walwalingup wankiny kean Nyungar dar unna?

Many many of us in this locality Walwalingup speaking the first peoples tongue eh?



Soft and strong smiles send her land breeze back into his breathe Goonyok moorditj kowain woort koorl bal yorga mar koorl koorliny cardicle nyin bal maam ngaan





(Right) Gifted growth relaxes and enfolds so nothing to think. In it I can sit, listen and I come back together Ngulluckiny malarninyngoondiny barang ni katitjinboort. Cardicle nyin bal nyany nyinniny dwonk nyany koorl koorliny bullargar



PROF. PETER NEWMAN

Professor of Sustainability and Director, Curtin University Sustainability Policy (CUSP) Institute



Fremantle as an Icon of Green Urbanism

I see the future as an urban future as this is likely to become even more the habitat for humans in generations to come. Here we find opportunities to be free from cultures of oppression developed over millennia, here we create work that is different and varied, here we create the arts, here we create families and communities around our urban experiences ... and here we will create the green economy. This will be my focus and it is best pictured as a series of city types that emphasise one or other key element in the vision. Each will be explained (based on my book *Resilient Cities*), then it will be applied to Fremantle, my urban habitat of choice.

The Renewable City

The city is 100% renewably powered, replacing the use of fossil fuels. Power comes from the sun with photovoltaics on most roofs, especially in the suburbs, from wind farms throughout the city, on the Port and on all buildings (especially with the Fremantle invented wind pod), along with wave power (also originating in Freo at Carnegie's research and development facility in North Fremantle).

Biodiversity plantings stretch out from the city to provide corridors of ecological regeneration linking the coast to the desert.

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Biofuels produce gas for homes and business and trucks. Electric trains, buses, cars, scooters and bikes move us around quietly without the need for polluting fuels.

The Bioregional Carbon Neutral City

As fossil fuels will take generations to remove and the excess carbon dioxide in the atmosphere still needs to be mopped up, there is a lot of tree planting in the bioregion of the city. Biodiversity plantings stretch out from the city to provide corridors of ecological regeneration linking the coast to the desert. The early pioneers of carbon neutrality—South Fremantle Senior High School (the first non-

industry accredited organisation in Australia) and Fremantle Council (one of the first carbon neutral councils)—are seen as the iconic foundations of an important movement.

The Distributed City

Energy, water and waste are all managed in a highly efficient closed-loop at local level. Fremantle was one of the first to take up this new technology and show the world it can work.

The Biophillic City

Rebuilding the city in a more compact way to enable all the new technologies of green urbanism to work has not reduced the role of the natural ecosystem in our cities. Every new building in the city centre and most of the suburbs has a green roof, green balconies and green walls based on the principles of biophillic urbanism. Tree canopies cover each street and grey water recycling maintains the flourishing natural ecosystem of the city. Bird life has never been so prolific. Fremantle's Green Skins project is seen as the pioneer of this urban ecological regeneration process in Australia.

The Eco-Efficient City

Industrial production in areas around Fremantle is renewably powered and highly efficient using closed loop processes.

The Place-Based City

The human face of green urbanism is that we love our local place so much we are able to counter the lures of globalisation and consumerism. Fremantle has so much happening with the arts and festivals we don't have to wander from our own turf. Although we connect electronically to many people across the world, we have an intense local community life that is our main focus.

The Sustainable Transport City

The glue that holds the city together is its transport. The phasing out of the dominance of cars that started early in the 21st century has continued. Electric cars are just one element of how we move around and in Fremantle most people use the light rail (now connected to the heavy rail) and bikes (including electric bikes) with walking the most dominant form of transport in the city centre.

The strange obsession with fossil fuels and cars that so dominated the 20th century are seen as quaint and old fashioned with a far more interesting, more healthy and more human set of lifestyles in the new Fremantle.



What Lies Beneath, 2012 Acrylic and spraypaint on canvas 1000 x 1500 mm

DAYE WOLFY



Reclamation, Representation and Renewal

My vision is for a future in which democracy has been reclaimed and political decisions are not encumbered by the economic might of a redundant corporate system. New forms of media have become a powerful platform for engaging the whole community in an informed debate that directly connects ideas with government decision-making.

The Australian Government has signed a series of regional 'treaties' with Aboriginal people in our indigenous countries, starting with the Noongar people. These treaties affirm Aboriginal sovereignty through representation in Parliament as well as land rights and official recognition and value for the Indigenous culture of our nation.

In this future, corporations play a very different role within a transformed model of commerce. Corporations all have Aboriginal people, environmental experts, community and labour representatives on their boards, with ownership distributed among these parties. Corporations no

Corporations no longer have profit as their primary motive, but instead deliver social outcomes in a way that supports and enhances the health of the community and the environment.

longer have profit as their primary motive, but instead deliver social outcomes in a way that supports and enhances the health of the community and the environment.

In this future, our economic model has changed from one which depends on the growth of financial capital, to one which values the growth of social and environmental capital. Gross Domestic Product (GDP) has been abandoned as an indicator of progress, replaced with a Genuine Sustainable Progress (GSP) index. Accountants place financial gains on the 'liability' side of the balance sheet, whereas social and environmental outcomes produce dividends for shareholders and the community.

With a shifted emphasis away from profit and economic growth as the primary driving principle behind human activity, people have very different conceptions of work. Working hours are much shorter allowing much greater time for people to engage in local community activities, to volunteer, to spend time with families and to pursue artistic endeavours.

In this future, there is a radical reduction in the amount of materials consumed. This is achieved through a social economy which values re-use and repair. Durable items are shared within local community networks, and are made from renewable and recyclable materials at the local scale. Food is produced throughout the urban environment and most people are involved in urban and peri-urban agriculture.

Fossil fuels have been entirely phased out and renewable energy sources combined with advanced energy systems provide for the demands of thriving business, industry and households. There are









very significant efforts to restore forest areas and revegetate natural places, which helps to remove excess carbon from the atmosphere and provides habitat for native species that have been brought back from the brink of extinction.

Oh, and gay people can marry.

TWENTY ELEVEN

Oh, and Gay People Can Marry, 2012 Recycled acrylic paint and spraypaint on reclaimed material Diptych (main image and centre thumbnail) 1900 x 1900 mm each





A Day in the Year 2020

Sustainability is sometimes overwhelming with a saturation of conflicting messages to wade through.

I think that's why the Nobel Peace Prize winner, Dr Wangari Maathai's message in *The Little Hummingbird* profoundly affected me, providing inspiration and hope. It keeps sustainability in the particular and attainable. With this in mind, I envision the future.

It is 2020 and a beautiful crisp spring day. I step outside my home in the suburban town of Hamilton Hill, and watch the neighbours preparing the street's veggie patch with the children. I wander over with a few of my favourite seedlings that I have been nurturing for the last few weeks -eggplant, zucchini and beetroot.

I reflect on the past, remembering how it was when this country detained people who sought asylum ...

Shortly after I head over to the community centre to assist with conversational English classes. Every week there are about twenty new migrants and refugees who come to the centre, along with five or six volunteers. Having emigrated many years earlier as a political refugee, I remember the process of learning English from textbooks. Finding the words even during informal or casual conversation was a continual challenge. During the English classes, we sit together, talk and laugh. I reflect on the past, remembering how it was when this country detained people who sought asylum- the difference in global policy of encouragement and acceptance for refugees worldwide is seen in the lives of the people I sit with today.

This reflection on the past reminds me that my son has been asked to go and speak at his former primary school in Fremantle. I leaf through his old school photos recalling how proactive the school was in engaging the children to care for the environment and the impact this had on sustainability in 2020. Years earlier, the school had adopted a patch of the Swan River in East Fremantle and revegetated it. Now, in 2020, the Year 5 class is going to visit this part of the river. It will give the little ones a real sense of what caring for the environment does for the next generation. This focus on educating our children on sustainability has helped normalize environmental care, and hundreds of classes around the country are adopting and revegetating natural bushland!

Later in the day, I get my bike out of the back shed and head into Fremantle. The cycle path has been widened and I can ride all the way -about ten kilometers- with ease. It's a beautiful ride and there is a fresh breeze blowing through my hair. As I ride along, I notice new solar panels mounted on many roofs, a growing number that is representative of how sustainability is part of the domestic infrastructure.

As I arrive in Fremantle, I bump into an amazing local artist. She tells me how she has just come back from a joint artists and scientists residency overseas. She learnt about a culturally and linguistically







Uphold and Celebrate Human Connection in this Digital World, 2012 Acrylic on canvas, framed Hexaptych 330 x 260 mm each

Details (above left)



JILALGA MURRAY-RANUI

diverse team from Australia and Saudi Arabia, which has been researching Aboriginal and Saudi ancient stories about 'water'. They want to understand about a deeper connection, not just the utilitarian one, but the relationship between humans and water throughout time. What an exciting project! Who would have thought this was possible twenty years ago? I hope that this uncovers more captivating 'secrets' that will inspire us to see this precious resource with all its marvels.

On this day I reflect on the impact of local and global sustainability. I understand that what makes the world possible is our capacity to imagine and to dream the future- a key to a sustainable world. Our job is to do the best we can, to nurture the environments we inhabit today.

I am inspired by many, but for the purpose of this visioning exercise, I am inspired by the legacy of Dr Wangari Maathai, a Kenyan woman, who was the first African Woman to win A Nobel Peace Prize in 2004. Please take the time to view this 2-minute video *I will be α Hummingbird* at:

http://thejoyvictory.com/211/09/261/i-will-be-a-hummingbird-rip-nobel-winner-wangari-maathai/OR http://www.youtube.com/watch?v=IGMW6YWjMxw

SANDRA KREMPL

Cultural Planner and PhD Candidate



Universal Wonder

It would have been the year 2050 in the old world but this is the 1st year of the new age. A paradigm shift has occurred changing the way of human life on Earth. Revered poets and storytellers around the world use words and wordless forms to tell epic stories of nature within us, around us, of the stars and beyond. Children listen to the wordless counsel of the wild. A great storm comes upon us and we do not fear. It talks to us and tells us what to do and we listen. We are all flora and fauna together – and more.

In the old paradigm, spirituality was devalued and humans believed there would be no end of increasing their comfort and control of the elements. That time brought with it great knowledge and equally great greed and the two fought a terrible battle – and whilst it is quelled, the seeds still remain, for what is needed is embedded in us as it may be needed again to temper another future. The spiritual dimension gives us eyes to see and hear and a heart that understands the silence and

still and we know of the great growing that is happening in the Earth, in the waters and in the skies.

The spiritual dimension gives us eyes to see and hear and a heart that understands the silence and still and we know of the great growing that is happening in the Earth, in the waters and in the skies.

22

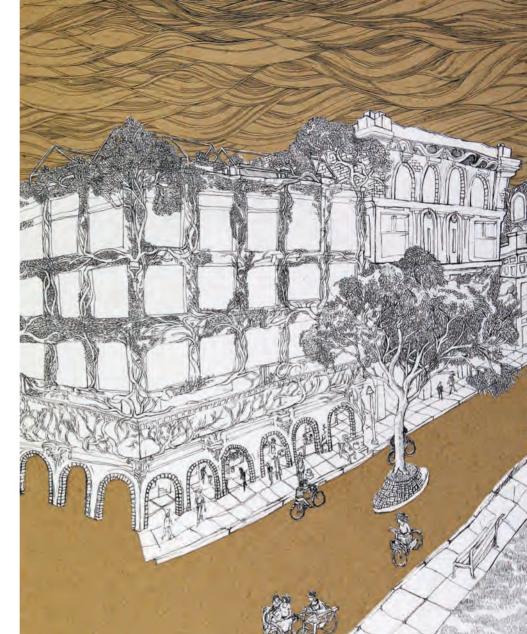
The epic stories guide us through the mysterious and help us form the values of the land that is governed in a new way – in collaboration for the greater good of all on Earth. Mother Earth has some great burdens to bear to heal and grow and we must play our part. We have all we need to undertake the task if we are open and if we listen and observe.

We use the tools of economics and technology with care to help life on Earth. We learn from science and philosophy. We learn also from

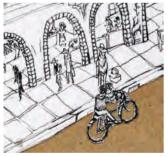
understanding that is wordless and through other ways of knowing from communing in natural and spiritual realms.

Our cities are greener than any cities have ever been and this has enabled our sensory abilities and awareness to blossom. We live in intergenerational communities and have learnt that this makes for the greatest insurance and wellbeing of all. Communities know that each person has a role to play and that the independence of the individual is weakness compared to the interdependence of communities both human and non-human – like a flock of birds that cover seemingly impossible distances together but would perish if they had to attempt this on their own. We listen and learn from other sentient beings and beyond and are amazed at the richness of dimensions that this learning opens.

Not all the stories are peaceful, just as not all the Earth is peaceful. There are volcanoes and other destructive elements amidst the most beautiful of places all as part of a greater whole. The ugliness of humans demanding unacceptable and unsustainable standards had driven millions to untimely







Everything is Good and Nobody Minds, 2012 Technical pen, paper, card 255 x 370 mm

STEVEN GHRISTIE

Details (above left)

deaths in the urban workforces and around the world and in creating unjust wars. These lessons must never be forgotten and there are stories in place so we do not forget. But there were stories in place before.......

The last 100 years has seen the changing of paradigms – but what is a paradigm but a thought that has gone viral? Everything has changed and nothing has changed. Life goes on. We are but bits of stardust – and yet – together with all on Earth and in the universe beyond, we are part of an absolutely magnificent journey that is really beyond our imagining.

SEN. SGOTT LUDLAM

Australian Greens Senator for Western Australia



Home

There's a rare and peculiar joy to be had in considering how this place could look if we swing the post-fossil transition beautifully. Looking back not on a terrible crash or some cobbled together emergency landing laced with barbed wire, but having actually nailed it, with grace and determination, rewriting the DNA of the growth machine and arriving home safely.

Here the city breathes under the canopy of an urban forest, away from the illuminated hustle of the town cores, alongside streams freed from brief memories of concrete culverts.

Imagine for a second, a city – a big one – running on sunlight, sipping just as much water as it returns to the landscape, growing a fair fraction of its own food, woven seamlessly into a mosaic of wetlands and native bushland. It is a city of urban village centres with names thousands of years old, rising higher than you might remember out of the tuart forest. Each of these centres nurtures its own subtle culture and flavour; some kicking on late into the evening, and each has regained the fine-grained mixed-use fabric of the genuinely walkable city.

The market square has overthrown the supermarket; industrial pharming out-competed by fresh produce grown locally on rooftop gardens and peri-

urban farming co-ops. In February, grapefruit are hard to come by but the mangoes are divine. Each of these town centres has a comfortable degree of self-containment; you can work, eat, play within a kilometre of home if you wish, but you'd be missing out.

Bustling transit corridors link the high rise urban villages; up to four or five stories high in most places, anchored by the electric light rail network that was rebuilt after five decades of forgetfulness. The major lines carry thousands of people down the corridors at five minute intervals; the ease of access to major stops along the way has created fascinating urban microclimates, galleries and small bars patched into repurposed warehouses and showrooms. This transit system operates around the clock, reverting late in the evening to a precisely coordinated ballet of pulse timetabling from anywhere to anywhere.

Quiet suburban greenbelts lie between these thriving transit corridors, served by frequent short-haul electric busses and a shady network of cycleways. Here the city breathes under the canopy of an urban forest, away from the illuminated hustle of the town cores, alongside streams freed from brief memories of concrete culverts.



Walking Home, 2012 Aerosol on canvas 1220 x 900 mm

Details (right)



REBOOT

The old port still hums with activity; this is a trading city as it ever was, but as we rediscovered the importance of knowing how to make some things for ourselves, the whole tenor of trade has reverted to high-value specialised commodities.

This is a city that has deliberately and collectively awoken from the long, incendiary fever of fossil fuel addiction. The electrical grid crackles now with the swell of the ocean, the roaring sea breeze and fields of mirrors kilometres across, far over the escarpment toward the sunbelt.

It may be that in 2029 there's a city held between the ocean and the desert, celebrating the 200th anniversary of its name. Somehow, its residents took back their economy and made a good home for themselves in the age of climate change. How did we do it? We're on our way to finding out.





Co-Directors, Ecoburbia

Chesterfield Celebrates 20 Years of Monthly Feasts

This month marks the 20th year of monthly feasts in what locals call the "unintentional" community of Chesterfield, located in South Fremantle. Chesterfield residents invite all members to join them for the feast, being held at the close of the 21st Sustainability Fiesta on September 7th and 8th 2029.

"Every street used to have pretty good parties, but it was only when we decided to start working together that our little community grew. The Living Smart courses of 2008 and 2009 really got everyone speaking the same language," said facilitator Shani Graham.

Each month locals get together to share a meal comprising of garden produce and talk about issues in their local area. Celebrating is also a big part of the night. "It's good to look at what needs to be done, but we also like to focus on what we have achieved."

"Every street used to have pretty good parties, but it was only when we decided to start working together that our little community grew..."

In preparing for the anniversary event, locals brainstormed what had been achieved in the last 20 years. Achievements included: 75% of homes being connected to solar power; a street wind generator being installed in 2012 with support from the local council; 80% of all fruit and vegetables being grown in resident's gardens, old car parking spaces, and community allotments on the expanded road verges; a shared vehicle scheme where two cars, two vans, one car ute, and three bike utes are housed in each

street for the needs of all residents; five big shared recycling bins at the end of each street, with all organic waste going to street large compost bays; one empty house in each street being the delegated "TV watching area and street office" (street computers, paper shredders, printers and scanners are located here); one large grey water treatment system per street, with water being used on the community orchard; and the number of people in the street doubling in 20 years, despite no new homes being built.

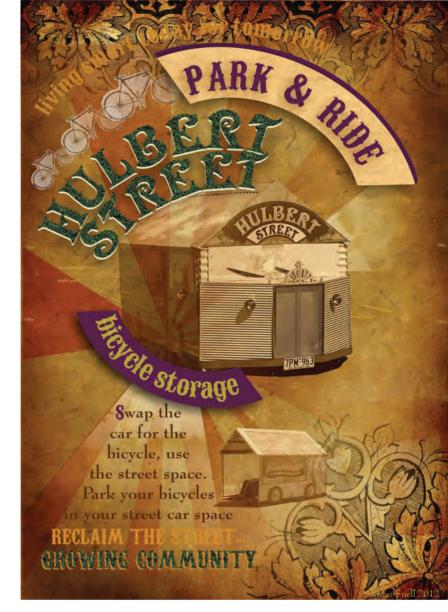
"The great depression of 2015 forced people to share houses more, but when things improved we didn't want to change back! I can't believe how we used to live," said Ana from Hulbert Street. "I used to live in a big old house all by myself with no one to take care of me – I had five spare bedrooms! Now all the kids are around and I can potter in the garden with my gardener Ginny – 20 years ago it was a wasted sand pit!"

"What amazes me," said local bike repair man and street gardener Tim Darby, "is we managed to achieve all this without committees, or constitutions, or even much money. Our yearly skills survey outlines what resources we have and can share and things grow from that. I have not had the need









Park & Ride, 2012, Digital print mounted on found materials (right), 594 x 841mm

ALLISON SNELL

Installation at Hulbert Street, South Fremantle (left) Wood, aluminium, steel mesh, acyrlic paint, car parts $1500 \times 2000 \times 2500$ mm

for money for years, since I grow or barter for most things I need. Any money we have needed has come from selling things we don't need any more, or from people who attend our weekly Living Smart Tours."

"And since the council delegated our streets "a special sustainable development zone" in 2012 and allowed us to trial new initiatives without legal impediment, we have even been able to raise money for the City of Fremantle by sharing what we have done with other councils. This money allowed the City to fund the City's Community Solar Thermal and Wind Power Station which opened last year on the old tip site," said street renewable power expert and lawyer Cassie Dunham.

Locals from Fremantle and elsewhere are invited to attend the feast on Sunday September 8th and enjoy some of the world-renowned Chesterfield hospitality. Bring your own food, drink, games and musical instrument. Please no mobile communication or entertainment devices allowed.

BIOGRAPHIES

Dr Brad Pettitt

Dr Brad Pettitt was elected as the Mayor of the City of Fremantle in 2009.

Brad has served on the Fremantle Council since 2005 and has chaired the Urban Development Advisory Committee and the Transport Committee amongst others.

Until taking up the role of Mayor, Brad was the Dean of the School of Sustainability at Murdoch University. His research and teaching expertise include climate change, international aid policy and sustainability planning. Brad continues to be involved at Murdoch on a part-time basis.

Brad has previously worked with Oxfam in Cambodia and with the Australian Government Aid Program, AusAID, in Canberra.

Susanna Castelden

Susanna Castleden is an artist and Lecturer in the School of Design and Art at Curtin University, Perth Western Australia. Susanna completed her BA (Art) in 1989, Honours in 2002 and a Master of Arts (Art) shortly after. Susanna was awarded the Curtin University Galerie Dusseldorf Post Graduate Scholarship in 2003 and since that time has participated in many national exhibitions and has held four solo exhibitions. Susanna is currently completing a PhD at RMIT University, Melbourne.

Susanna Castleden's recent research and art practice looks at ways of visualising mobility and movement in order to suggest how we might perceive distant and unknown locations. Drawing from imagined or anticipated travel as well as factual tracks and paths of movement, Susanna uses the visual tools of mapping to question our sense of geographical and spatial knowledge. Cruise lines, grey nomads, campervans, travel blogs and satellites form the ingredients of Susanna's studio-based practice, each presenting varied visual nuances that demand specific approaches in order to give a sense of embodied experience and mobility.

Bruce Abbott

In response to large-scale bush clearing in the wider Perth metropolitan region, Bruce Abbott established 'Replants.com' in 2000, an award winning Fremantle enviro-business rescuing native plants and animals from developments where bushland is being cleared. As a leading grasstree supplier - to date, Bruce and his team have successfully relocated more than 20,000 grass trees – Replants promotes greater connection and understanding of culture and environment within the community. Replants' headquarters on Wray Avenue comprises an impressive grass tree garden and a community & cultural space, where Bruce is actively involved in and facilitates community environmental advocacy, education, discussion and action. A large component of this also involves the promotion of Indigenous Cultural knowings and beings, as achieved through many initiatives including Replant's regular Nyungar cultural evenings with respected Elder Dr Noel Nannup. Bruce is also currently working with Dr Nannup in the Cultural Corridors Project, a long-term ecological and cultural restoration project in the Wheatbelt.

Lyn Mazzilli

Lyn has recently been working on a series of interpretative landscape paintings where she explores the theme of the diversity of landforms. In this work Lyn says that she is investigating multiple viewpoints as she juxtaposes a distant view with close up details of plants or animals. She invites the viewer to experience the macro and micro aspects of the landscape.

Exploring line, colour, texture and shape as it relates to the formal aspects of composition has always been a prime consideration for Lyn. She uses a variety of mixed media: ink, textured impasto, printmaking, collage and oil paint. The collaged motifs of printed images are developed from detailed drawings of flora or fauna, she then works back into these images with a series of transparent layers of oil paint.

Lyn lives and works in Fremantle. She has exhibited regularly in solo and group exhibitions at galleries around Perth.





Josh Byrne

Josh Byrne is an environmental scientist with a passion for appropriate technology and innovative environmental design. He is recognised as a national leader in sustainable landscaping and urban water management and is well known for his media work with ABC television. He holds a number of ambassadorial and patronage roles in of support positive environmental and social change, including: Ambassador for the WA State Government's Living Smart Household Sustainability Program, Ambassador for the Nature Play initiative (established by the Department of Sport and Recreation) and Patron for the Conservation Council of WA.

Josh is the Director of Josh Byrne & Associates, a multi award winning landscape design, environmental consultancy and communications company based in Fremantle WA. He has strong links with Murdoch University where he is engaged in undergraduate teaching and doctoral research in the areas of environmental design and urban water management.

Ian de Souza

Better known for his work with human form and movement Ian de Souza's concern for the diminishing Western Australian flora and fauna was the basis for a series on the red-tailed black cockatoo Calyptorhynchus banksii (1999) (acrylic) and wild floral forms of Western Australia (2009) (ink on rice paper).

Josh Byrne's sustainability vision inspired lan de Souza to view the declining population of the red-tailed black cockatoo as a 'canary in the mineshaft' pattern, hence the title – Red-tailed Black Cockatoo Blues. It's natural habitat and food source has dwindled due to native forest clearing and urban expansion; however, this work is essentially an optimistic piece as it celebrates the unique beauty and character of this exquisite native bird.

Ian de Souza's art practice spans thirty years. His work is held in private and corporate collections worldwide. ww.iandesouza.com.au

Professor Len Collard

Professor Len Collard is an Australian Research Fellow Indigenous at the School of Indigenous Studies, University of Western Australia. He has a background in literature and communications and his research interests are in the area of Aboriginal studies, including Nyungar interpretive histories and Nyungar theoretical and practical research models. He has conducted research for the Australian Research Council, the National Trust of Western Australia, the Western Australian Catholic Schools and the Swan River Trust. His research has allowed broadening the understanding of the many unique characteristics of Aboriginal people and improving the appreciation of Aboriginal culture and heritage of the Southwest of Australia. Len's ground breaking theoretical work has put Nyungar cultural research on the national stage.

Natalie Reid

Natalie is naturally reflective and experimental, and prefers to work in an intuitive manner. She gives precedence to the moment rather than any preconceived notion of what she 'should' make.

Having attended art schools across Australia and overseas, Natalie has had exposure to a variety of artists, cultures and mentors. Natalie enjoys responding to her everyday surroundings throughout her art process. For this artist, the artistic process facilitates knowing, sensing and experiencing the honest beauty in ordinary objects, places and people.

Art is about connection and expression for this artist – expressing both her observed external world and connecting to her own internal filtering and perceptions about it. Art generously and gently provides room for this exploration.

Professor Peter Newman

Peter Newman is the Professor of Sustainability at Curtin University in Perth. He is on the Board of Infrastructure Australia and is a Lead Author for Transport on the Intergovernmental Panel on Climate Change (IPCC). His books include Green Urbanism in Asia (2012), Resilient Cities: Responding to Peak Oil and Climate Change (2009), Green Urbanism Down Under (2009), and Sustainability and Cities: Overcoming Automobile Dependence with Jeff Kenworthy, which was launched in the White House in 1999. In 2001-3 Peter directed the production of Western Australia's Sustainability Strategy in the Department of the Premier and Cabinet. In 2004-5 he was a Sustainability Commissioner in Sydney advising the government on planning and transport issues. In 2006-7 he was a Fulbright Senior Scholar at the University of Virginia Charlottesville. In late 2011 Peter was awarded the Sidney Luker medal by the Planning Institute of Australia (NSW) for his contribution to the science and practice of town planning in Australia.



Dave Wolfy

Dave Wolfy is a freelance painter based in Fremantle. Dave's use of colourful layers, textures and a range of mediums result in his unique collection of original pieces. Often described as beautiful mess, Dave's style draws influence from the world's big cities, streetscapes and different cultures. The depth in Dave's pieces helps encourage curiosity and intrigue in those looking at his work.

Dave's style has been refined over the years to blend a mix of mediums and styles that still stay true to his street art roots. Dave embraces diversity and is constantly evolving as an artist. His work has featured in various local and international galleries, websites and publications, and he has been asked to participate in many group exhibitions and local art events. Dave is also a passionate collector of art from all across the world.

Piers Verstegen

Piers Verstegen is the Director of the Conservation Council of WA and brings a diverse range of experience in environmental policy, law, politics and economics to the role. He has a strong environmental and sustainability ethic which is demonstrated in both his professional and personal life.

In 2012 Piers was named one of Western Australia's 100 most influential people by The West Australian newspaper for his work in the environment and sustainability fields.

Previously, Piers has worked as a Senior Policy Advisor for four WA Environment Ministers, giving him a unique set of skills and experience in negotiating complex and contentious issues. He has advised Ministers and government agencies on a range of subjects including science policy, climate change, emissions trading, waste management, air quality, environmental law, environmental education, industry regulation and pollution control.

Piers is involved with a number of other civil society and academic organisations. Piers represents Western Australia on the governing Council of the Australian Conservation Foundation, and he is a Board Member of the Curtin University Sustainability Policy (CUSP) Institute, Centre of Excellence for Climate Change, Woodland and Forest Health, and NaturePlay Western Australia.

TWENTY ELEVEN

The art work of TWENTY ELEVEN is strongly driven by personal experience and a very direct intercourse with his close surroundings. Using memories, observations and a magpie like ability to cluster every thing and one he comes into contact with. He builds a unique practice that spans his entire life and demands the audience not only look at the final work, but takes into account the entire journey of production. His works, whether it be a painting, a sculpture, an installation or simply a photo of a hungry child lend an honesty that is unavoidable and confronting at times yet welcoming and soft like a bosom at other interjections. Preferring to work on reclaimed and found objects he presents the audience with a regained vision of loss and an insight into the feeling of achievement that leaves the mouth dry.

Pilar Kasat

Pilar Kasat's passion and awareness of the transformative power of the arts began while growing up in Chile under the oppressive regime of General Pinochet. In 1987 Pilar immigrated to Australia as a political refugee and was drawn to working with communities using arts and culture to change entrenched disadvantage.

As Managing Director of Community Arts Network Western Australia, Pilar has led the organisation to its current position, including the establishment of two regional hubs that facilitate self-determined Aboriginal arts and culture programs with communities in the Wheatbelt region.

Pilar is currently completing a Masters in Sustainability, investigating the effectiveness of community arts practice in empowering marginalised communities. She has presented widely at conferences and continues to contribute to critical discussions on themes such as arts and health, multiculturalism, cultural identity and global sustainability issues.

Jilalga Murray-Ranui

Jilalga Murray-Ranui is a contemporary Indigenous Artist and Graphic Designer who works part time in the J Shed ceramic studio in Fremantle. She is currently working with Jenny Dawson on a unique ceramic public artwork for the Port Hedland community where she originates. Jilalga has been a student of South Fremantle Senior High School in the past while living in Beaconsfield and White Gum Valley.

DEFINATION TO THE PROPERTY OF THE PROPERTY OF

Jilalga is known for her bright acrylic paintings and her design work which incorporates contemporary Indigenous themes and imagery. She has worked out of her Artsource studio for several years. Last year during CHOGM Jilalga was part of a select group of Aboriginal artists brought together for the Portraits of Diversity exhibition, which exhibited in two venues in the city for the public and CHOGM delegates.

Jilalga most recently exhibited with other Aboriginal artists who identify with the lands in the Murray-Darling Basin. This exhibition was about cultural connection to the River Red Gum trees, and was funded by the Office of Environment and Heritage, NSW. Jilalga's father is from the Yorta Yorta and Wamba Wamba lands, while Jilalga's mother is a Nyangumarta woman from the Pilbara.

Sandra Krempl

Sandra has worked internationally in broadcasting, arts, culture and the environment – presenting prime time radio and television and directing representations at World Expos and other international events. Her method for growing community spirit and best practice management through collective visioning and planning processes has been applied across Australia and overseas. Arriving in Australia in 1992, Sandra successfully turned around two not-for-profit organisations that were on the brink of closure and played a key role in the establishment of the King Street Arts Centre in the Perth CBD. Sandra has also served as a senior policy officer in government. Sandra is currently completing a PhD on the spirit of environmental sustainability.

Steven Christie

Steven Christie is a 20 year old artist living in Fremantle. He grew up in Albany, WA and moved to Fremantle in 2010 to try and make his way as an artist and engage with the city culture. Steven works closely with line; his pen drawings have been featured in various group shows, including Take Me Home, Feast Your Eyes 3 and most recently Living Walls at Form Gallery.

Steven studies Fine Art at Curtin University where he hopes to improve his technical skill and branch into other mediums, such as printmaking and comics.

Senator Scott Ludlam

Scott Ludlam, a former graphic designer, environmental and social justice campaigner and political advisor, was elected in November 2007 as an Australian Greens Senator for Western Australia.

He is spokesperson for the Greens on Communications, Nuclear issues, Infrastructure, Heritage Sustainable Cities, Housing, and Assisting on Defence Material and Resources and Energy.

Scott has been a leading voice against internet censorship and online freedom and has championed public ownership of the National Broadband Network.

Initiating the nations' first federal inquiry into public transport, Senator Ludlam has been a leading proponent of urban light rail and is passionate about cities and urban policy. The 'bike blackspot' iPhone app he developed has been a huge hit with cyclists in Western Australia. Scott has championed the Australian Greens 'Convert to Rent' initiative, launched during the 2010 federal election.

Scott is a co-Chair of the Australian Parliamentarians for Democracy in Burma and a founding member of the Parliamentary Friends of SBS.

Reboot (re:'bu:t) -vb

A term that comes from computer usage. To reboot a computer is to start it again after a computer crash. Hence, 'reboot' has the connotation of starting a process over again.

While always harbouring an affection for street art and the graffiti scene, it wasn't until later in life that Reboot started to become involved. After spending a year in London and stumbling onto some early 2001 Banksy pieces, Reboot started to do his own research into stencilling.

More known for murals that are around the Fremantle area, Reboot has spent the last few years honing his studio skills. Resulting with paints being exhibited and sold interstate and internationally. Always trying to inject humour into designs Reboot strives to create an emotive response and discredits over thinking things.

Reboot loves, sushi, cold coopers, girls in summer dresses, his nephews, hip hop, people who laugh soooo hard they snort, caffeine & nicotine, girls walking around his house in nothing but one of his Remones shirts, Takas kitchen, sarongs, daydreaming, back yard slip n' slides and you!!!!!

Shani Graham and Tim Darby

Shani Graham has a background in education, having worked as a teacher and school principal for over 20 years. Her last teaching position was with newly graduated teachers in West Australian schools, and she is well capable of applying the principles of adult learning to the work she does now. She is highly regarded as an expert presenter, facilitator, trainer and public speaker. Her recent training in Open Space technology has brought a new element to her facilitation work.

With degrees in both Fine Art and Recreation,
Tim Darby has worked for most of his life as an
outdoors instructor, stone mason and builder.
The completion of several sustainable home
renovations means he has the practical knowhow to advise on many aspects of sustainability,
from good passive solar design and how to retrofit
existing homes, to rainwater harvesting and
aquaponics. Tim is a passionate researcher with up
to date knowledge about issues ranging from the
science of climate change and peak oil to the latest
on involving community for sustainable change. He
has a very practical approach to his research.

After becoming increasingly concerned about issues relating to climate change, peak oil and other environmental issues, and undertaking a great deal of informal study into various aspects of sustainability, Tim and Shani undertook a bit of a 'sea change' in 2005, establishing The Painted Fish, a local business providing a sustainable bed and breakfast type accommodation in South Fremantle. Their new business Ecoburbia offers various educational opportunities for others interested in creating a more sustainable life style.

Tim and Shani live in the 'unintentional community' of Hulbert Street in South Fremantle, and much of their work revolves around their small street community. The highlight of their year is the Hulbert Street Sustainability Fiesta when local residents join together to celebrate sustainable changes that they have made, educate others about those changes and inspire people to do the same.

Allison Snell

Allison is a Fremantle Artist. With a background in theatre and film-making, Allison creates installation and performance art. She also has had exhibitions in more traditional mediums of acrylic and oil painting, and sculpture.

Allison's art is often informed by mythologies and notions of storytelling. With her interest in theatre arts, Allison investigates the performance of the 2D and 3D art piece to its audience and explores ways of seeing and being seen.

Allison is also interested in projects reclaiming and re-using materials. She has used old books and paper to create sculptural works. She likes to find objects on walks and be inspired by their dislocation to communicate new ideas or comment on society. Her interests are far ranging. She likes to be spontaneous and tries to be influenced by her environment to create works.



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