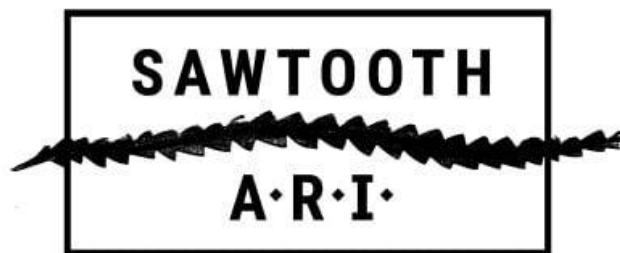


Portrait of Community

What does community look like?



Catalogue
Launceston 2025



58 Lindsay Street, Invermay

14th March 12th April 2025

www.sawtoothari.com

Be aware. This document refers to and contains images of people who have died.

Curated by Lisa Roberts PhD

Living Data
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Newtown, NSW 2042

Mobile: 0428 502 805
Email: lisaroberts49@gmail.com

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Citations: Material sourced from this document must include acknowledgement of individual/s who created it.

Disclaimers: This document is created to reflect both consensus scientific knowledge and individual subjective responses.

The scientific method is distinguished from the diverse methods used in the arts to express personal experience.

Living Data promotes **both approaches: science** for creative experiments designed to find largely unambiguous answers to complex problems, and for its null results that can nonetheless inspire further questions for more creative explorations; **the arts** for their poetic ambiguities that inspire curiosity about relationships within the living world that sustain human life.

Views expressed in this document do not necessarily reflect the institutions to which contributors are affiliated.

Living Data works as an independent body with no funding from government or corporate institutions.

Changing perspectives

Lisa Roberts

This catalogue documents a kaleidoscope of perspectives through an installation that shows ways people relate to the natural world, and how these ways can change over time. Portrait of Community evolved from the 2012 Living Data program that is part of a growing global movement of people bridging gaps in understanding relationships that are necessary for survival: physical, social, economic, emotional, intellectual, spiritual.

The idea of creating immersive, animated, interactive installations began for me on Flinders Island, Tasmania. In 1999 I worked with its diverse community in workshops arranged by local artist Annabel Apps. Workshops enabled new and ancient stories and technologies to be shared, to express different relationships people have with this place. I made animations with images that people provided and set the animations to music by Road Kill, the local drummers. I drew a young Palawa woman, Sheryl Wheatley, dancing to the wind in the trees and the sea. I met Antarctic whale observer and photographer Debra Glasgow who inspired me to apply to work with her in Antarctica with the Australian Antarctic Division. We went! On voyage 7 (2001-2) I For 6 weeks I was part of a community of ship's crew, base workers and scientists. I met my partner Ken Wilson, explorer and now retired polar doctor. Ken works with me on projects that bring together people to freely share their stories of relationship to nature.

Before leaving Tasmania to live with Ken in Sydney I reflected on changes I'd witnessed in art, science and education. I thought Australia still offered good experience and learning about ourselves as part of nature, but not in cities. When a Sydney gallery director friend of Ken said, "Sydney is a whore of a place," I accepted the challenge. What better place to try? I soon met scientist Bill Gladstone whose passion is relating to ocean life through art. Through him I met many scientists who are also artists. Portrait of Community 2024 was launched in Sydney thanks to artist Louise Beck who freely hosted the installation in her gallery, Gallery 371.

I invited people to make cards with messages in response to the degradation of nature. The installation grew in response to the failure of the Voice referendum and the failure of governments to act on recommendations of the Intergovernmental Panel on Climate Change (IPCC). Message cards are held in 'silks' used by scientists to measure the health of waterways worldwide. I scheduled the launch to coincide with the Archibald Prize exhibition, to balance individualism over community and promote diversity that sustains life. People came and said they loved that the show brought people together. Some looked and listened and responded by making message cards and other things and adding them to the installation.

YES!

The world is changing fast. Voices are growing stronger and pushing against social media being used as weapons of mass distraction from reality. Portrait of Community 2025 is a celebration of community in its broadest sense, of diverse species that interact to sustain life. With music, ceremony and animation inviting you into another kind of space. This is not an academic conference or commercial enterprise. I'm not pushing theories. Not selling. Please buy directly from the artists, writers and their agents.

This is a celebration of life and creativity and of people who share and grow knowledge and skills that sustain life. Enter this space. Look and listen. Interact with scientists, artists, writers and others. Make your own message cards to add to the big message: 350 cards signify parts per million (ppm) of CO₂ in the atmosphere that's considered safe for communities of organisms such as corals, krill and fishes, that we humans depend on.

We're now over 420 ppm.

What is your message? Everyone involved will tell a different story. As philosopher Rob Seibel said: "There is only one way to see the world and that is your way" (in con. Melbourne 2007).

Retired medical doctor Scott Bell used a metaphor to describe the project: "An enzyme is a catalyser. It energizes and promotes reactions. It is only required in small amounts, but it creates large outcomes. And there are specific enzymes for particular circumstances, so it isn't a case of 'one size fits all'. In your case, I suspect you are an enzyme working at the art/science interface, where you challenge, stimulate, coordinate,

promote others to share your visions, and consequently you are a multiplier of outcomes.” (in con. Launceston 2008)

Message Cards

001 Cycad

Photo, words: Lisa Roberts, 2023

These are the oldest living representatives of the first seed-bearing plant. They are in decline worldwide. This cycad grew in my last home in Newtown, Sydney. It disappeared soon after the house was sold. Aboriginal people pass on stories to perpetuate and create knowledge needed for sustaining life – physical, biological, emotional. What stories have been passed down of this ancient plant?



In Aboriginal culture Angophora trees signify transformation and resilience and are associated with healing and the female form.

<https://www.australlandesignreview.com/architecture/angophora/>

002 Angophora

Photo, words: Lisa Roberts, 2023

This Angophora grows in the garden next to our new home in Marrickville, Sydney. Aboriginal stories of spirits rising up through these trees to join their ancestors as stars in the sky are passed on to sustain spiritual connections between people and the natural world.

003 Euphausia superba (Antarctic krill)

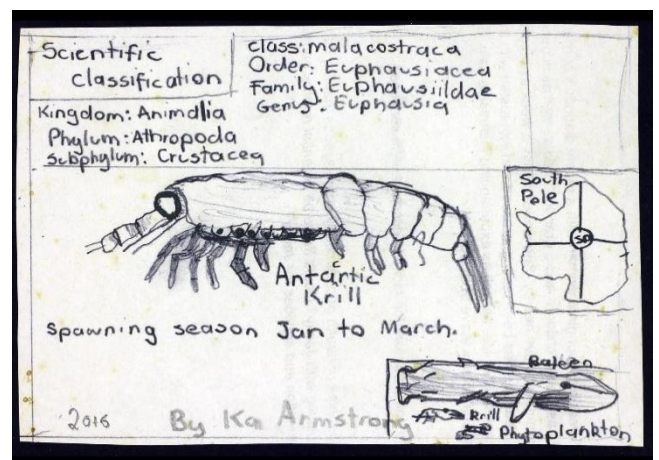
Drawing, words: Kai Armstrong, 2016

Scientific classification

Kingdom: Animalia

Phylum: Arthropoda

Subphylum: Crustacea





004 Euphausia superba (Antarctic krill) a.k.a Lisa Roberts

Painting, words: Lisa Roberts, 2017
 Since going to Antarctica in 2002 I have adopted this creature as my totem. Krill are activists; they are stirrers and change makers. They behave as both individuals and as a superorganism. There are so many krill in the ocean that collectively their daily movement up and down the water column stirs up nutrients (including phytoplankton) upon which they feed.

005 Sharing and growing knowledge

Photo: Lisa Roberts, 2017
 Aboriginal artist Chico Monks (centre) shares knowledge with scientists William Gladstone (left) and Simon Mitrovic. share and grow knowledge through cultural arts and scientific data, at the Australian Society of Limnology conference, University of Technology Sydney.
<https://greatsouthernreef.com/william-gladstone>



006 Living Data

Photo: Jason Benedek, 2018
 Words: Lisa Roberts, 2025
 (L-R) Maddison Gibbs, Jason Benedek, Sean Walsh, Mike Lynch, Cat Kutay, (seated) Lisa Roberts and Darren Charwood in the Data Arena at University of Technology Sydney, combining dance and digital puppetry to share new and ancient knowledge of connectivity in nature.

007 Fire! Koala (*Phascolarctos cinereus*)

Paper cut-out puppet design: Claire Sives:
Rendering & photo: Shirin Shakhasi
'As of February 2022, the Australian government has listed the koala as endangered. Unfortunately, their population is decreasing.' (International Fund for Animal Welfare (IFAW))

I met Shinin at the Victorian College of the Arts. In 2022 she was completing her studies in animation. She made this in response to bushfires that killed many koalas. (LR)



respect difference
admire, appreciate, support
interconnected / shared
environment / trust
mindfulness
humility

Vicki West

008 Message from lutruwita (Tasmania)

Words: Vicki West, a pakana artist of the Trawlwoolway people from the North East coast region

009 Two-way learning

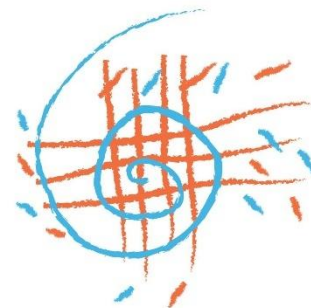
Icon: Cat Kutay, Robyn Murphy and Lisa Roberts, 2021

Words: Cat Kutay & Lisa Roberts, 2021

Blue spiral signifies flows of Indigenous knowledge that come from lands and waterways. Orange grid signifies colonial frameworks opening up to two-way learning and teaching through cultural arts and the scientific method.

This logo evolved from our work together, developing the 'Seeding Treaties' project:

[https://www.antarcticanimation.com/content/word
press/](https://www.antarcticanimation.com/content/wordpress/)



Flows of knowledge come from lands and waterways



Most of my life I have been looking through microscopes and drawing and making things to describe my experience of microscopic life.

Scientist Sue Fenech, 2022, University of Technology Sydney

010 Microscopes & Drawing

Photo: Lisa Roberts, 2023

Words: Sue Fenech, 2022

Most of my life I have been looking through microscopes, drawing and making things to describe what I see.

Sue drew on my kitchen window the life cycle of an insect who starts life in freshwater and ends up flying. (LR)

011 Euphausia superba (Antarctic krill)

Felting & fabric printing: Sue Fenech with Lisa Roberts, 2022

Sue made the orange krill using a ‘needle felting’ method. Background is cotton fabric that I died with various colours. Sue printed the fabric with blocks she had carved by hand with designs she had drawn from memory, of various species of phytoplankton. (LR)



Can you tell us from as far back as you can imagine what a krill might remember of their life?

Lisa Roberts asks So Kawaguchi, krill biologist at the Australian Antarctic Division, in 2022

012 What might a krill remember of their life?

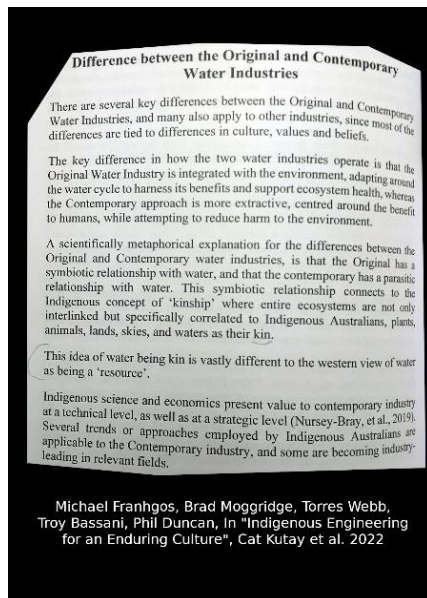
Photo: Ken Wilson, 2022

In this photo I am speaking with krill biologist So Kawaguchi at the Australian Antarctic Division in Tasmania, recording material for developing animations. The animation, “Antarctic krill song dance” imagines how a krill might tell their story. It evolved over many years of conversations with krill biologists, other scientists, and artists. (LR)
<https://www.youtube.com/watch?v=G3RR8HfgJ7w>

013 Kati thanda Flowers

Photo: Lisa Roberts, July 2022

I was camping in sand dunes around Kati thanda (Lake Eyre). One morning I woke to see this carpet of wildflowers. I was astonished by the diversity of colours, forms and textures. (LR)



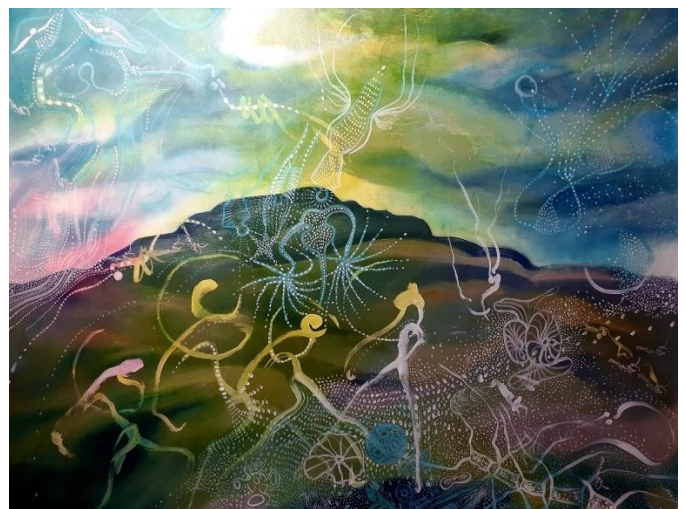
014 Indigenous water industry

“The original water industry is integrated with the environment, adapting around water cycles to harness its benefits and support ecosystem health”
Text from the paper by Brad Moggridge et al. in Cat Kutay et al., “Indigenous Engineering for an Enduring Culture” 2022

015 Mountain spirits

Painting for animation: Lisa Roberts, 1997-2023
Mount Arthur, Launceston, Tasmania, with land and water spirits. (in progress)

This is one of many photos I am taking for animating changes in my world view since living in Tasmania, then working with scientists in Antarctica and moving to Sydney and reconnecting with my mother's family. This painting shows Mount Arthur, painted from my studio in Launceston. (LR)





016 Ocean dance

Painting for animation: Lisa Roberts, 1997-2023
Mount Arthur, Launceston, Tasmania, with land and water spirits. (in progress)

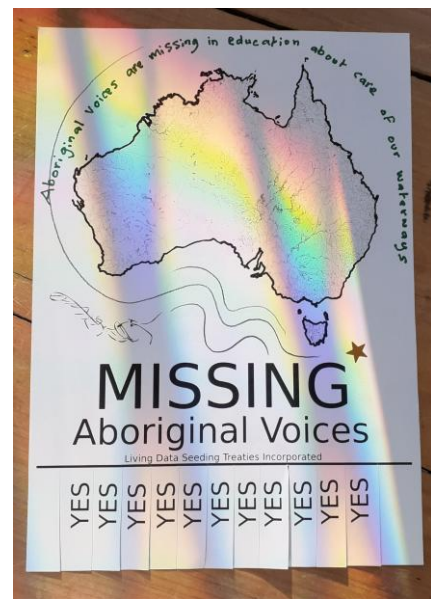
This is one of many photos I am taking for animating changes in my world view since living in Tasmania, then working with scientists in Antarctica and moving to Sydney and reconnecting with my mother's family. This painting shows Mount Arthur, painted from my studio in Launceston. I turned the canvas upside down to suggest a question posed by William Gladstone, "What happens on the seafloor at full moon?" (LR)

<https://greatsouthernreef.com/william-gladstone>

017 Missing: Aboriginal Voices

Poster for Voice Referendum: Lisa Roberts, 2024.
Sydney
Inspired by Missing Species Messages created by Luke Power.

I met Luke at Bonita Ely's Marrickville home. He shared with me his idea for raising awareness of an endangered species that a scientist friend of his does research on. He made posters with the names of 'missing' creatures and posted the posters around Sydney. (LR)



018 Wallaby Grass

Photograph: Lisa Roberts, 2024. Marrickville, Sydney

My partner Ken Wilson planted native grasslands in our garden. (LR)

019 Ceratium ranipides

Digitally manipulated photo of painting: Lisa Roberts with Ruth Eriksen 2024. Sydney
Ceratium ranipides is a species of phytoplankton studied by scientist Ruth Eriksen as an indicator species of climate change; this species is found to be moving south in search of cooler waters. It has 'fingers' containing chlorophyll that photosynthesize in sunlight. At night the fingers retract and reach up at night towards the light. (LR with RE)



020 Yuin Whale Message

Photograph: Lisa Roberts, 2024. Sydney
Yuin man Dean Kelly (third from right, standing) led this group through a story about Gurawal (whale) that had been passed down to him by Uncle Max.

“...as a traditional custodian, my responsibility has been to keep Gurawal’s story alive so that we can continue caring for this ancient sacred being who has taught us so much about harmony, respect, sharing and caring.” p.90, Gurawal the whale. Max Dulumunmun Harrison. Pub. Magabala Books 2023.

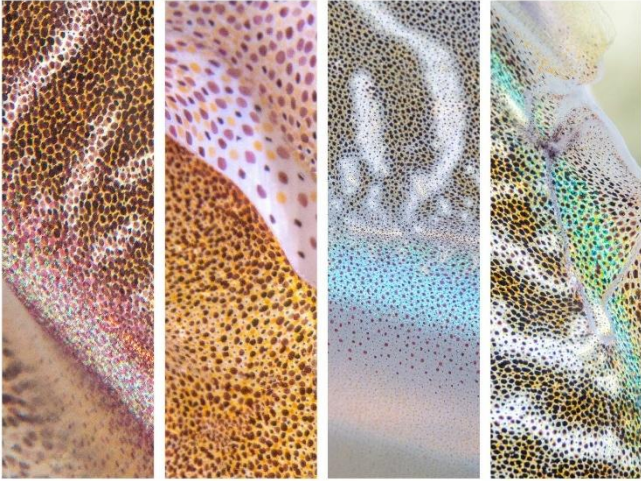
021 Studio Community

Portrait of Mark Simpson, Gemma Guillete & Lisa Roberts

Drawing: Luke Power, 2024. Sydney

Gemma, Luke, Mark, and I met in my Marrickville studio, to talk about potential synergies between us, and how we might contribute to each other's efforts to disrupt through art, the comfortable view that climate change is not real. (LR)





022 Living Ocean

Still from video: William Gladstone, 2024. Sydney
<https://greatsouthernreef.com/william-gladstone>

023 Moving Forward

Taking the piss from that cliché
Welded steel figure: Ken Wilson, 2024. Sydney
Photo: Lisa Roberts, 2024. Sydney



024 Phytoplankton Voices

Words and image: Andrea Juan & Gabriel Penedo Diego, 2024. Cantabria, Spain

https://www.smpoart.com/en-gb/our_directors

Get to know us to love us more!!

025 Phytoplankton Voices

Words and image: Andrea Juan & Gabriel Penedo Diego, 2024. Cantabria, Spain
https://www.smpoart.com/en-gb/our_directors

We're taking care of you.
Please, take care of us.



026 Phytoplankton Voices

Words and image: Andrea Juan & Gabriel Penedo Diego, 2024. Cantabria, Spain
https://www.smpoart.com/en-gb/our_directors

Respect us, it's the only way to survive

027 Phytoplankton Voices

Words and image: Andrea Juan & Gabriel Penedo Diego, 2024. Cantabria, Spain
https://www.smpoart.com/en-gb/our_directors

Have you seen us?
Imagine if we were
visible in the sky...





We are all
part of this universe
that we must heal.

028 Phytoplankton Voices

Words and image: Andrea Juan & Gabriel Penedo
Diego, 2024. Cantabria, Spain
https://www.smproart.com/en-gb/our_directors

We are all
part of this universe
that we must heal.

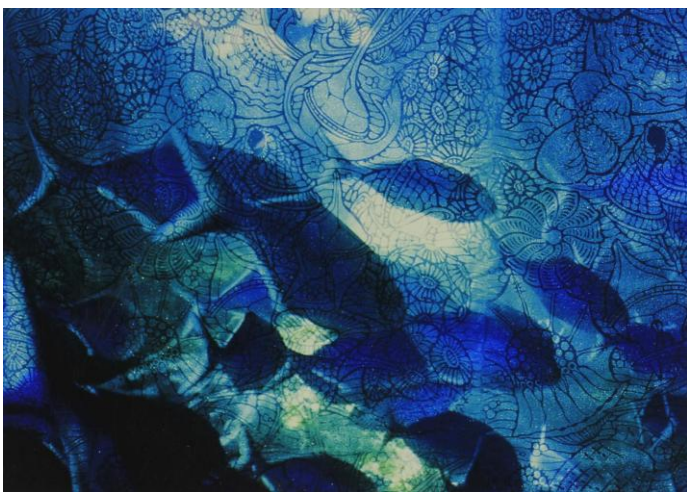
029 Phytoplankton Voices

Words and image: Andrea Juan & Gabriel Penedo
Diego, 2024. Cantabria, Spain
https://www.smproart.com/en-gb/our_directors

We are beautiful and
extremely valuable to all
beings on the planet



We are beautiful and
extremely valuable to all
beings on the planet.



030 Ocean Inside

Animated installation: Eveline Koliijn, 2022. Calgary,
Canada

<https://evelinekoliijn.com/project-item/the-ocean-inside/>

031 Ocean Inside (verso)

Animated installation: Eveline Kolijn, 2022. Calgary, Canada

<https://evelinekolijn.com/project-item/the-ocean-inside/>



033 Marella McMory (verso)

Photopolymer etching: Eveline Kolijn, 2024. Calgary, Canada

<https://evelinekolijn.com/project-item/the-ocean-inside/>

The Ocean Inside

Eveline Kolijn

August 2 - September 13, 2019

Exhibition Hours:
Tuesday - Saturday @ 12-6PM
Closed August 3 and August 31

Opening Reception:
August 2, 2019 @ 6-9PM

Closing Reception:
September 13, 2019 @ 7-10PM

EMMEDIA Gallery & Production Society
2005 10 Ave SW | Calgary, AB | T2G 1N8
403-263-2833
programming@emmedia.ca
www.emmedia.ca

This exhibition is supported by:



The Ocean Inside is an installation based on the artist's first-hand experience of witnessing the devastating effects of climate change and other human-made environmental stresses on the coral reefs. Her interest in natural history and concern for the environment was fostered by growing up in the Caribbean during the 70's and returning in recent years, observing both the beauty of the coral reefs and their current demise as a result of the ocean's changing chemistry.

For the past five years, she has filmed underwater video footage, mostly in the Caribbean and around coastal shores, capturing the beauty and degradation in the ocean and the human impact on reefs and seashores. This footage is projected onto a translucent veil that is hand-printed with reflecting mica in a 4x4 relief-cut tiling pattern, depicting a network of plankton that represents the web of life.

A soundtrack is compiled of natural recorded soundscapes, electronic sound effects, and waves of voices that speak 16 short statements in their native language including: Dutch, English, French, Greek, Japanese, Mandarin, Nahuatl, Papiamentoe, Polish, Russian, Shona, Spanish, Tagalog, Te Reo Māori and Urdu.

As the viewer moves behind the ocean veil, merging with the projected seascapes and web of plankton, the installation serves to heighten awareness on climate change affecting the oceans, generate ecological literacy and to reflect on the passage of time, human exceptionalism and connection to life.

About the artist:

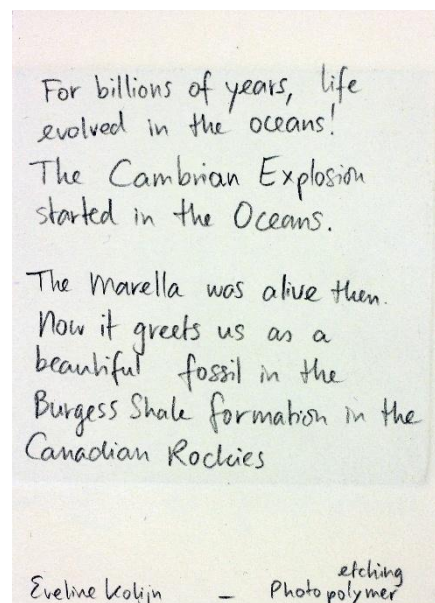
Eveline Kolijn is a printmaker and installation artist currently living and working in Calgary, Alberta. Eveline received a Master's degree in Cultural Anthropology from the Leiden University (Netherlands) and a Bachelor's Degree in Fine Arts from the Alberta College of Art + Design. She has participated in national and international exhibitions and residencies, including public art and community engagement projects. She has also been published in various scientific publications. She is currently an instructor for the School of Continuing Education at the Alberta University of the Arts, the Vice-President of Alberta Printmakers and a Fellow of the Energy Futures Lab.



032 Marella McMory

Photopolymer etching: Eveline Kolijn, 2016. Calgary, Canada

<https://evelinekolijn.com/project-item/the-ocean-inside/>





034 Mole Turtle

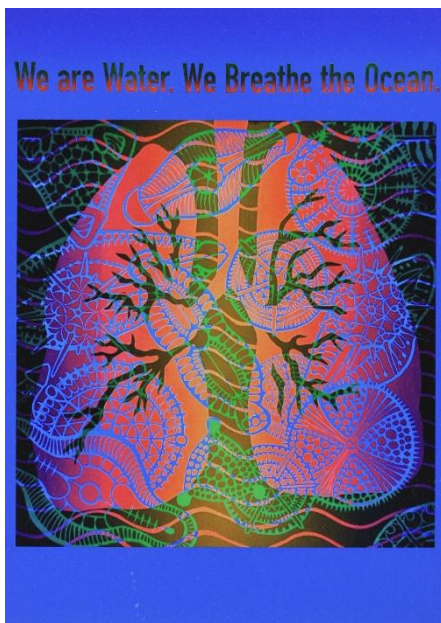
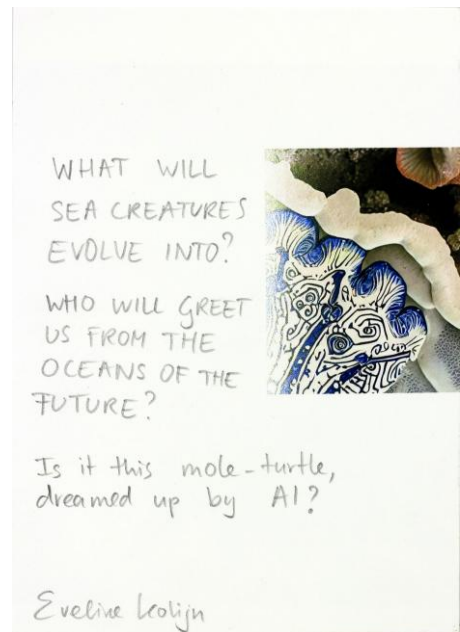
AI digital object: Eveline Kolijn, 2024. Calgary, Canada

<https://evelinekolijn.com/project-item/the-ocean-inside/>

035 Mole Turtle (verso)

AI digital object: Eveline Kolijn, 2024. Calgary, Canada

<https://evelinekolijn.com/project-item/the-ocean-inside/>



036 We are Water. We breath Ocean

Hand-carved print digitally manipulated: Eveline Kolijn, 2024. Calgary, Canada

<https://evelinekolijn.com/project-item/the-ocean-inside/>

037 We are Water. We breath Ocean (verso)

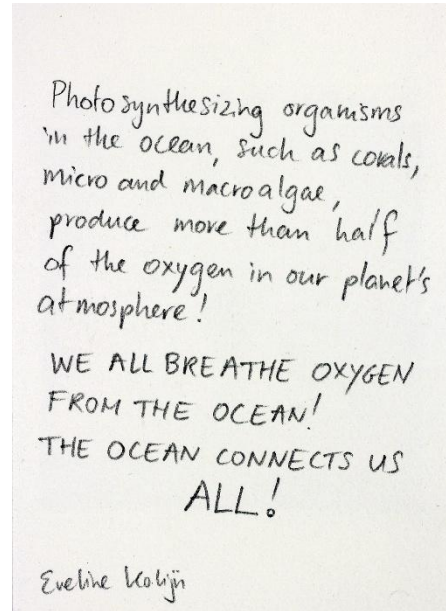
Photosynthesising organisms in the ocean, such as corals, micro and macroalgae, produce more than half of the oxygen on our planet's atmosphere!

WE ALL BREATHE OXYGEN FROM THE OCEAN!

THE OCEAN CONNECTS US ALL!

Words: Eveline Kolijn, 2024. Calgary, Canada

<https://evelinekolijn.com/project-item/the-ocean-inside/>



038 Flounder Squid

AI image: Eveline Kolijn, 2024. Calgary, Canada

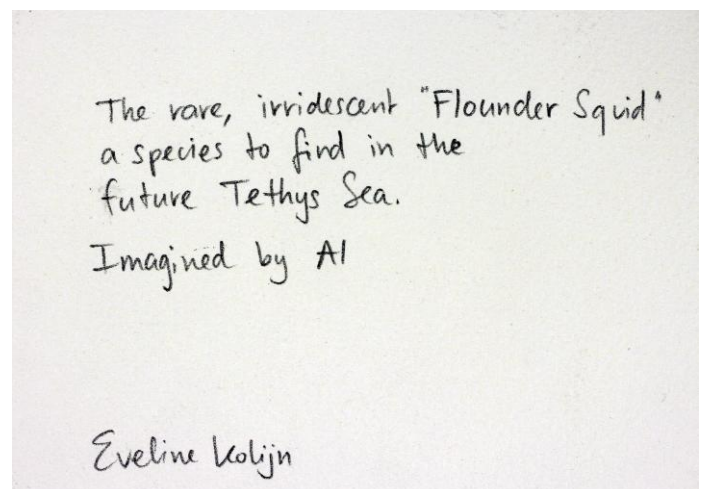
039 Flounder Squid (verso)

The rare, iridescent "Flounder Squid"
a species to find in
the future Tethys Sea.

Imagined by AI

Eveline Kolijn, 2024. Calgary, Canada

<https://evelinekolijn.com/project-item/the-ocean-inside/>





040 Frond-like Creatures

AI image: Eveline Kolijn, 2024. Calgary, Canada

<https://evelinekolijn.com/project-item/the-ocean-inside/>

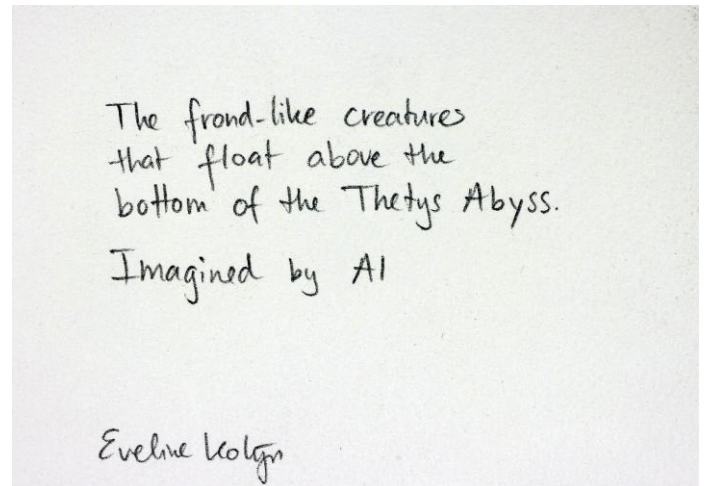
041 Frond-like Creatures (verso)

The frond-like creatures
that float above the
bottom of the Tethys Abyss.

Imagined by AI

Eveline Kolijn, 2024. Calgary, Canada

<https://evelinekolijn.com/project-item/the-ocean-inside/>



042 Jellyfish

Intaglio: Eveline Kolijn, 2024. Calgary, Canada

043 Jellyfish (verso)

JELLYFISH !

Indomitable early occupiers of the ocean!

Survivors who still thrive in degraded environments.

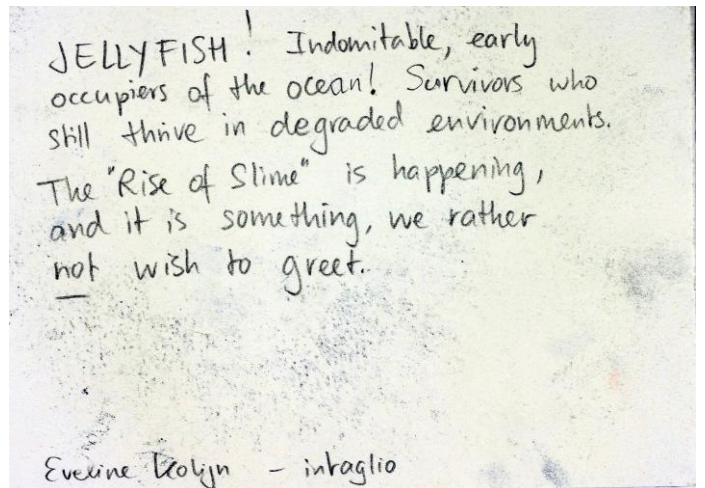
The "Rise of Slime" is happening,

and it's something, we rather

not wish to greet.

Eveline Kolijn, 2024. Calgary, Canada

<https://evelinekolijn.com/project-item/the-ocean-inside/>



044 Coral Fractal

Coral ark model: Eveline Kolijn, 2024. Calgary, Canada

<https://evelinekolijn.com/project-item/the-ocean-inside/>

045 Coral Fractal (Verso)

Coral Arks

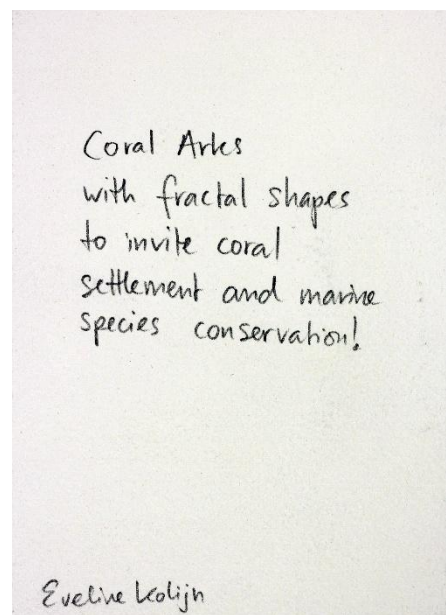
with fractal shapes

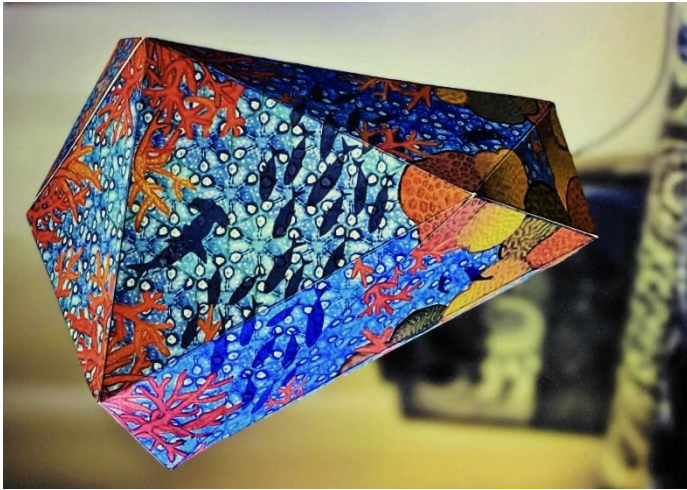
to invite coral settlement

and marine species conservation!

Eveline Kolijn, 2024. Calgary, Canada

<https://evelinekolijn.com/project-item/the-ocean-inside/>





046 Healthy Coral Reefs

Paper printed model: Eveline Koliijn, 2024. Calgary, Canada

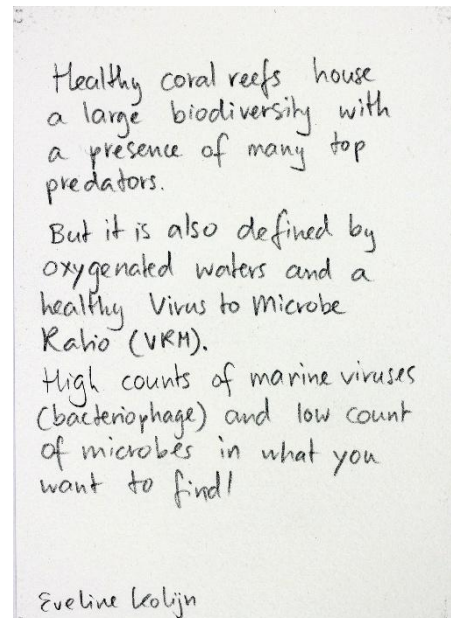
<https://evelinekoliijn.com/project-item/the-ocean-inside/>

047 Healthy Coral Reefs (verso)

Healthy coral reefs house a large biodiversity with a presence of many top predators. But it is also defined by oxygenated water and a healthy virus to Microbe Ratio (VRM). High counts of marine viruses (bacteriophage) and low count of microbes is what you want to find.

Eveline Koliijn, 2024. Calgary, Canada

<https://evelinekoliijn.com/project-item/the-ocean-inside>



048 We impact

Hand-carved block print over photo: Eveline Koliijn, 2024. Calgary, Canada

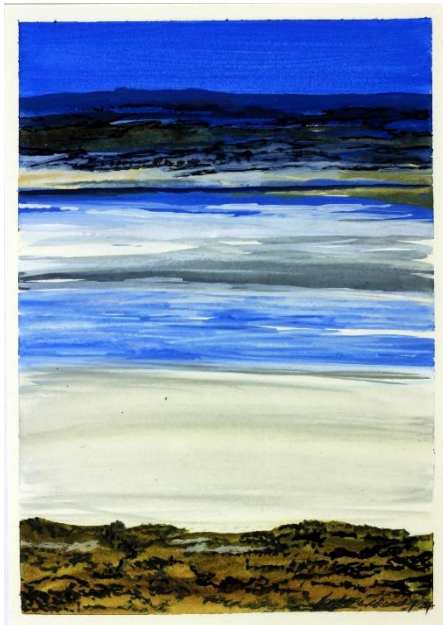
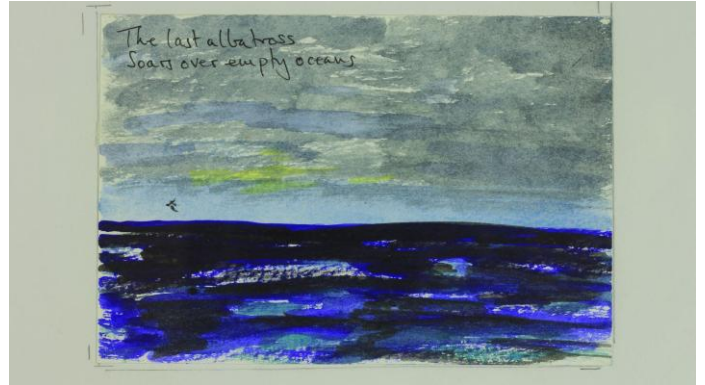
<https://evelinekoliijn.com/project-item/the-ocean-inside/>

049 We impact

Watercolour painting, words: Rupert Summerson, 2024. Canberra

WORLD ALBATROSS DAY 19 June 2024

Every year hundreds of thousands of seabirds, including albatrosses are killed by human activity and introduced new species. Of the 22 southern hemisphere species of albatross, 21 are listed as threatened (IUCN Red List).



050 Kati thanda

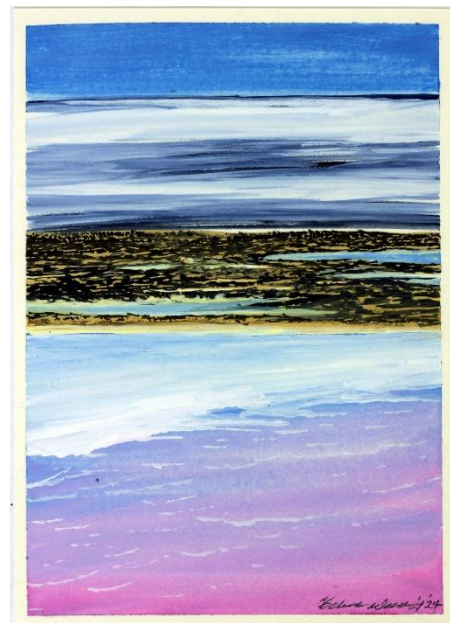
Watercolour: Helene Weeding, 2024. Launceston

“Yi Fu Tuan suggests that while there is a distinct global hydraulic cycle, inevitably the outcome is always the same: water returns to the point of departure, the ocean (1968,p.4). This is somewhat reminiscent of the cycles of human, animal and plant life, but the point of departure is simultaneously the birth site. As a birth site, water can represent nourishment, protection and a sense of connectedness. It can also be seen as a destroyer as recent large flood events bear witness to.” (HW)

051 Kati thanda

Watercolour: Helene Weeding, 2024. Launceston

“I can still remember a visit to see Lake Eyre (situated in south-eastern Queensland) in flood in 2011. The flood encouraged wildlife expansion and vegetation growth unseen for 37 years. Waterholes refilled and the desert was reborn. Algae (hence the pink colours of the lake), invertebrates, frogs, fish and flora as well as flocks of birds began to appear and flourish.” (HW)





052 Kati thanda

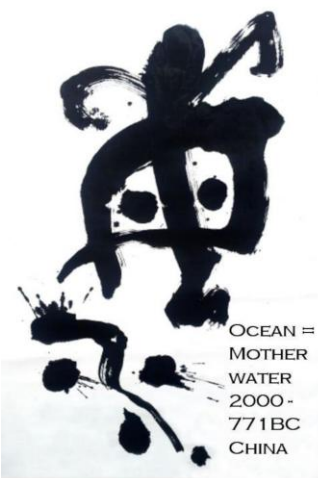
Watercolour: Helene Weeding, 2024. Launceston

“If Lake Eyre is not protected as a type of ancient sanctuary, many of its living organisms that have adapted to the extreme conditions, would die.” (HW)

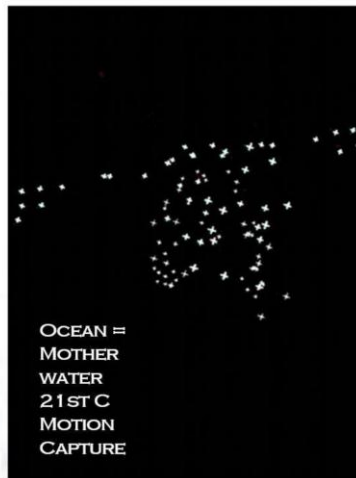
053 No Phytoplankton No Ecosystem

Words: Graham Hosie, 2024. Hobart

<https://researchdata.edu.au/hosie-graham/698709>



OCEAN =
MOTHER
WATER
2000-
771BC
CHINA



OCEAN =
MOTHER
WATER
21ST C
MOTION
CAPTURE

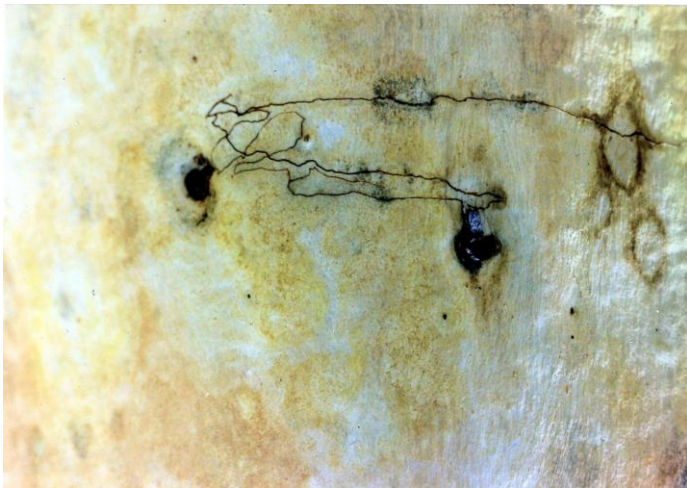
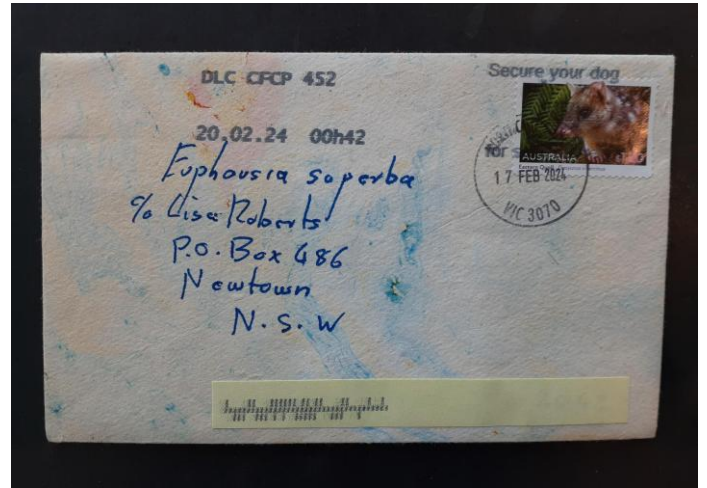
054 OCEAN = MOTHER

Words and images: Vikki Quill, 2024. Sydney

055 Help!

Delivery to *Euphausia superba* (Antarctic krill) from the Scribbly Gum Moth of the Warrumbungles, NSW,

The Aboriginal name for the Warrumbungles is “Warrambungle”, a Gamilaroi word meaning “crooked mountains”.



056 Help!

Photograph: Simon Pockley for *Ogographis* (Scribbly Gum Moth), 2024. Warrumbungle

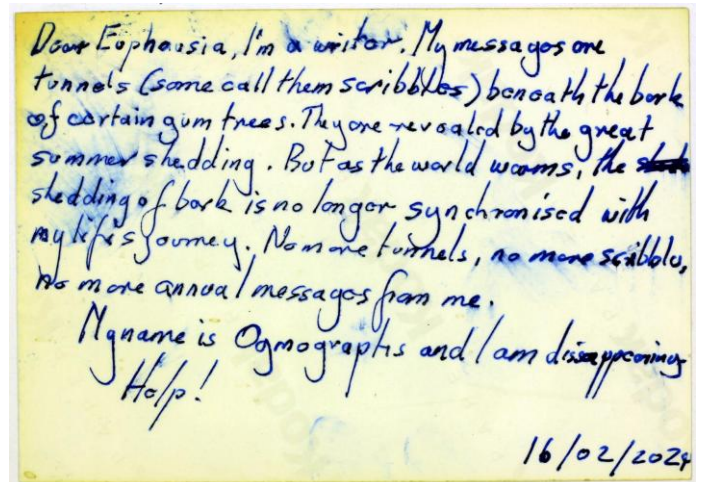
057 Help! (verso)

Dear *Euphausia*, I'm a visitor. My messages are tunnels (some of them scribbles) in the bark of certain gum trees. They are revealed by the great summer shedding. But as the world warms, the shedding of bark is no longer synchronised with my life's journey. No more tunnels, no more scribbles, no more messages from me.

My name is *Ogographis* and I am disappearing.

Help!

16/12/2024





058 Water is Life

Frame from animation “Life is a River”: Lisa Roberts:

<https://www.youtube.com/watch?v=F8ocjjKRDNc>

059 Portrait of Community

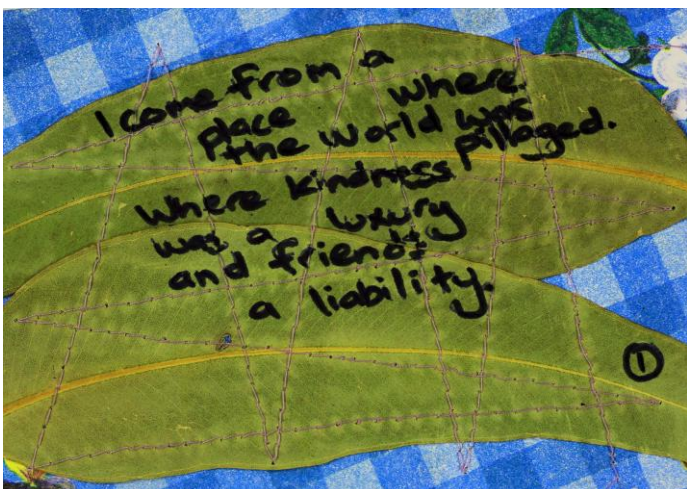
Digital image: Lisa Roberts with Katherina Petrou, for the scientific paper, “Enabling Enduring Evidence-based Policy for the Southern Ocean Through Cultural Arts Practices,,” PERSPECTIVE article

Front. Ecol. Evol., 26 May 2021

Sec. Conservation and Restoration Ecology

Volume 9 - 2021 |

<https://doi.org/10.3389/fevo.2021.616089>



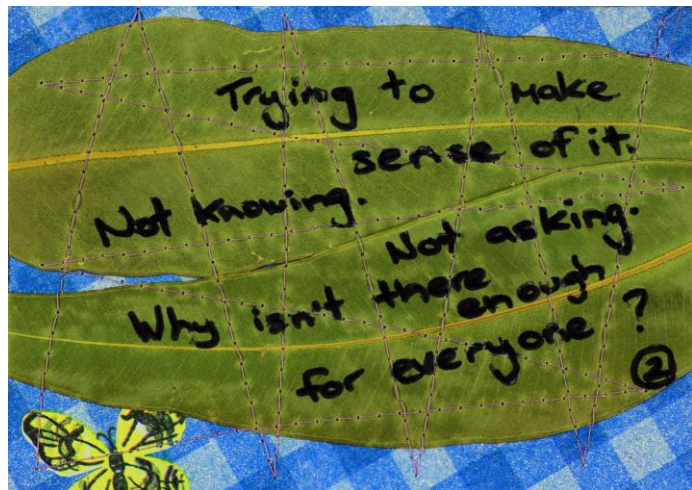
060 I come from a place...

Collage, words: Claire Sives, 2024. Sydney

I come from a place where the world was pillaged, where kindness was a luxury and friends a liability. (CS)

061 I come from a place (verso)

Collage, words: Claire Sives, 2024. Sydney



062 Trying to make sense

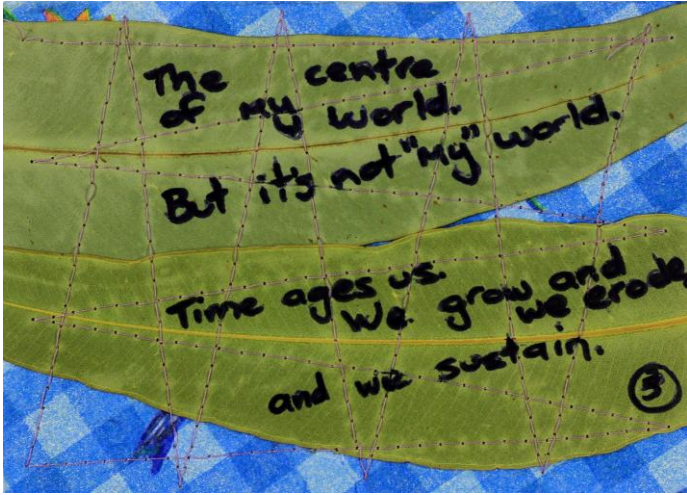
Collage, words: Claire Sives, 2024. Sydney

Trying to make sense of it.
Not knowing.
Not asking.
Why isn't there enough
for everyone?

063 Trying to make sense (verso)

Collage, words: Claire Sives, 2024. Sydney



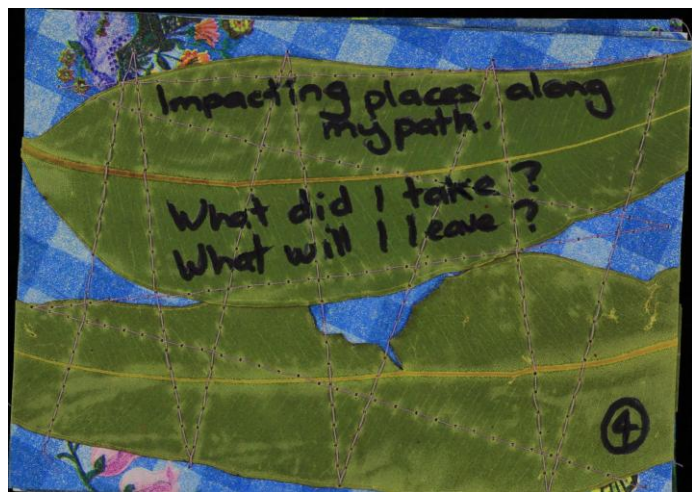
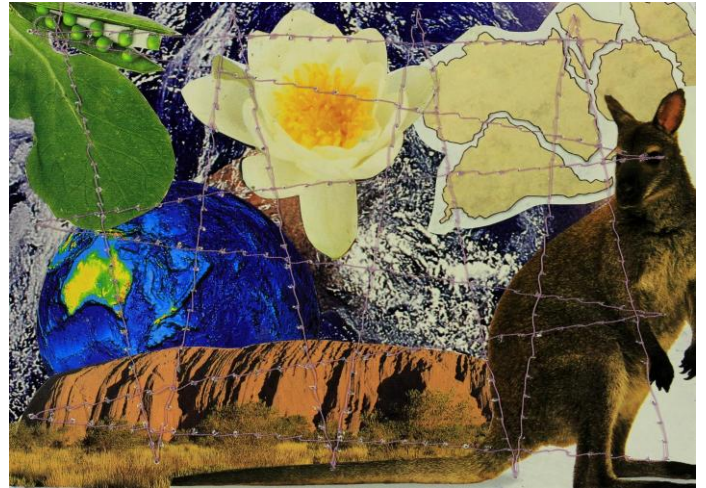


064 Centre of my world

Collage, words: Claire Sives, 2024. Sydney
The centre of my world.
but it's not My" world.
Time ages us.
We grow and we erode,
and we sustain. (CS)

065 Centre of my world (verso)

Collage, words: Claire Sives, 2024. Sydney

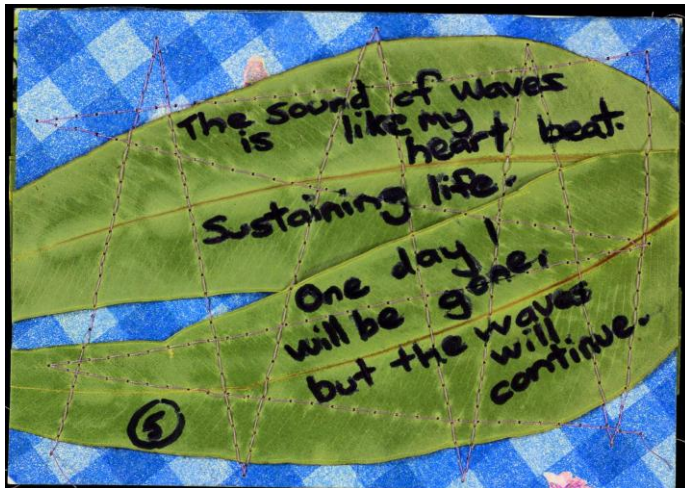
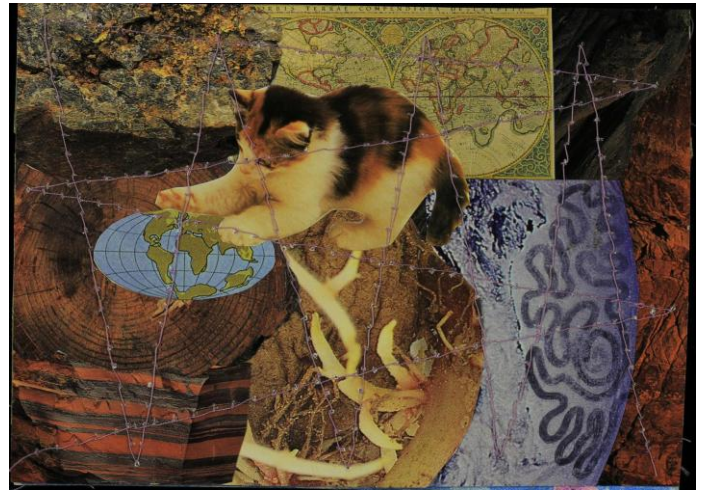


066 Impacting

Collage, words: Claire Sives, 2024. Sydney
Impacting place along my path.
What did I take?
What will I leave? (CS)

067 Impacting (verso)

Collage, words: Claire Sives, 2024. Sydney



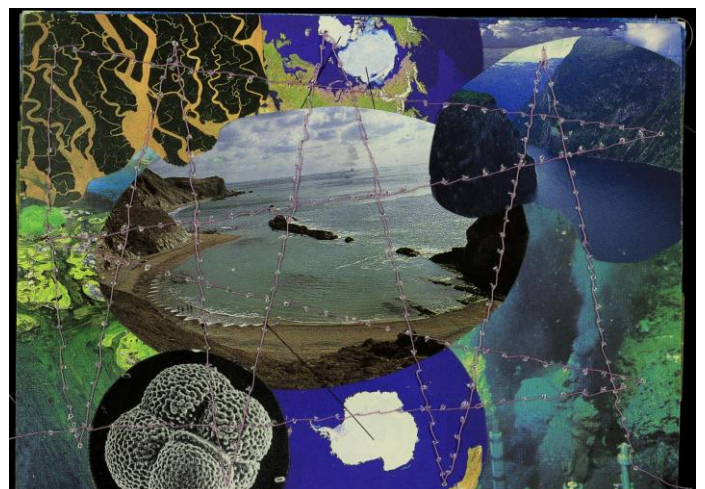
068 Sound of Waves

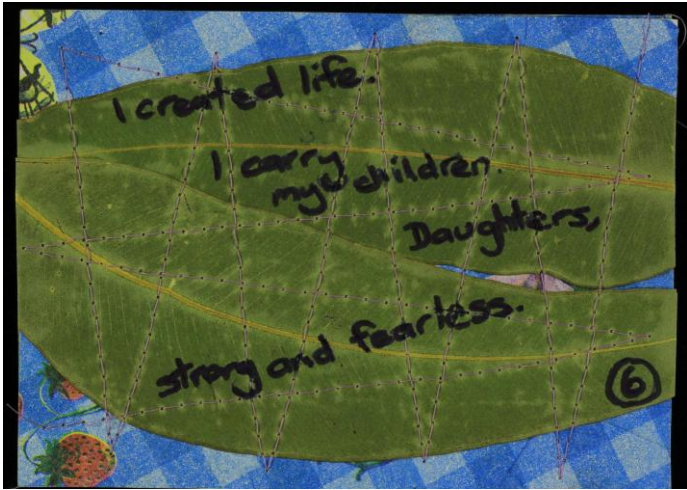
Collage, words: Claire Sives, 2024. Sydney

The sound of waves
is like my heart beat.
Sustaining life.
One day I
will be gone,
but the waves
will continue. (CS)

069 Sound of Waves (verso)

Collage, words: Claire Sives, 2024. Sydney





070 I created life

Collage, words: Claire Sives, 2024. Sydney

I created life.
I carry my children.
Daughters,
strong and fearless. (CS)

071 I created life (verso)

Collage: Claire Sives, 2024. Sydney



072 big picture?

Collage, words: Claire Sives, 2024. Sydney

Will we
ever
see
the
big
picture? (CS)

073 big picture? (verso)

Collage: Claire Sives, 2024. Sydney



074 Sea Tracing

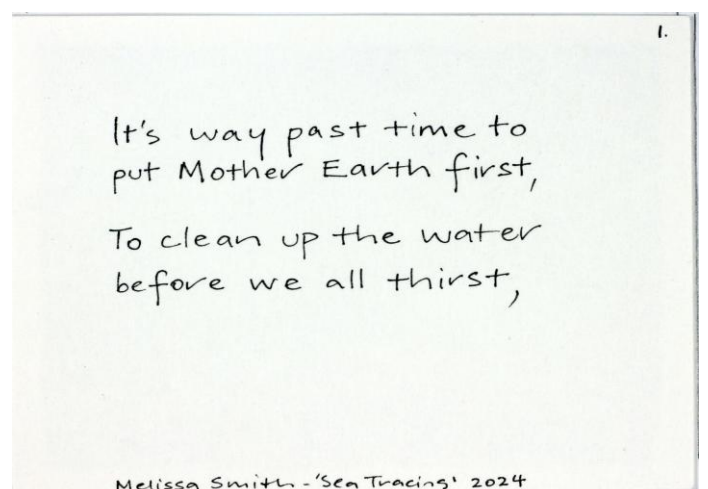
Image: Melissa Smith, 2024. Launceston
“These images are tracing from the carbon paper I use to transfer my designs onto my printing blocks” (MS)

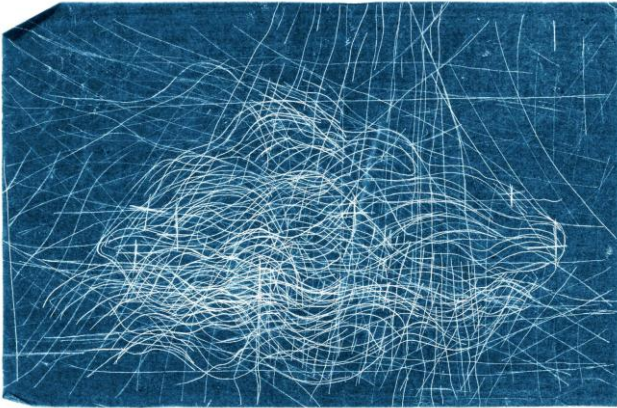
075 Sea Tracing (verso)

It's way past time to
put mother earth first,

To clean up the water
before we all thirst,

Words: Kelly Roger





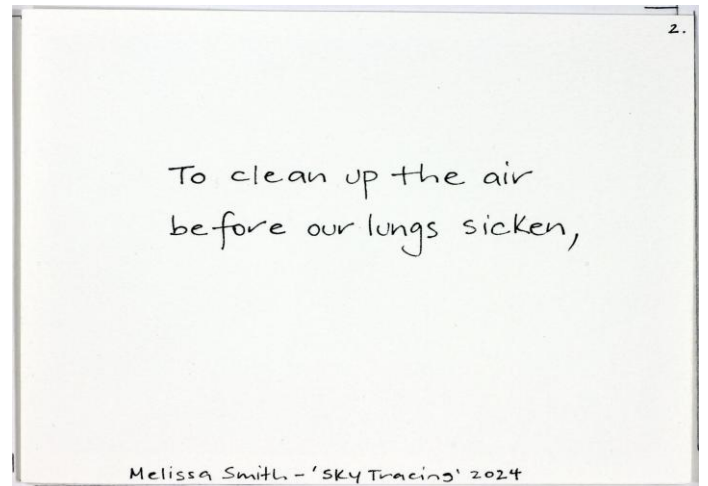
076 Sky Tracing

Image: Melissa Smith, 2024. Launceston
“These images are tracing from the carbon paper I
use to transfer my designs onto my printing blocks”
(MS)
<https://www.melissasmith.net.au/>

077 Sky Tracing (verso)

To clean up the air
before our lungs sicken,

Words: Kelly Roger
<https://www.melissasmith.net.au/>



078 Land Tracing

Image: Melissa Smith, 2024. Launceston
“These images are tracing from the carbon paper I
use to transfer my designs onto my printing blocks”
(MS)
<https://www.melissasmith.net.au/>

079 Land Tracing (verso)

To renew the soil
and feel it quicken

Words: Kelly Roger
<https://www.melissasmith.net.au/>



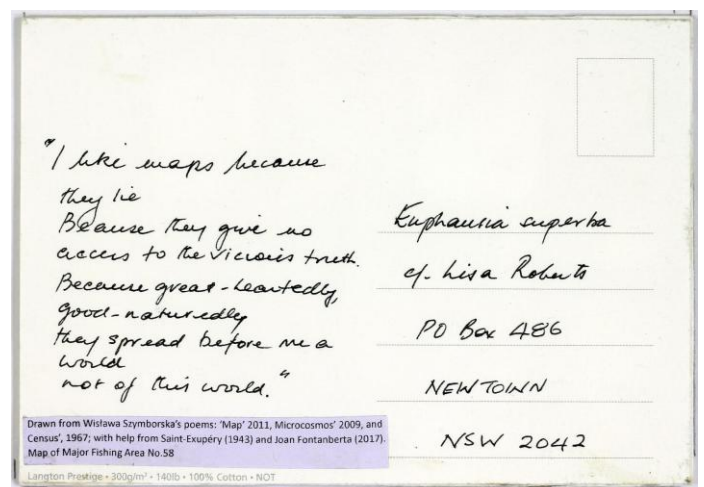
080 Mind the Map

Collage, words: Deborah Malor, 2024. Launceston

081 Mind Map (verso)

"I like maps because they lie
Because they give no access to the vicious truth.
Because great-heartedly,
good-naturedly they spread before me
a world not of this world."

Drawn from Wislawa Symborska's poems: 'Map' 2011, 'Microcosmos' 2009, and 'Census', 1967; with help from Saint-Exupéry (1943) and Joan Fontanberts (2017). Map of Major Fishing Area No. 58





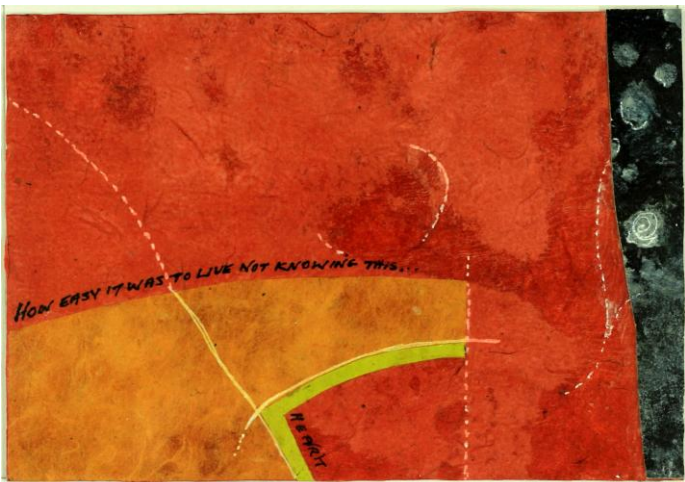
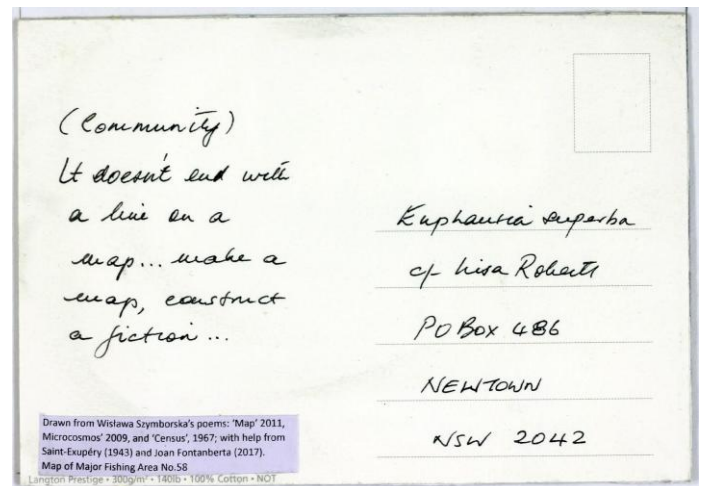
o82 Draw a Line

Collage, words: Deborah Malor, 2024. Launceston

o83 Draw a Line (verso)

(Community)
 It doesn't end with
 a line on a map...
 make a map, construct
 a fiction...

Drawn from Wislawa Szymborska's poems: 'Map' 2011, 'Microcosmos' 2009, and 'Census', 1967; with help from Saint-Exupéry (1943) and Joan Fontanberts (2017). Map of Major Fishing Area No. 58



o84 Easy Not Knowing

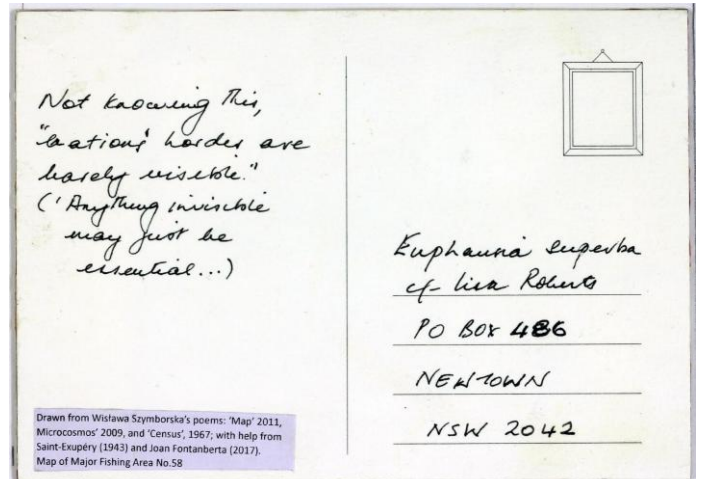
How easy it was to live not knowing this...
 HEART

Collage, words: Deborah Malor, 2024. Launceston

o85 Easy Not Knowing (verso)

Not knowing this,
 "" [illegible]"
 ('Anything invisible' may just be essential...)

Collage, words: Deborah Malor, 2024. Launceston



o86 Cementa Echidna

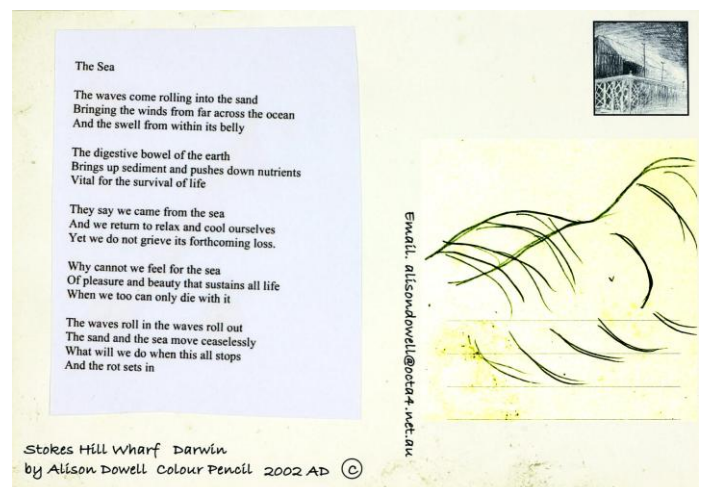
Cement sculpture: Ken Wilson, 2024
 Photo: Lisa Roberts, 2024

Ken made and gifted this to Maddison Gibbs and Jason Wing on the occasion of their wedding in Kandos, 2024 (LR)

o87 The Sea

Poem and drawing: Cat Kutay, 2024. Darwin
<https://researchers.cdu.edu.au/en/persons/cat-kutay>

The waves come rolling into the sand
 Bringing the winds from far across the ocean
 And the swell from within its belly
 The digestive bowel of the earth
 Brings up sediment and pushes down nutrients
 Vital for the survival of life
 They say we came from the sea
 And we return to relax and cool ourselves
 Yet we do not grieve its forthcoming loss.
 Why cannot we feel for the sea
 Of pleasure and beauty that sustains all life
 When we too can only die with it
 The waves roll in the waves roll out
 The sand and the sea move ceaselessly
 What will we do when this all stops
 And the rot sets in





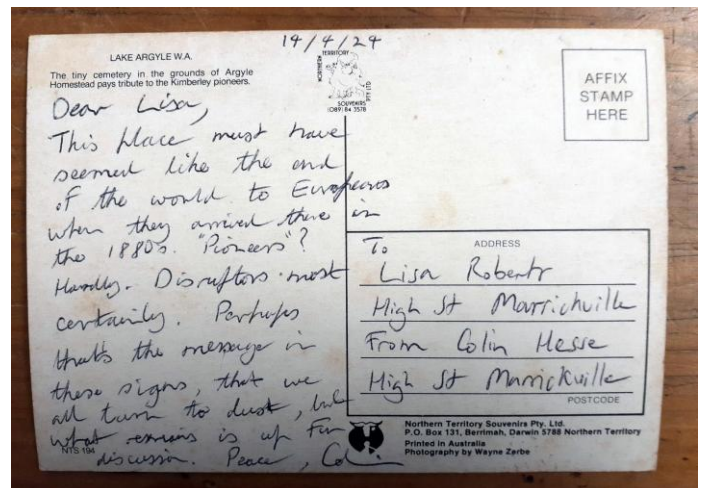
o88 Disruptors

Northern Territory vintage souvenir postcard posted by Colin Hesse, 2024. Sydney

o89 Disruptors (verso)

This place must have seemed like the end of the world to Europeans when they arrived there in the 1880's. "Pioneers"? Hardly. Perhaps that's the message in these signs, that we all turn to dust, but what remains is up for discussion. Peace

Words: Colin Hesse, 2024. Sydney



o90 Children ask

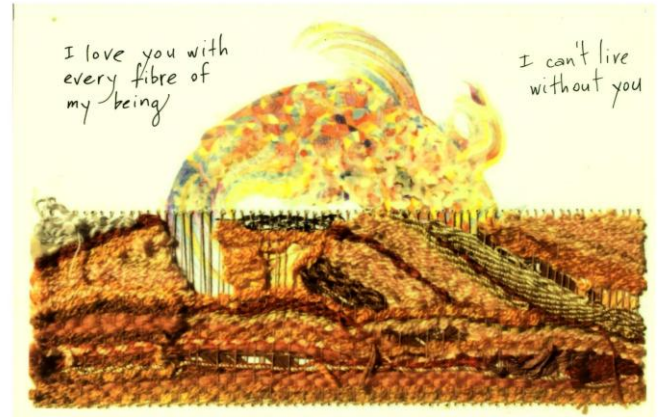
Digital image: Lisa Roberts, 2024
 Words: Chole Lucas (UTAS), Charlotte Earl-Jones (UTAS), Gabi Mocatta (Deakin Uni), Greta Pect (UTAS), Rachael Kelly (UTAS), 2024

<https://theconversation.com/how-long-before-climate-change-will-destroy-the-earth-research-reveals-what-australian-kids-want-to-know-about-our-warming-world-226122>

March 21, 2024 article in The Conversation, "How long before climate change will destroy the Earth?" research reveals what Australian kids want to know about our warming world
 Chloe Lucas (UTAS), Charlotte Earl-Jones (UTAS), Gabi Mocatta (Deakin Uni), Greta Pect (UTAS), Kim Beasy (UTAS), Rachael Kelly (UTAS)

091 I can't live without you

Words and digital image: Catherine Nolan, 2024.
Sydney
<https://catwork.weebly.com/>



Catherine Nolan art, 2024. catwork.weebly.com



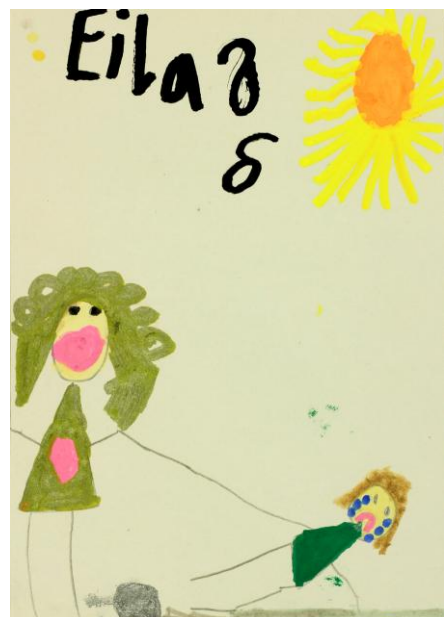
092 Knowledge weaving

Words, drawing: Jesse Melbourne-Thomas, 2024.
nipaluna, lutruwita (Hobart, Tasmania)
<https://people.csiro.au/m/j/jess-melbourne-thomas>

Respect for nature
Respect for the Earth System
Respect for Future generations
Knowledge weaving for a better future

093 Help

Drawing: Eila, Age 6, 2024
nipaluna, lutruwita (Hobart, Tasmania)



People
need to
help each
other when
they are
hurt.
Eila Age 6

094 Help (verso)

People need to help each other
when they are hurt.

Words Mali, 2024
nipaluna, lutruwita (Hobart, Tasmania)

095 Harmony

Drawing: Mali, Age 8, 2024
nipaluna, lutruwita (Hobart, Tasmania)



Harmony. together with each other
nature and humans makes
a difference for every live thing
on earth.
my Name is Mali my grade is two I am
eight and this is what I think.

096 Harmony (verso)

Harmony. together with each other
nature and humans makes
a difference for every live thing
on earth.

My name is Mali my grade is two
I am eight and this is what I think.

Words: Mali, 2024. nipaluna, lutruwita (Hobart,
Tasmania)

097 Whispering Wisdoms

Silk dyes and prints: Sue Fenech, Lisa Roberts
Photo: Lisa Roberts
Words: Carmel Bird
<https://carmelbird.com/>



098 Snowball Earth

Victorian College of the Arts student work for the 2013 Living Data installation at The Muse, hosted by University of Technology Sydney.

099 What can't you see?

Still from animation, "Antarctic krill song dance" :
Lisa Roberts, made with krill biologists So Kawaguchi and Rob King, Australian Antarctic Division, Tasmania. Their words were arranged, sung and produced by Jane Younhusbad, 2024.
Cairns:
<https://www.youtube.com/watch?v=G3RR8HfgJ7w>





100 Kinship mind

Paintings: Lisa Roberts, 1996-2024

101 Art in Science

Display of Living Data objects, and art and science literature, University of Technology Sydney.



University of Technology Sydney 2014



Living Data, Sydney Institute of Marine Science
2014

102 Art in Science

Display of Living Data at the Institute of Marine Science, Sydney, 2014. Objects created by scientists Martina Doblin and Lisa Roberts.

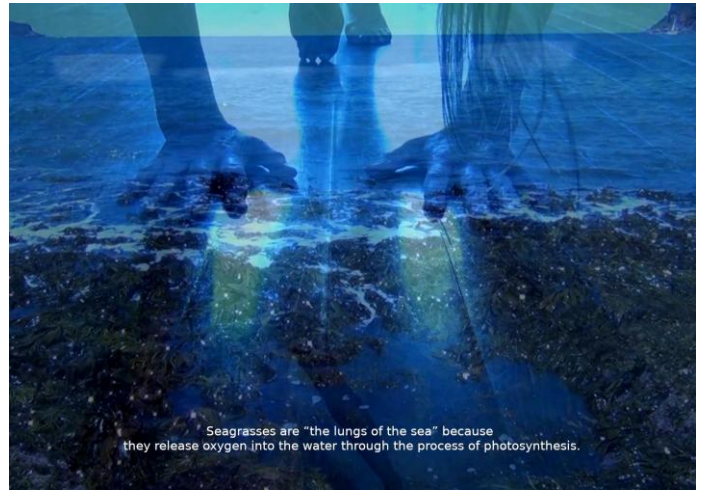
103 Seagrass

Seagrass are “the lungs of the sea” because they release oxygen into the water through the process of photosynthesis... Seagrasses draw down more CO₂ from the atmosphere than all the world’s trees”

Words: Sue Anderson, Lynchpin, 2014. Hobart; William Gladstone, Sydney Institute of Marine Science, 2014.

Still from animation “Oceanic Living Data”: Lisa Roberts, 2014. Sydney

<https://www.youtube.com/watch?v=pK4GIIoHaDI>



104 Doing Nothing Risks Everything

An Extinction Rebellion Sibyl in action at Cataract Gorge, Launceston. “Each person has a specific climate message on their costume, some two. Sibyls are ancient Greek seers, able to see into the future.”

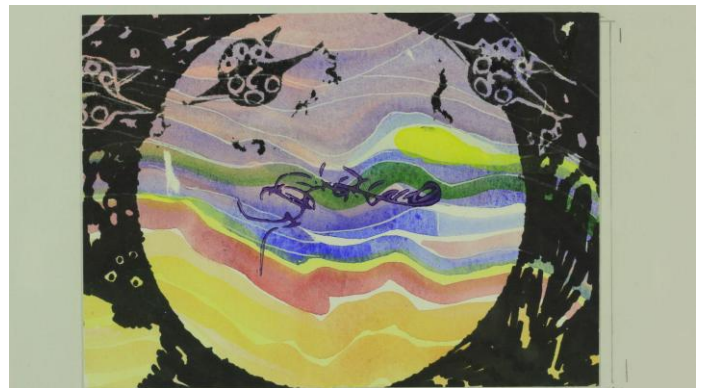
Performance & words: Scott Bell

Photo: Jen Brown, Canberra

<https://ausrebellion.earth/news/hungering-for-climate-justice>

105 Ocean Dance

Ink and watercolour: Lisa Roberts, 2024. Sydney





106 Ocean Dance

Ink and watercolour: Lisa Roberts, 2024. Sydney

107 Floodplains

Words: scientist Rob Jung, 2024. Melbourne

Why do we build houses on floodplains
when we know these places flood, and
the material losses, the human toil,
the human emotional cost
and the financial costs?

Rob Jung, 2024

The Victorian Auditor-General's Office reports
the abandoned Commonwealth Games cost the state
more than \$589 million, and that
"This waste would have been avoided
if agencies had worked together better
to give frank and full advice to the government,
before it decided to host the games."

Rob Jung, 2024

108 Financial waste

Words: scientist Rob Jung, 2024. Melbourne

109 Material waste

Words: scientist Rob Jung, 2024. Melbourne

Why do we usually build houses
using materials that can't
easily be re-used?

Rob Jung, 2024

Living in crowded societies
as we increasingly do
creates problems for
ecosystems which
support us.

Rob Jung, 2024

110 Crowd pressure

Words: scientist Rob Jung, 2024. Melbourne

111 Simple science tests

Words: scientist Rob Jung, 2024. Melbourne

Scientists are developing
simple tests to detect
harmful viruses
and bacteria
in water.

Rob Jung, 2024

The intricate web of life depends on successful collaborations.

Rob Jung, 2024

112 Collaborations for Life

Words: scientist Rob Jung, 2024. Melbourne

113 Ocean Life

Watercolour painting: artist and social scientist Jesse Hooley, 2024. Sydney



114 Ocean Life

Watercolour painting: artist and social scientist Jesse Hooley, 2024. Sydney

115 Ocean Life

Watercolour painting: artist and social scientist
Jesse Hooley, 2024. Sydney



116 Ocean Life

Watercolour painting: artist and social scientist
Jesse Hooley, 2024. Sydney

117 Ocean Life

Watercolour painting: artist and social scientist
Jesse Hooley, 2024. Sydney



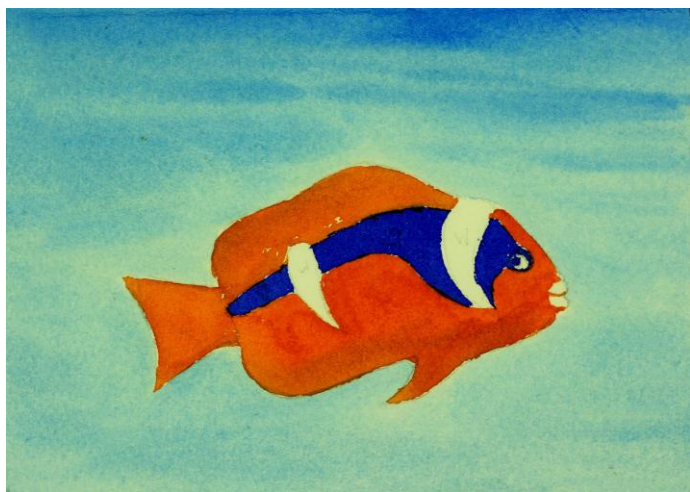


118 Ocean Life

Watercolour painting: artist and social scientist
Jesse Hooley, 2024. Sydney

119 Ocean Life

Watercolour painting: artist and social scientist
Jesse Hooley, 2024. Sydney



120 Ocean Life

Watercolour painting: artist and social scientist
Jesse Hooley, 2024. Sydney

121 Ocean Life

Watercolour painting: artist and social scientist
Jesse Hooley, 2024. Sydney

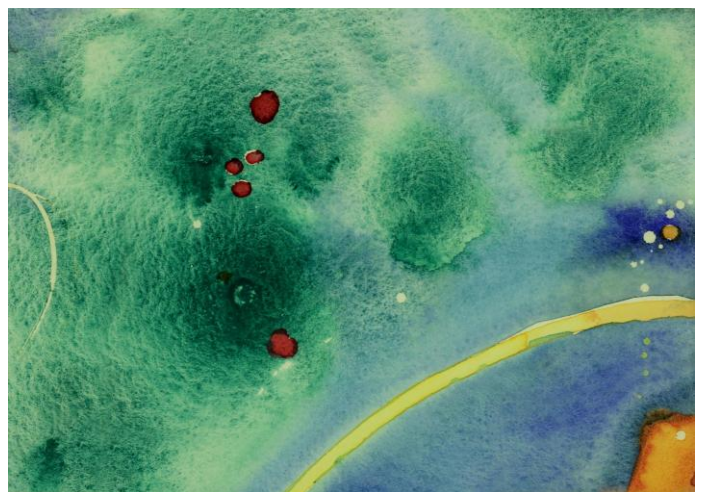


122 Ocean Life

Watercolour painting: artist and social scientist
Jesse Hooley, 2024. Sydney

123 Ocean Life

Watercolour painting: artist and social scientist
Jesse Hooley, 2024. Sydney





124 Ocean Life

Watercolour painting: artist and social scientist
Jesse Hooley, 2024. Sydney

125 Ocean Life

Watercolour painting: artist and social scientist
Jesse Hooley, 2024. Sydney



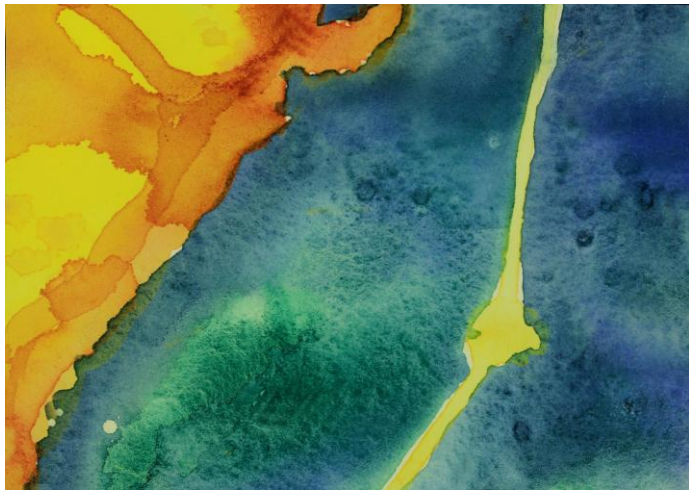
126 Ocean Life

Watercolour painting: artist and social scientist
Jesse Hooley, 2024. Sydney



127 Ocean Life

Watercolour painting: artist and social scientist
Jesse Hooley, 2024. Sydney



128 Ocean Life

Watercolour painting: artist and social scientist
Jesse Hooley, 2024. Sydney

129 Ocean Life

Watercolour painting: artist and social scientist
Jesse Hooley, 2024. Sydney





130 Ocean Life

Watercolour painting: artist and social scientist
Jesse Hooley, 2024. Sydney

131 Ocean Life

Watercolour painting: artist and social scientist
Jesse Hooley, 2024. Sydney



132 Ocean Life

Watercolour painting: artist and social scientist
Jesse Hooley, 2024. Sydney

133 Life is Family

Knitted family: Knitter, musician Coral Reid, 2024.
Melbourne. Sofa of Fools:
<https://www.coralreid.com/>



134 Will Power

From: Carmel Bird <carmel@carmelbird.com>
To: Lisa Roberts <lisa@lisaroberts.com.au>
Subject: Swords
Date: Tue, 17 Dec 2024 07:24:23 +1100

In the Albert Hall in the late 1940s
Movement is so fast the swords are invisible.
Sometimes he used flaming clubs instead of swords.
His name is
Will Power

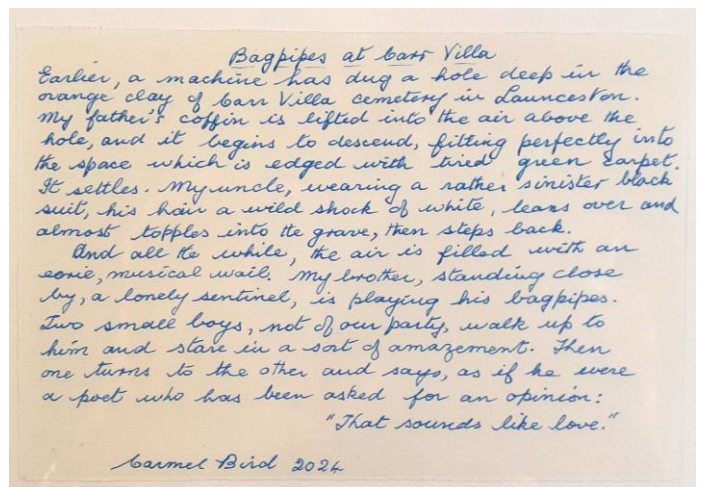
<https://carmelbird.com/>

135 Bagpipes at Carr Villa

Handwritten message, green ink on card:
Carmel Bird, 2024. Castlemaine. Victoria
<https://carmelbird.com/>

Bagpipes at Carr Villa

Earlier, a machine has dug a hole deep in the orange clay of Carr Villa cemetery in Launceston. My father's coffin is lifted into the air above the hole, and it begins to descend, fitting perfectly into the space which is edged with tired green carpet. It settles. My uncle, wearing a rather sinister black suit, his hair a wild shock of white, leans over and almost topples into the grave, then steps back. And all the while, the air is filled with an eerie, musical wail. My brother, standing close by, is playing his bagpipes. Two small boys, not of our party, walk up to him and stare in a sort of amazement. Then one turns to the other and says, as if he were a poet who has been asked for an opinion: "That sounds like love".



Look closely at nature.
Every species is a masterpiece,
exquisitely adapted
to the particular environment
in which it has survived.

EO Wilson

136 Every Species is a Masterpiece

Still from the video Living Ocean:
William Gladstone, 2024. Sydney
<https://greatsouthernreef.com/william-gladstone>

137 Every Species is a Masterpiece

Still from the video Living Ocean:
William Gladstone, 2024. Sydney
<https://greatsouthernreef.com/william-gladstone>

Every Species is a Masterpiece



138 Every Species is a Masterpiece

Still from the video Living Ocean:
William Gladstone, 2024. Sydney
<https://greatsouthernreef.com/william-gladstone>

139 Every Species is a Masterpiece

Still from the video Living Ocean:
William Gladstone, 2024. Sydney
<https://greatsouthernreef.com/william-gladstone>



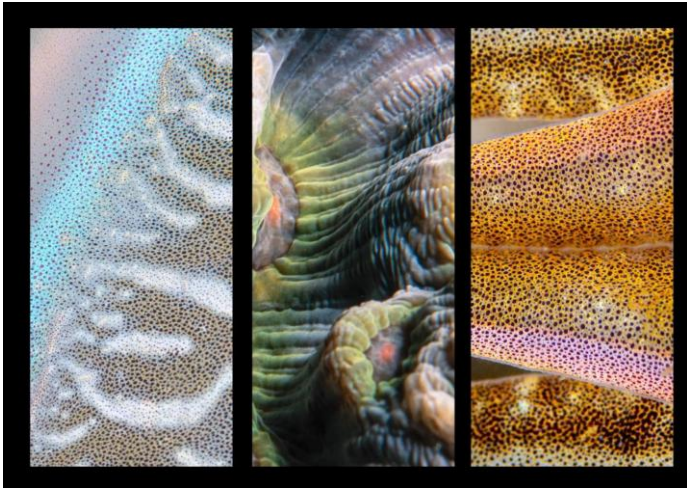
140 Every Species is a Masterpiece

Still from the video Living Ocean:
William Gladstone, 2024. Sydney
<https://greatsouthernreef.com/william-gladstone>

141 Every Species is a Masterpiece

Still from the video Living Ocean:
William Gladstone, 2024. Sydney
<https://greatsouthernreef.com/william-gladstone>





142 Every Species is a Masterpiece

Still from the video Living Ocean:
William Gladstone, 2024. Sydney
<https://greatsouthernreef.com/william-gladstone>

143 Other Nations

Still from the video Living Ocean:
William Gladstone, 2024. Sydney
<https://greatsouthernreef.com/william-gladstone>

For the animal shall not be measured
by man.
In a world older and more complete
than ours they move finished and complete,
gifted with extensions of the senses we have lost
or never attained,
living by voices we shall never hear.
They are not brethren, they are not underlings,
they are other nations
Henry Beston

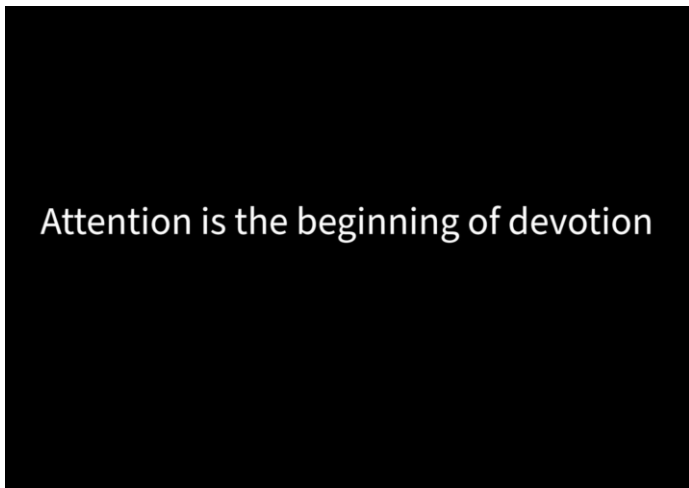
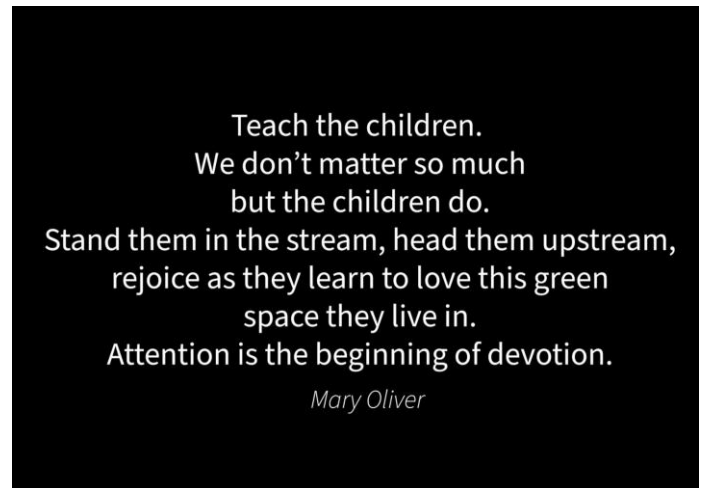


144 Other Nations

Still from the video Living Ocean:
William Gladstone, 2024. Sydney
<https://greatsouthernreef.com/william-gladstone>

145 Attention

Still from the video Living Ocean:
William Gladstone, 2024. Sydney
<https://greatsouthernreef.com/william-gladstone>



146 Attention

Still from the video Living Ocean:
William Gladstone, 2024. Sydney
<https://greatsouthernreef.com/william-gladstone>

147 Krill song dance

Still from animation, "Antarctic krill song dance" by
Lisa Roberts with story by Krill biologists So
Kawaguchi and Rob King, with words arranged,
sung and produced by Jane Younhusbad, 2024.
Cairns:
<https://www.youtube.com/watch?v=G3RR8HfgJ7w>





148 Krill song dance

Still from animation, “Antarctic krill song dance” by Lisa Roberts with story by Krill biologists So Kawaguchi and Rob King, with words arranged, sung and produced by Jane Younhusbad, 2024 (Cairns):

<https://www.youtube.com/watch?v=G3RR8HfgJ7w>

149 Secret Correspondence

Still from the video Living Ocean:
William Gladstone, 2024. Sydney
<https://greatsouthernreef.com/william-gladstone>

In the motion of the very leaves
of spring in the blue air there is then
found a secret correspondence
with our heart

PB Shelley

A Secret Correspondence
with our Heart

150 Secret Correspondence

Still from the video Living Ocean:
William Gladstone, 2024. Sydney
<https://greatsouthernreef.com/william-gladstone>

151 Mangroves

Still from the video Living Ocean:
William Gladstone, 2024. Sydney
<https://greatsouthernreef.com/william-gladstone>



152 Survival dance

Still from the video Living Ocean:
William Gladstone, 2024. Sydney
<https://greatsouthernreef.com/william-gladstone>

153 Survival dance

Still from the video Living Ocean:
William Gladstone, 2024. Sydney
<https://greatsouthernreef.com/william-gladstone>





154 Measuring ocean health

Continuous Plankton Recorder (CPR)

Photo: Rupert Summerson, 2000. Antarctica

155 Measuring ocean health

Continuous Plankton Recorder (CPR)

Photo: Rupert Summerson, 2000. Antarctica



156 Measuring ocean health

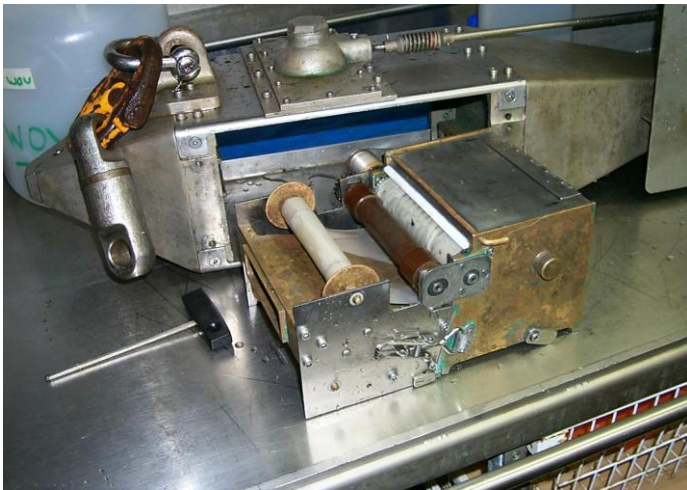
Continuous Plankton Recorder (CPR)

Photo: Rupert Summerson, 2000. Antarctica

157 Measuring ocean health

Continuous Plankton Recorder (CPR)

Photo: Rupert Summerson, 2000. Antarctica



158 Measuring ocean health

Continuous Plankton Recorder (CPR)

Photo: Rupert Summerson, 2000. Antarctica

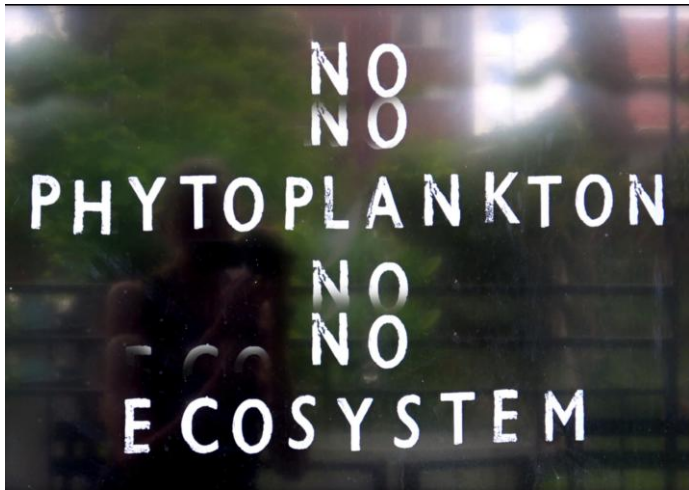
159 Imagination Machine

Painting of writer Carmel Bird as a Mermaid:
Lisa Roberts, 1996-2024

Re-working this early painting and making an
animation were inspired by re-visiting Carmel's
words, "We loved each other":

<https://www.youtube.com/watch?v=opeJwM5cI4I&t=15s>





160 Imagine

Words: Antarctic scientist Graham Hosie, 2024
Image: Lisa Roberts, 2024
<https://researchdata.edu.au/hosie-graham/698709>

161 Krill Fingers



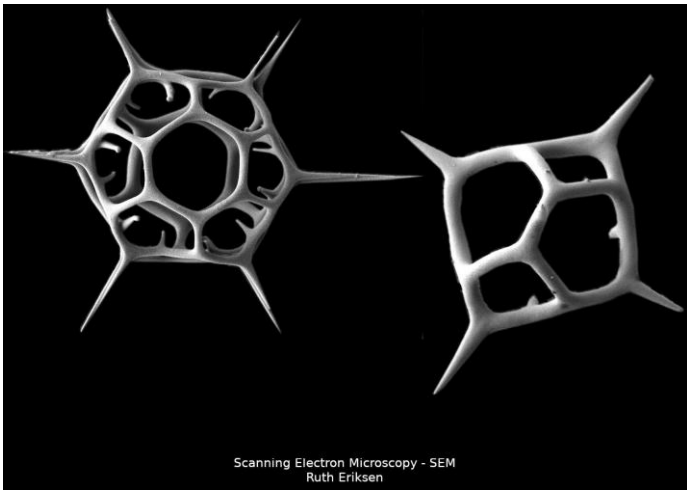
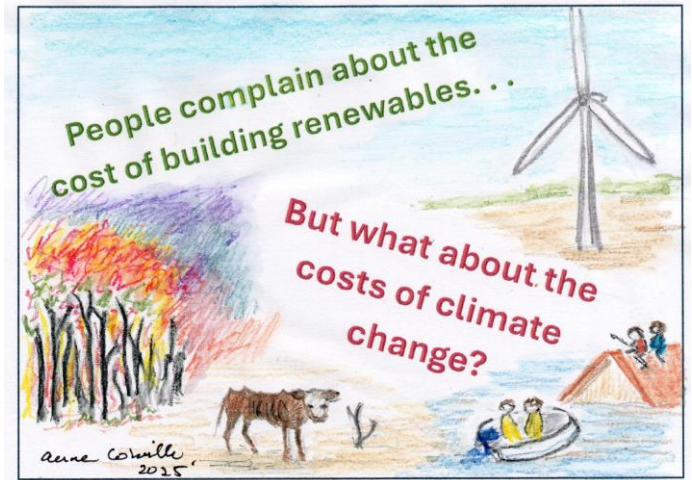
162 Spirit

Acrylic on canvas board: Lisa Roberts, 2024. Sydney

I painted this just after returning home from the funeral of a friend.

163 Costs

Coloured pencils on paper: Anne Colville, 2025.
Sydney
<https://www.researchgate.net/profile/Anne-Colville>

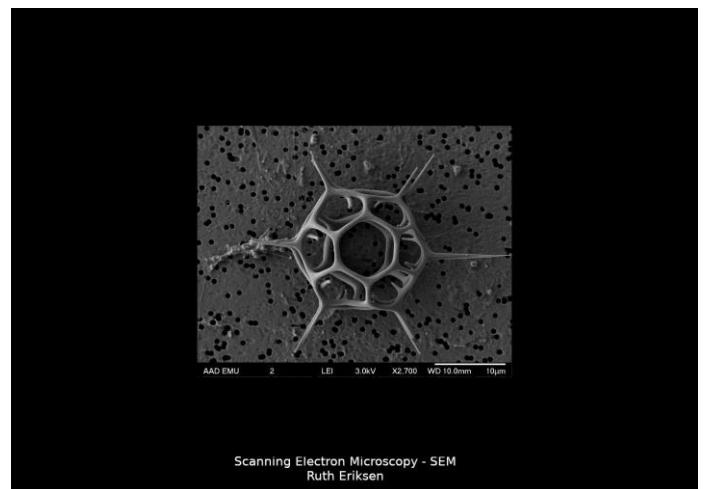


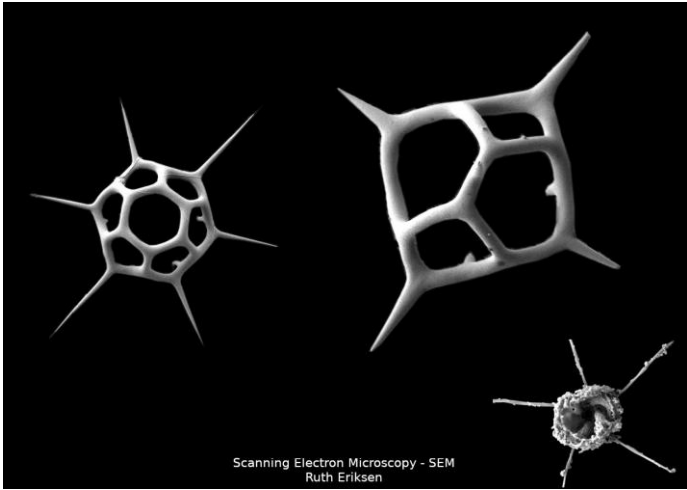
164 Phytoplankton

Scanning Electron Microscopy (SEM):
Ruth Eriksen, 2024
<https://people.csiro.au/E/R/Ruth-Eriksen>

165 Phytoplankton

Scanning Electron Microscopy (SEM):
Ruth Eriksen, 2024
<https://people.csiro.au/E/R/Ruth-Eriksen>



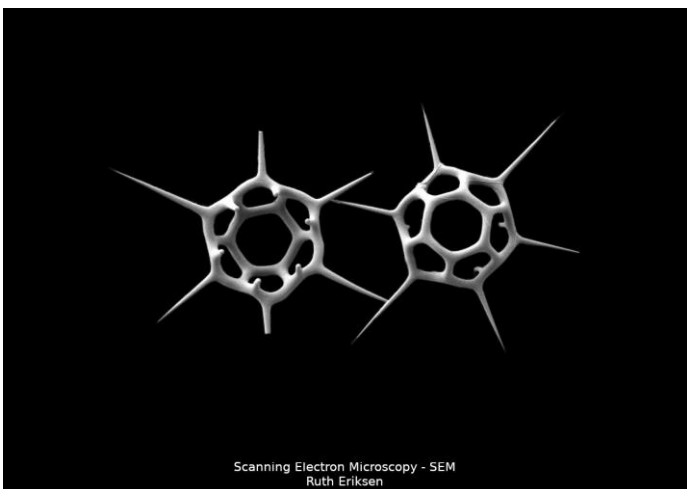
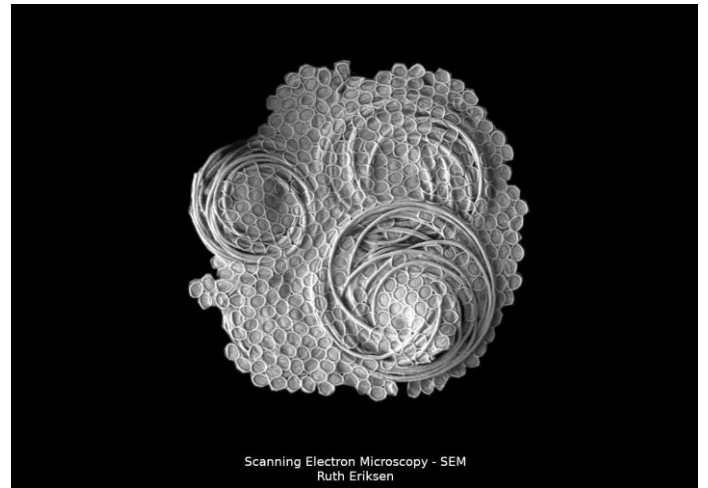


166 Phytoplankton

Scanning Electron Microscopy (SEM):
Ruth Eriksen, 2024
<https://people.csiro.au/E/R/Ruth-Eriksen>

167 Phytoplankton

Scanning Electron Microscopy (SEM):
Ruth Eriksen, 2024
<https://people.csiro.au/E/R/Ruth-Eriksen>

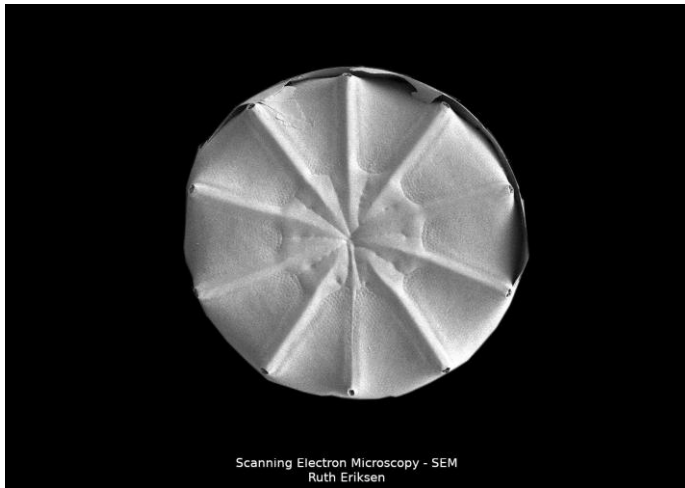
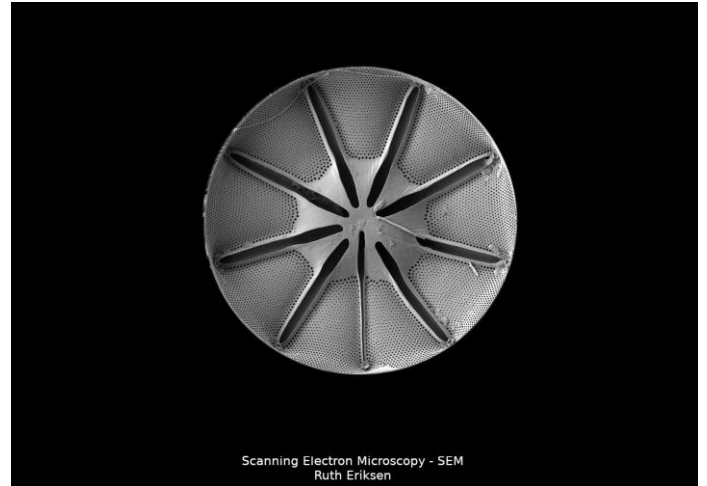


168 Phytoplankton

Scanning Electron Microscopy (SEM):
Ruth Eriksen, 2024
<https://people.csiro.au/E/R/Ruth-Eriksen>

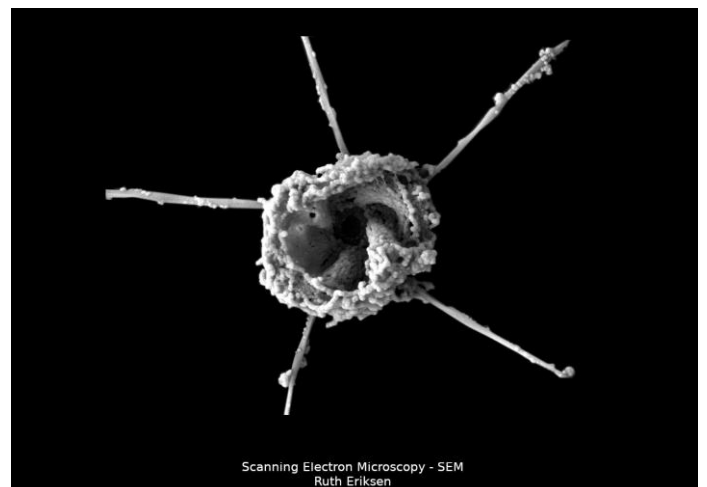
169 Phytoplankton

Scanning Electron Microscopy (SEM):
Ruth Eriksen, 2024
<https://people.csiro.au/E/R/Ruth-Eriksen>



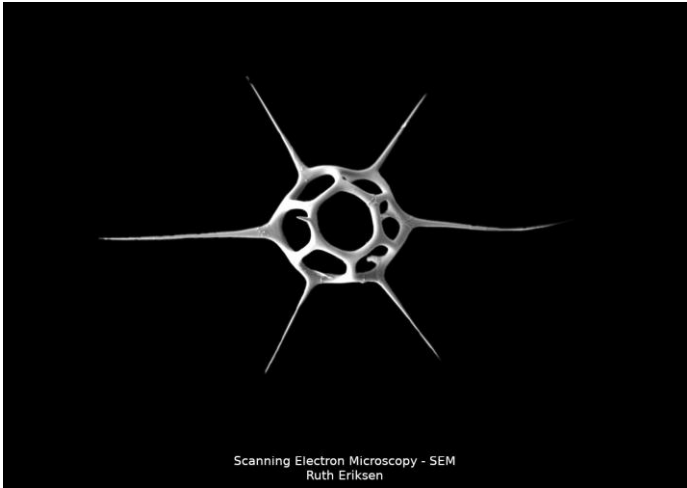
170 Phytoplankton

Scanning Electron Microscopy (SEM):
Ruth Eriksen, 2024
<https://people.csiro.au/E/R/Ruth-Eriksen>



171 Phytoplankton

Scanning Electron Microscopy (SEM):
Ruth Eriksen, 2024
<https://people.csiro.au/E/R/Ruth-Eriksen>



172 Phytoplankton

Scanning Electron Microscopy (SEM):
Ruth Eriksen, 2024
<https://people.csiro.au/E/R/Ruth-Eriksen>

173 Phytoplankton Dance

Still from Animation, "Sophie":
Lisa Roberts, 2024
https://youtu.be/q_hIQGB1_VE?si=pH2pDFi2oaDj2deC



Those who inspire children are destined to live again
through the influence they have on young lives.
That chain of inspiration is linked from the past,
to the present and into the future.

Barbara Cuckson

174 Spirit of Dance

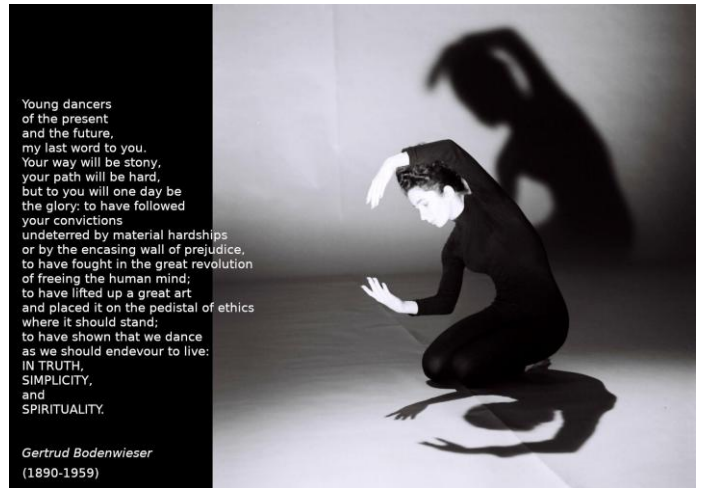
Those who inspire children are destined to live again
through the influence they have on young lives.
That chain of inspiration is linked from the past,
to the present and into the future.

Words: Choreographer, teacher Barbara Cuckson
Drawing: Lisa Roberts

175 Spirit of Dance

Words:, Gertrud Bodenwieser (1890-1959)

Image: Choreographer, teacher Barbara Cuckson



176 Powered by Krill

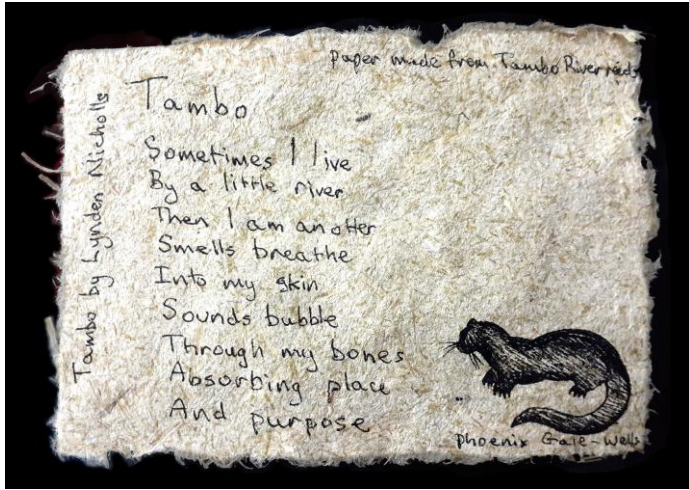
Drawing: Jane Younghusband, 2024

177 Come and Sit at the Table and Talk to Me for a While

Collaboration, inclusivity and dialogue.
Encourage connection, foster introspection, unity
and space for meaningful conversation.
Open dialogue strengthens communities.

Words Georgina Harley Digital image Nick Dawkins





178 River Voice

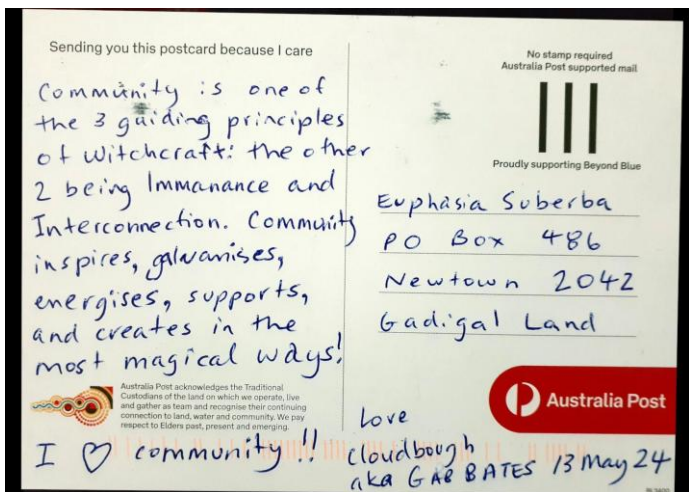
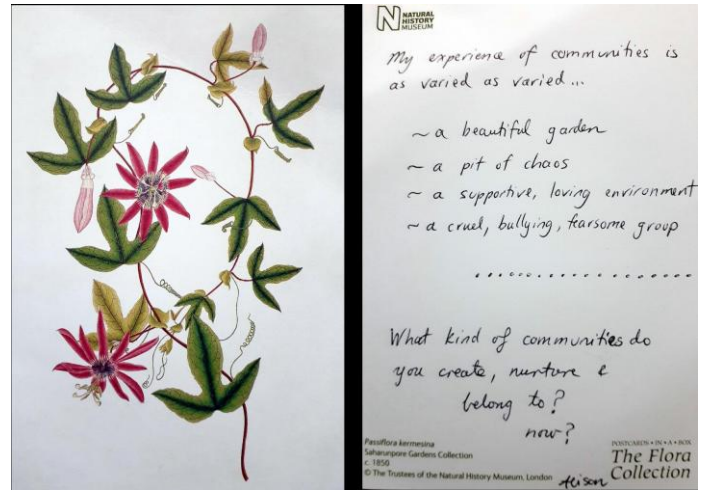
Drawing: Phoenix Gale-Wells, 2024
 Paper made from Tambo River reeds (sic)
 Words: Lynden Nicholls, 2024
<https://www.lydennicholls.com/>
 Tambo
 Sometimes I live
 By a little river
 Then I am an otter
 Smells breathe
 Into my skin
 Sounds bubble
 Through my bones
 Absorbing place
 and purpose

179 Communities

Handwriting on card: Alison O'Carol, 2024
 "My experience of communities is as varied as varied..."

- a beautiful garden
- a pit of chaos
- a supporting loving environment
- a cruel, bullying, fearsome group

What kind of communities do you create, nurture and belong to? now?"



180 Witchcraft

Handwriting on card: Cloudbough, aka Gab Bates. 2024

"Community is one of the three guiding principles of witchcraft: the other 2 being Immanence and Interconnection. Community inspires, galvanises, energises, supports, and creates in the most magical ways! I love community!!!"

181 Community is Life

Digital image: Euphausia superba, aka Lisa Roberts.
2024



182 Ripple Maze

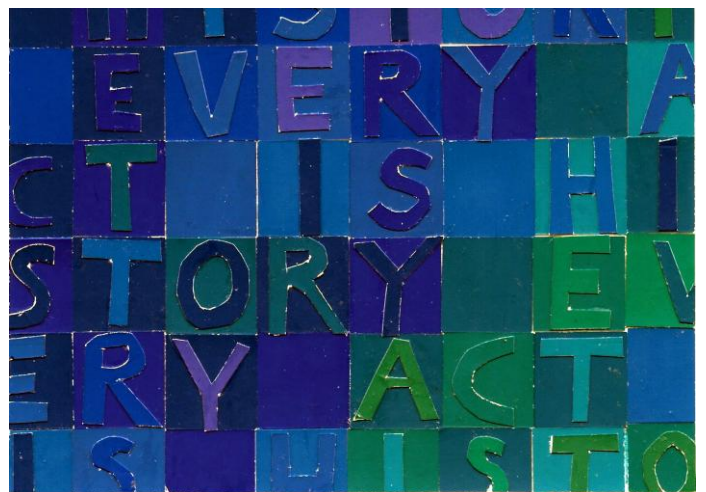
Collage, words: Francesca Partridge. 2024

183 Every Act is History

Collage, words: Francesca Partridge. 2024

EVERY ACT IS HISTORY. EVERY TODAY LEADS TO
TOMORROW. THE MOMENT YOU STARTED READING THIS
HAS ALREADY BECOME THE PAST.

“We must all have a great sense of responsibility and not let
things happen because everyone takes the comfortable view that
someone else is looking after it.”
Rachael Carson, “Silent Spring”



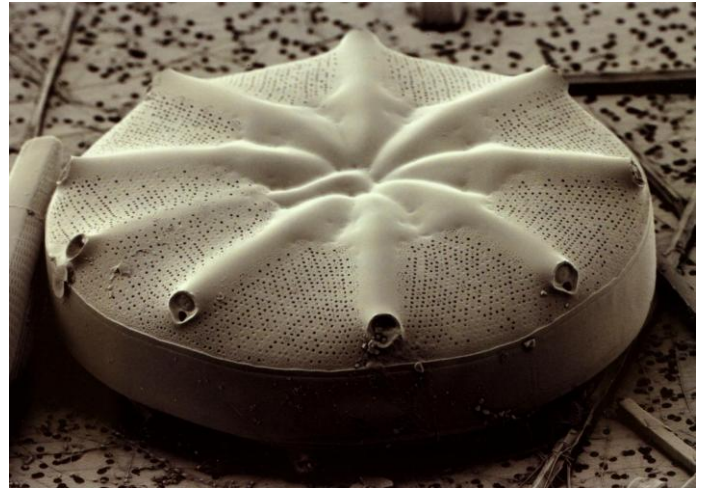
EVERY ACT IS HISTORY

Francesca Partridge

184 Every Act is History

185 Asteromphalus

Image and words: Simon Wright
<https://discover.utas.edu.au/Simon.Wright/publications>



A large diatom, *Asteromphalus hookeri*
about 0.06 mm across.
These large cells with heavy silica
shells sink quickly after death
and carry their carbon into
the deep ocean.

S. Wright

186 Asteromphalus (verso)

Image and words: Simon Wright
<https://discover.utas.edu.au/Simon.Wright/publications>

187 *Thalassiosira gravada*

Image and words: Simon Wright
<https://discover.utas.edu.au/Simon.Wright/publications>

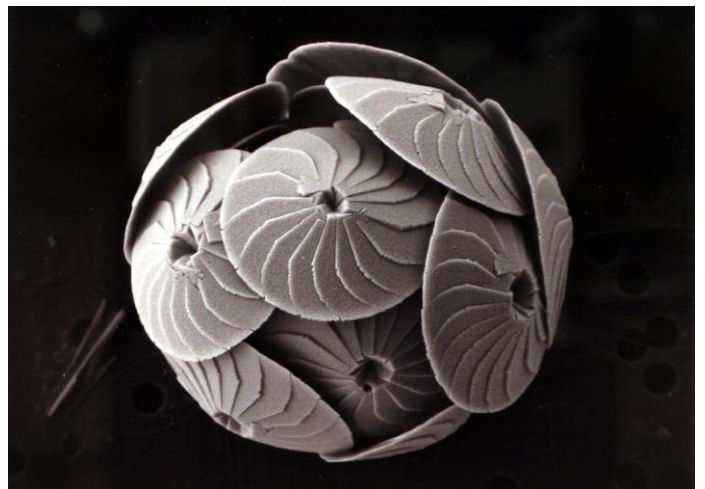


Two cells of the diatom
Thalassiosira gravada, about 0.02 mm
across.
These form chains linked by the
stringy pieces coming from their
central pores.

S. Wright

188 *Thalassiosira gravada* (verso)

Image and words: Simon Wright
<https://discover.utas.edu.au/Simon.Wright/publications>



189 *Calcidiscus*

Image and words: Simon Wright
<https://discover.utas.edu.au/Simon.Wright/publications>

A single cell of Calcidiscus.
It is a tiny photosynthetic organism $\frac{1}{50}$ mm across
The plates are made of chalk and are
thought to give protection against
viruses + predators, as well as helping
with photosynthesis.

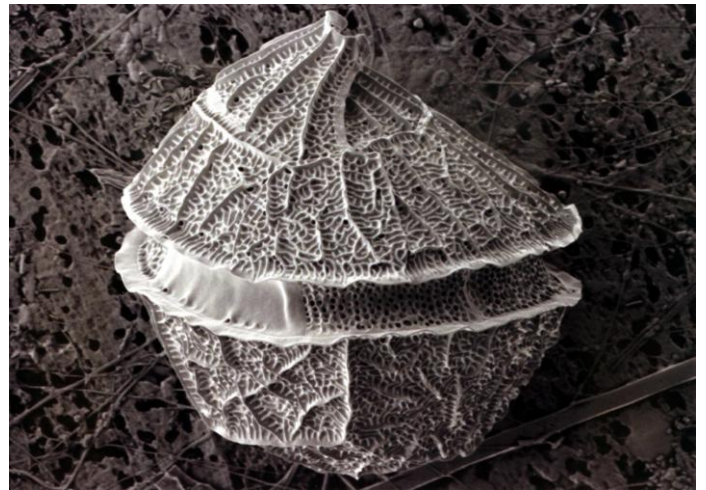
S. Wright

190 Calcidiscus (verso)

Image and words: Simon Wright
<https://discover.utas.edu.au/Simon.Wright/publications>

191 Gonyaulax striata

Image and words: Simon Wright
<https://discover.utas.edu.au/Simon.Wright/publications>



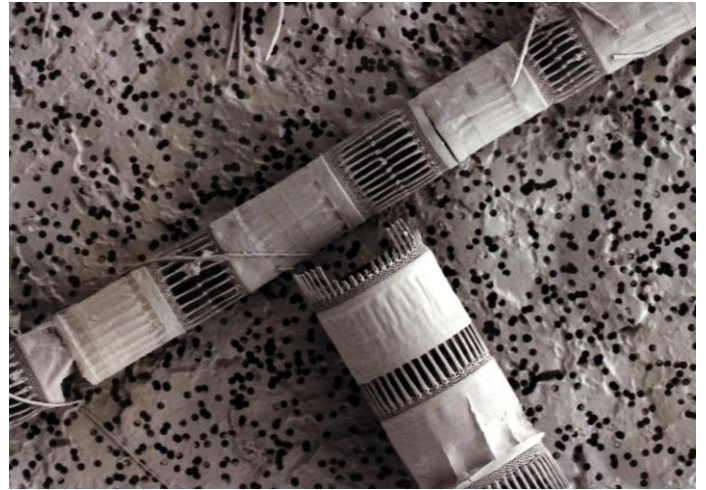
Gonyaulax striata
A dinoflagellate about 30 microns wide
(0.03 mm)
Some Gonyaulax species are toxic
and cause shellfish poisoning.
and red tides!

192 Gonyaulax striata (verso)

Image and words: Simon Wright
<https://discover.utas.edu.au/Simon.Wright/publications>

193 Skeletonema

Image and words: Simon Wright
<https://discover.utas.edu.au/Simon.Wright/publications>



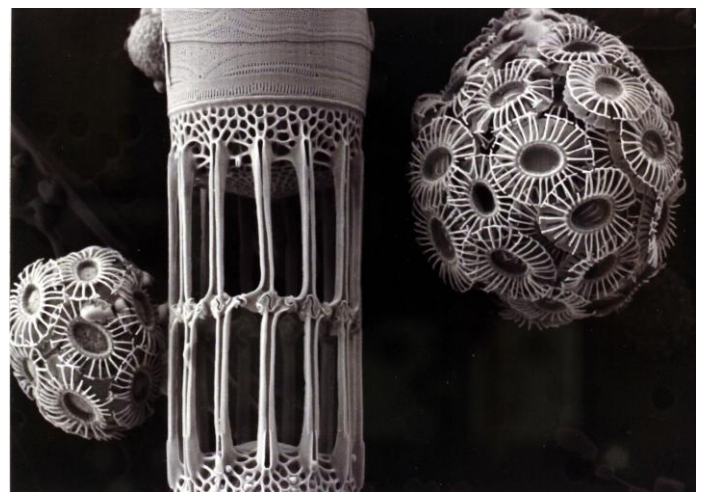
Two chains of the diatom
Skeletonema sp.
Individual cells are linked by
the skeleton-like arms.
The wider ones are about 0.02 mm
across.

194 Skeletonema (verso)

Image and words: Simon Wright
<https://discover.utas.edu.au/Simon.Wright/publications>

195 Skeletonema and Emiliana

Image and words: Simon Wright
<https://discover.utas.edu.au/Simon.Wright/publications>



Two very important types of organisms:

1. A diatom (Skeletonema) looks like skeleton arms
2. A coccolithophore (Emiliania)

Both are photosynthetic and provide food for everything else in the marine food chain.

Both also sink to the bottom and carry CO₂ away from the atmosphere

The White Cliffs of Dover are made of such organisms. Coccoliths make white chalk and diatoms make black flint.

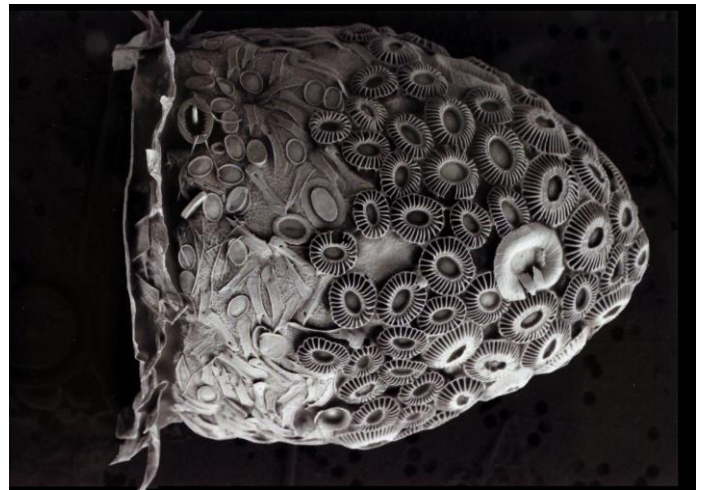
S. Wright

196 Skeletonema and Emiliania (verso)

Image and words: Simon Wright
<https://discover.utas.edu.au/Simon.Wright/publications>

197 Tintinnid

Image and words: Simon Wright
<https://discover.utas.edu.au/Simon.Wright/publications>



This is a tintinnid, a single-celled animal. Inside there is an amoeba-like cell. This one disguises itself by covering itself with scales of the other organisms that it has eaten!

(Most of these are coccoliths from Emiliania)

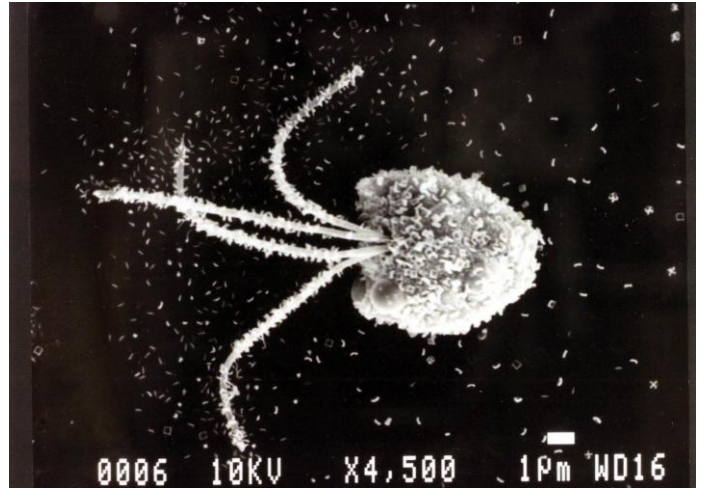
S. Wright

198 Tintinnid (verso)

Image and words: Simon Wright
<https://discover.utas.edu.au/Simon.Wright/publications>

199 Pyramimonus

Image and words: Simon Wright. Hobart
<https://discover.utas.edu.au/Simon.Wright/publications>



This is one of the tiniest marine algae:
Pyramimonas is only 0.007 mm long.
We often find it living deep in the ocean
in a community of other species that
can live in dim light. They just tick over,
recycling the little energy they can get
from each other.

S. Wright

200 Pyramimonus (verso)

Image and words: Simon Wright. Hobart
<https://discover.utas.edu.au/Simon.Wright/publications>

201 A Phytoplankton Community

Image and words: Simon Wright. Hobart
<https://discover.utas.edu.au/Simon.Wright/publications>



A phytoplankton community seen by electron microscope. This scene is $\frac{1}{4}$ mm wide.

None of these cells exist in isolation. They are all parts of interconnected communities. The microbial community recycles food with single-celled animals and bacteria, but are also food for Krill and other plankton in the Southern Ocean. They in turn are food for penguins, fish, and whales. These animals digest food and release nutrients for the phytoplankton to use again. It all goes round and round as the basis for a complete ecosystem.

Simon Wright

202 A Phytoplankton Community

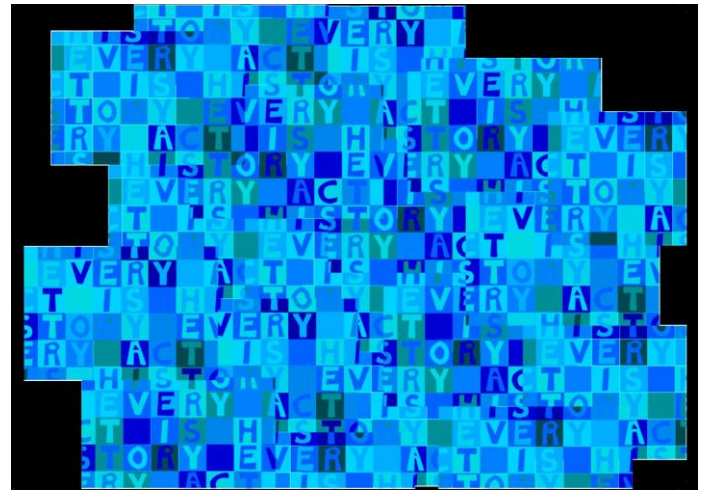
Image and words: Simon Wright. Hobart
<https://discover.utas.edu.au/Simon.Wright/publications>

203 Every Act is History

Image and words: Francesca Partridge, 2024.
Launceston

Dear Euphausia

...and what if we were all pieces of a giant puzzle, all with our piece to play, finding our place... but the puzzle only comes together when we realise we are all part of the common goal...



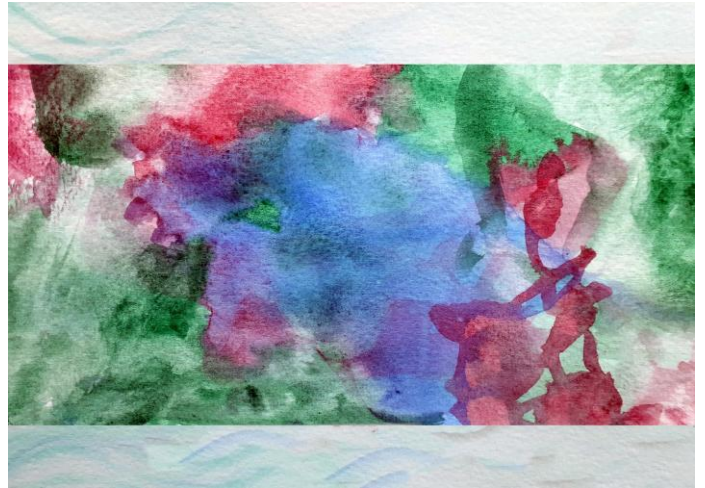
204 Fossil Fuel

Image and words: Katherina Petrou, 2024

<https://www.katherinapetrou.com/>

205 Ocean

Image: Darwin Kaj Petrou Nielsen, 2024



206 Arsehole Sheep

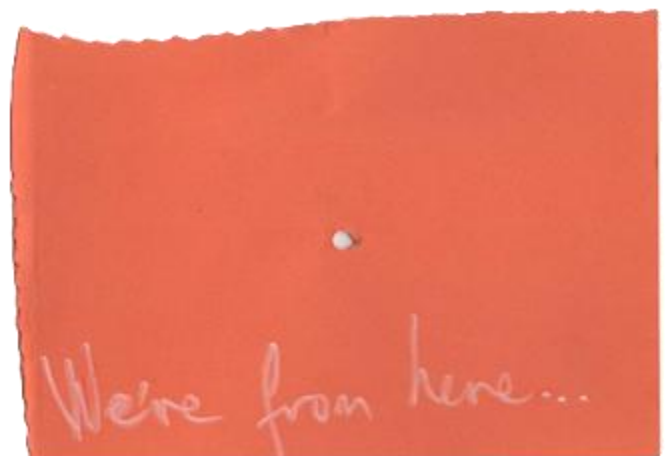
“Like people, some sheep are just arseholes”

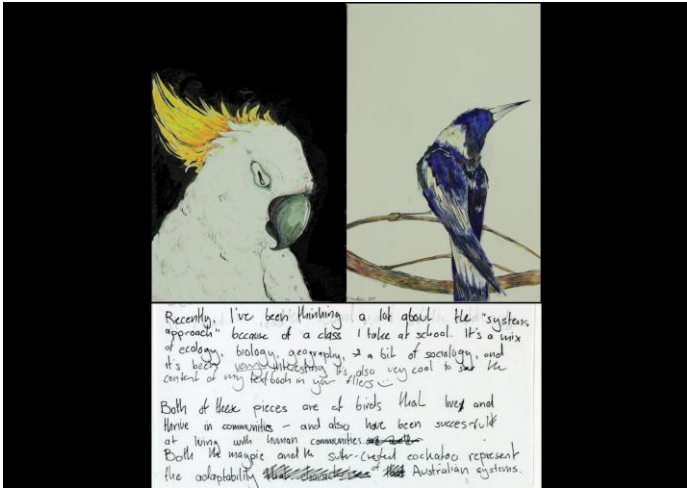
Words: I Glover, 2020

Image: Josh Maguire, 2024

207 We're from here...

Message on card: Nick Dawkins, 2024



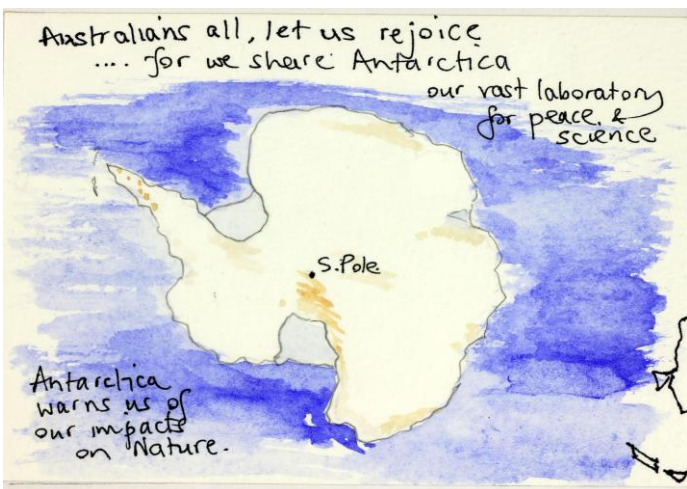


208 Systems Perspective

Images and words: Pippa Humphries, 2024

209 Life

Drawing: Leila, aged 5, 2024



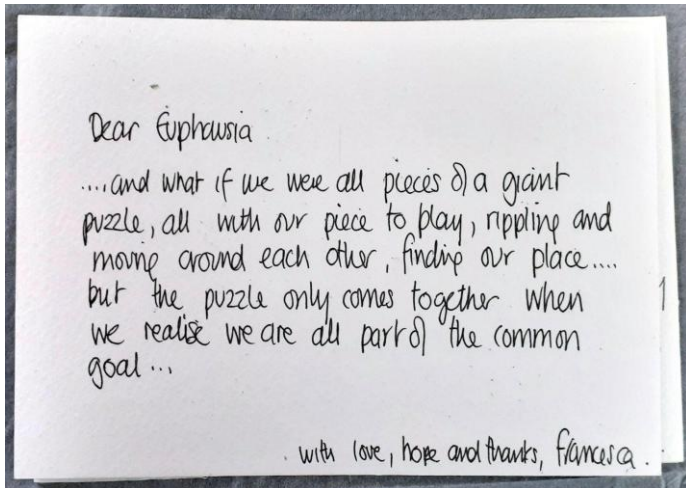
210 Laboratory for Peace & Science

Drawing: Janet Hughes, 2024

211 “a friendly, soft monster in the dark”

Painting on recycled cardboard: Mook Simpson, Sydney

Mook is known for his pop-surrealist characters set in iconic and historic landscapes, reinterpreting historical scenes by introducing new characters and narratives. This approach blends past and present, creating fresh perspectives on familiar settings.



212 Pieces of a giant puzzle

Hand-written message: Francesca Partridge, 2024. Launceston Tasmania

“...And what if we were all pieces of a giant puzzle, all with our piece to play, rippling and moving around each other, finding our place... but the puzzle only comes together when we realise we are all part of the common goal...”

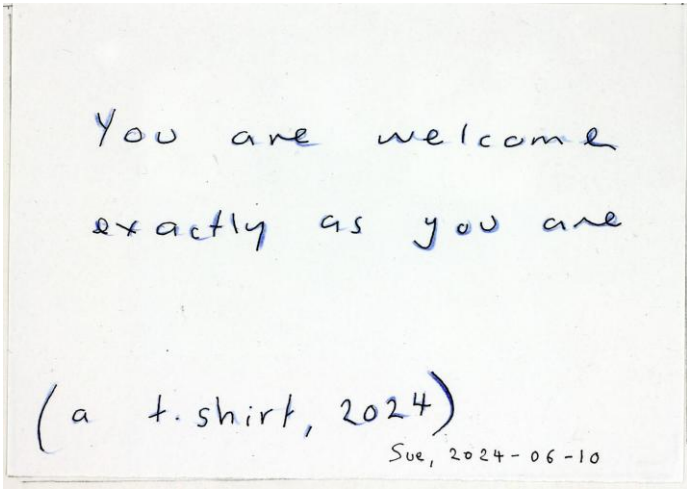
213 Rolling Cloud

Drawing: Anon, 2024

“A woman came to the Sydney launch of our project and drew this in response to her experience. She said it represented something odd that she’d recently seen in the sky.”

LR, 2024





214 Welcome As You Are

Drawing: Sue, 2024

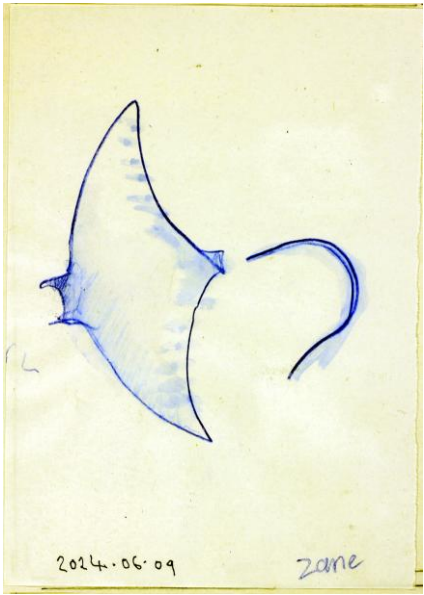
“A woman called Sue wrote this message in response to her experience of our installation in Sydney. She said it reminded her of this message she’d seen on a T-shirt: You are welcome exactly as you are.”

LR, 2024

215 Sea Life

The following drawings were made by children who came to Gallery 371 in Enmore. They came with their parents who were filling in time while they did their washing at a nearby laundromat. The children watched the videos and looked at message cards. They used materials supplied to make A6 cards and attach them to plankton mesh suspended in the space. And so the installation grew.

Drawing: Zane, 2024

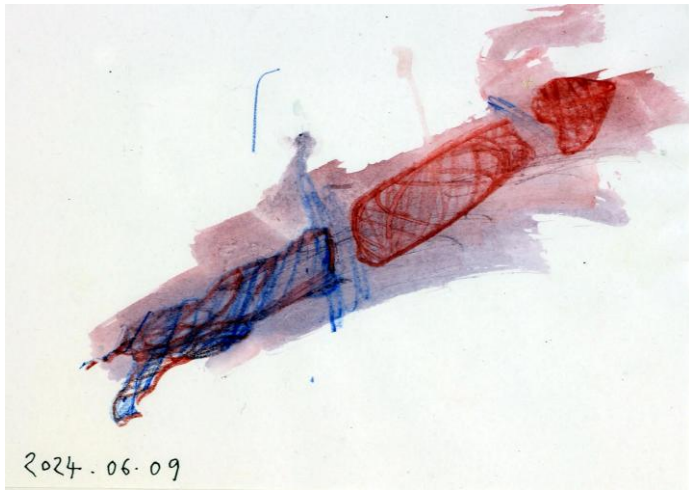
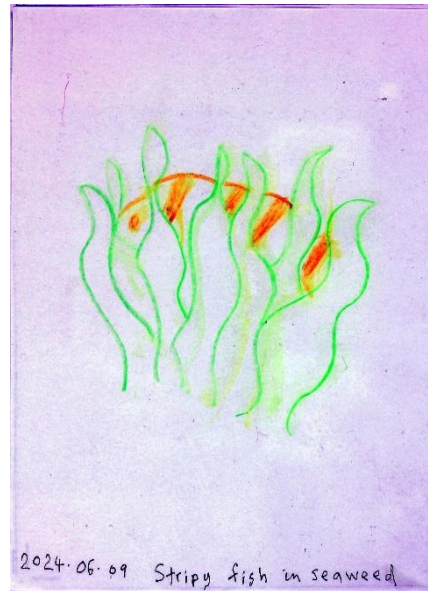


216 Sea Life

Drawing: Zane, 2024

217 Sea Life

Drawing: Anon, 2024



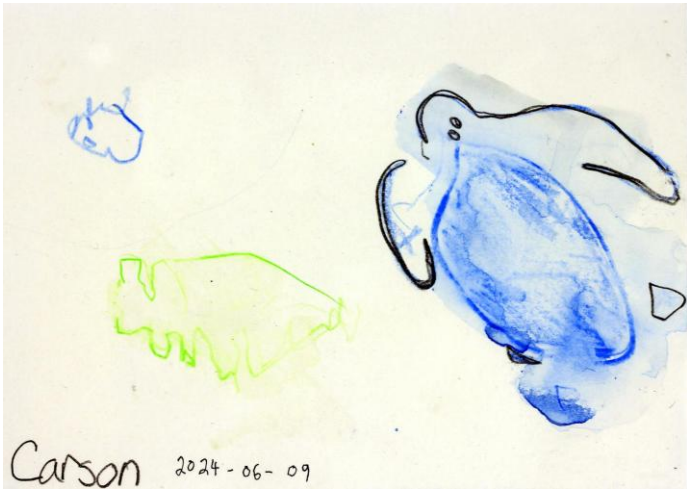
218 Sea Life

Drawing: Anon, 2024



219 Sea Life

Drawing: Anon, 2024



220 Sea Life

Drawing: Carson, 2024

221 Sea Life

Drawing: Henrietta, 2024

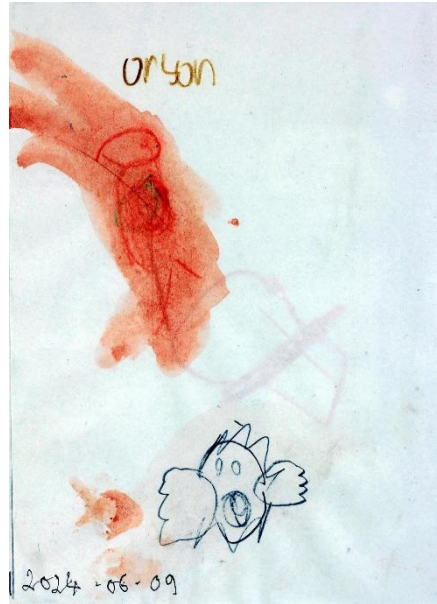


222 Sea Life

Drawing: Carson, 2024

223 Sea Life

Drawing: Carson, 2024

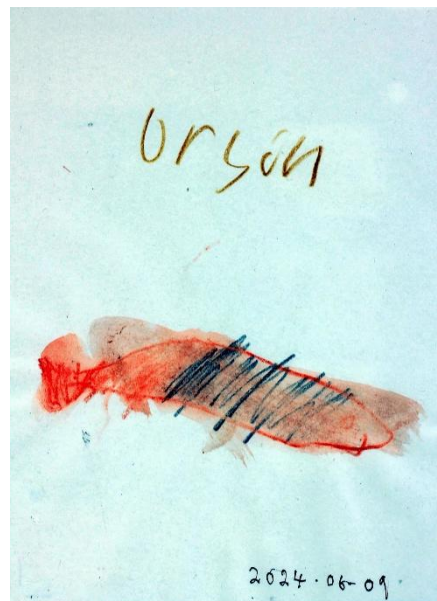


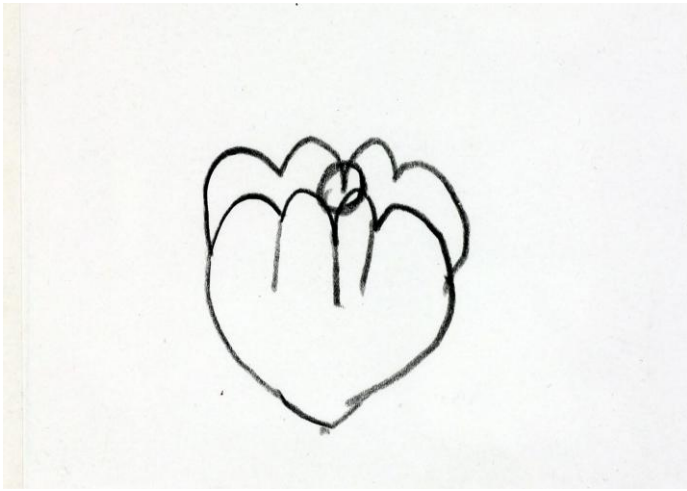
224 Sea Life

Drawing: Orson, 2024

225 Sea Life

Drawing: Orson, 2024



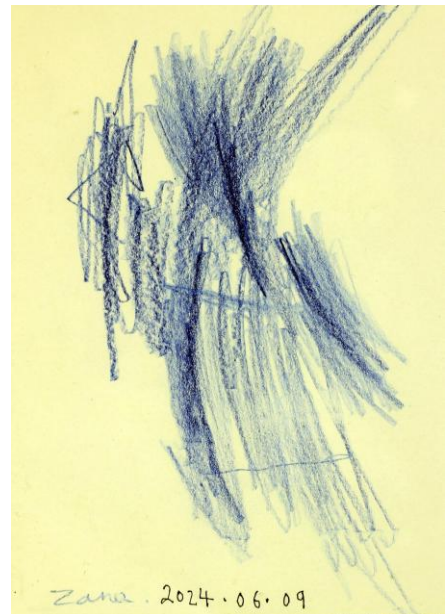


226 Sea Life

Drawing: Anon, 2024

227 Sea Life

Drawing: Zana, 2024



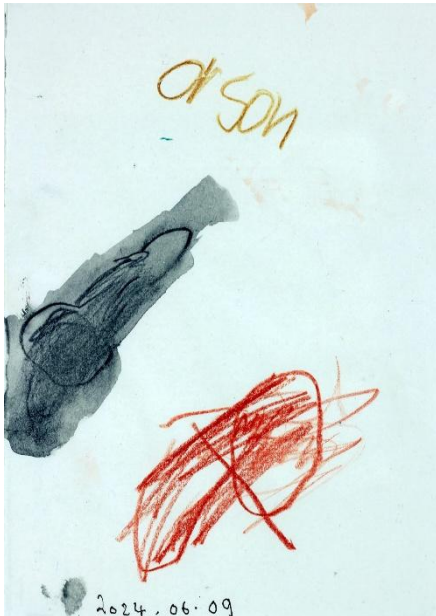
228 Sea Life

Drawing: Anon, 2024



229 Sea Life

Drawing: Anon, 2024

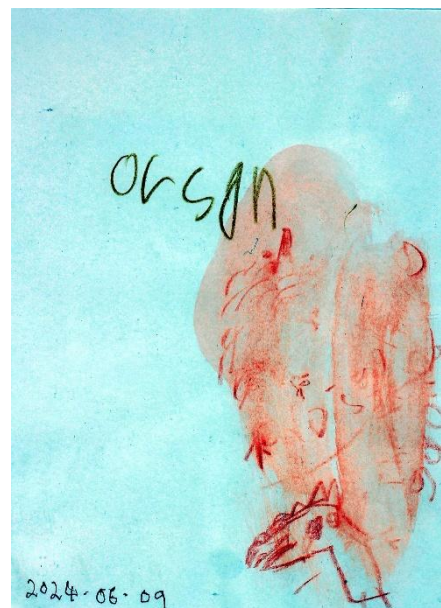


230 Sea Life

Drawing: Orson, 2024

231 Sea Life

Drawing: Orson, 2024





232 Sea Life

Drawing: Anon, 2024

233 Life

Threads on tracing paper: Claire Sives, 2024



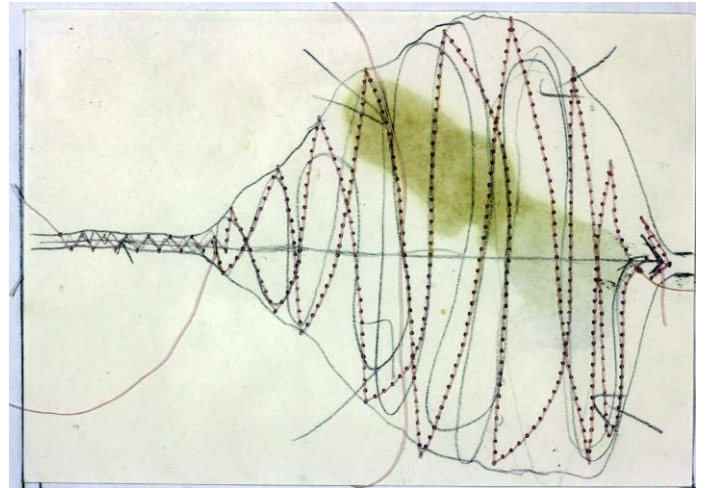
234 Dinoflagellates

hand-cut-plastic: Anne Colville, 2025
<https://www.researchgate.net/profile/Anne-Colville>

235 My Thesis Writing Journey

Threads stitched on paper: Claire Sives, 2024

Scientist Claire Sives explains this drawing as the changing shape of her thesis writing journey: Reading from right to left, she expands her beginning understanding of her topic with readings, experiments and observations that expand her understanding, and ends by narrowing down her words to express her particular contribution to knowledge.

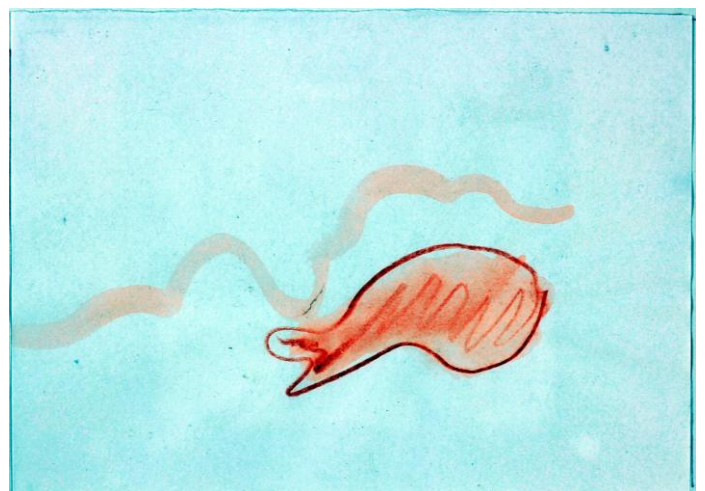


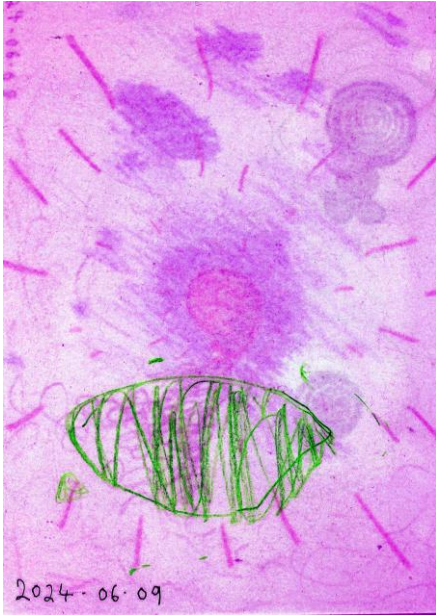
236 Krill swarm

Marcrame krill (x17): Sue Fenech, 2025

237 Hot fish

Drawing: Lisa Roberts, 2024



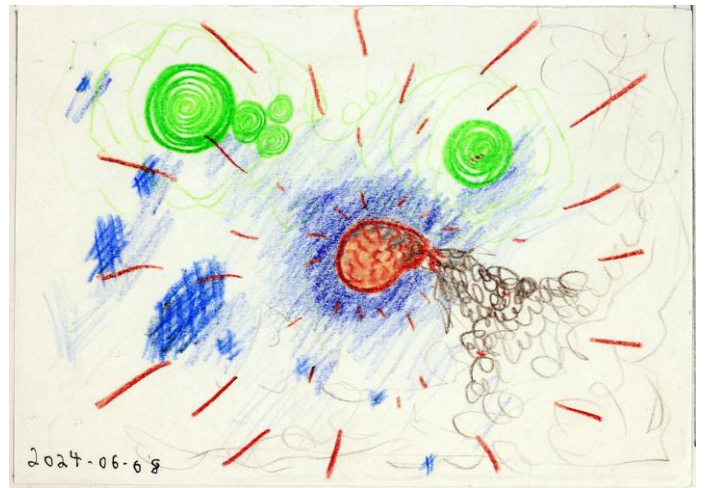


238 Sea Life

Drawing: Anon, 2024

239 Sea Life

Drawing: Anon, 2024



240 Krill and Phytoplankton

Drawing and print: Sue Fenech & Lisa Roberts, 2024



241 Krill and Human Spirits

Watercolour and print: Lisa Roberts, 2024



242 Krill and Phytoplankton

Watercolour and print: Lisa Roberts, 2024

243 Krill and Human Spirits

Watercolour and print: Lisa Roberts, 2024



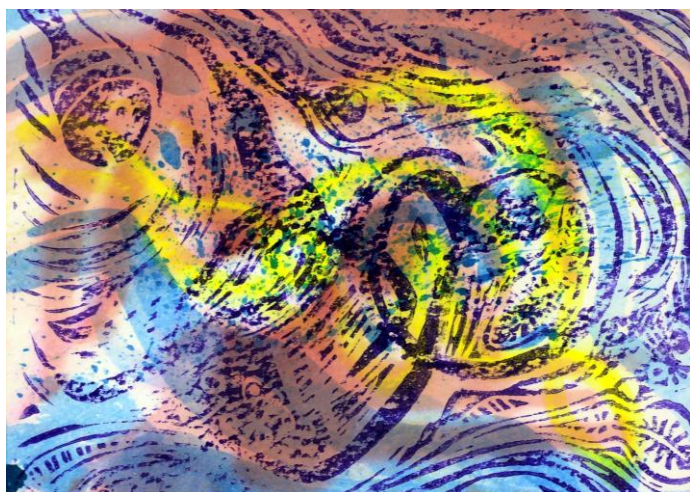


244 Krill and Human Spirits

Watercolour and print: Sue Fenech & Lisa Roberts, 2024

245 Krill and Phytoplankton

Watercolour and print: Sue Fenech & Lisa Roberts, 2024

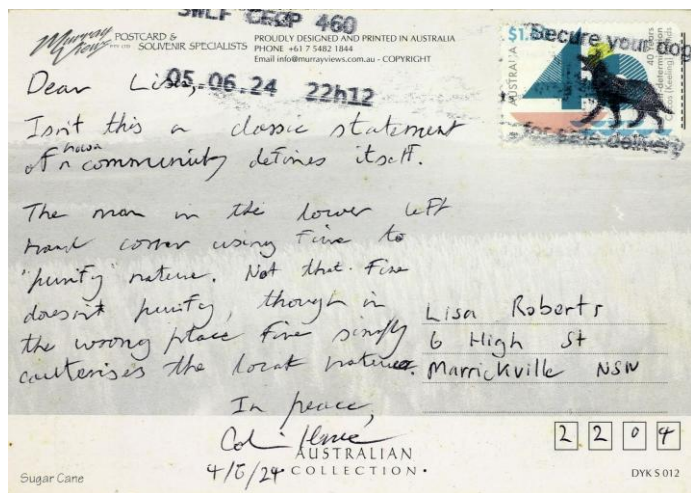
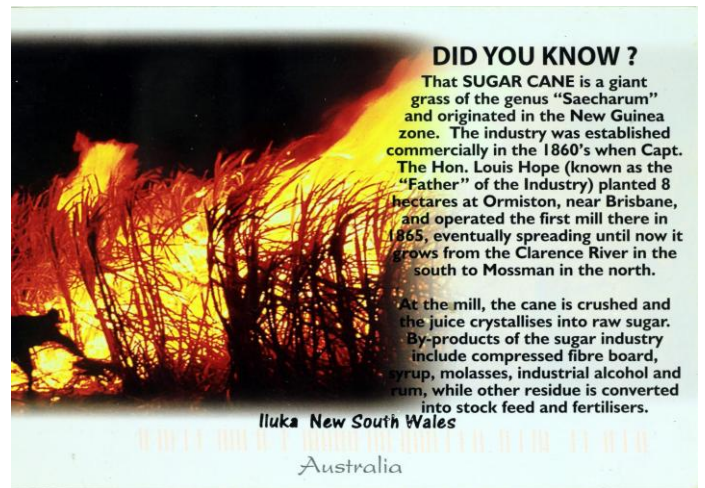


246 Phytoplankton

Watercolour and print: Lisa Roberts, 2024

247 Defining Community

Found post card: Colin Hesse, 2024



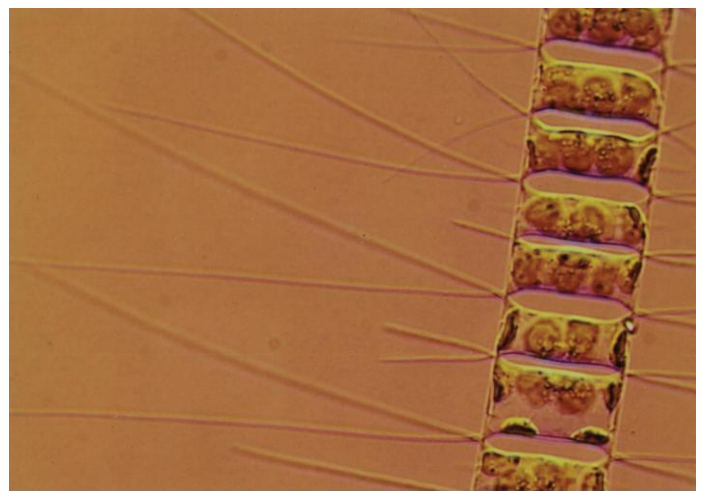
248 Defining Community (verso)

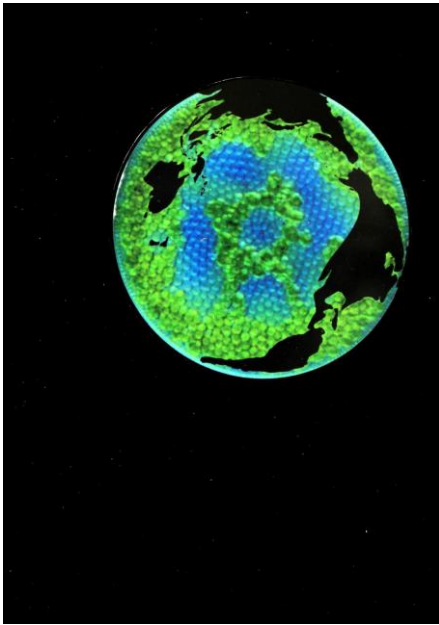
“Isn't this a classic statement of how a community defines itself. The man in the lower left hand corner using fire to “purify” nature [see 247] . Not that. Fire doesn't purify, though in the wrong place fire simply cauterises the local nature.”

Found post card, words: Colin Hesse, 4/6/24

249 Phytoplankton

Photographic microscopy: Martina Doblin
<https://profiles.uts.edu.au/Martina.Doblin>



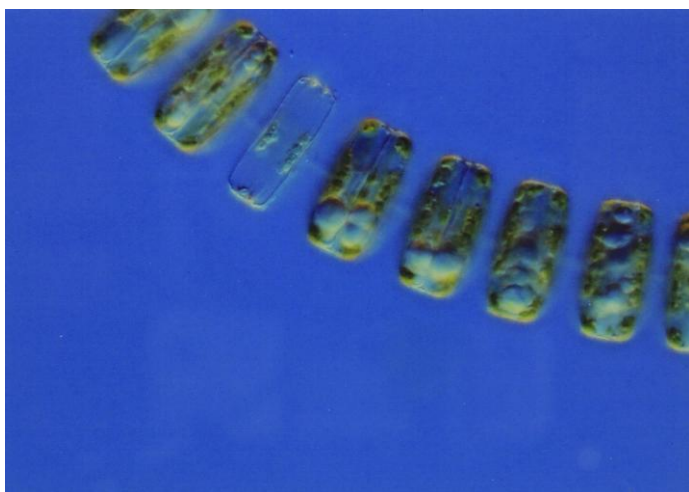
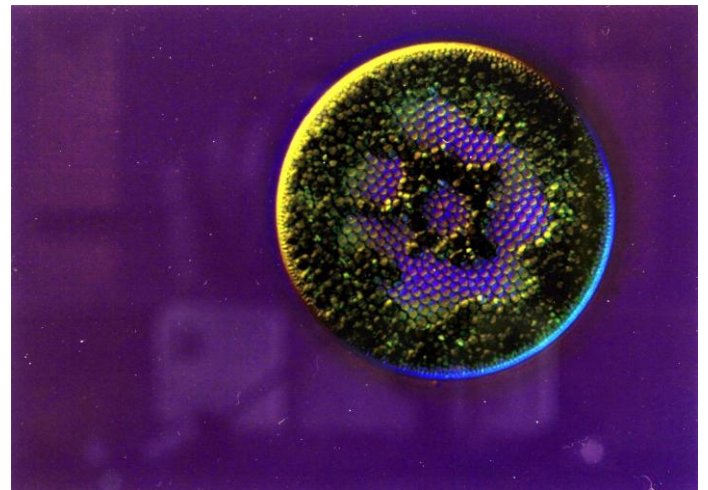


250 Phytoplankton World

Photographic microscopy & collage: Martina Doblin
<https://profiles.uts.edu.au/Martina.Doblin>

251 Phytoplankton

Photographic microscopy: Martina Doblin
<https://profiles.uts.edu.au/Martina.Doblin>

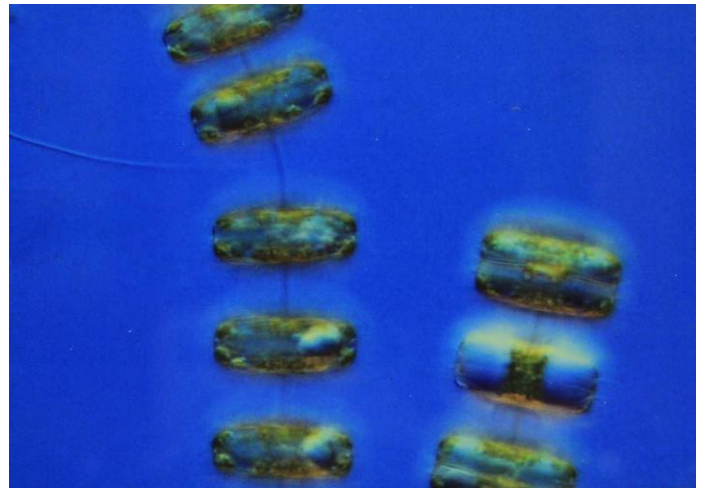


252 Phytoplankton

Photographic microscopy: Martina Doblin
<https://profiles.uts.edu.au/Martina.Doblin>

253 Phytoplankton

Photographic microscopy: Martina Doblin
<https://profiles.uts.edu.au/Martina.Doblin>



254 Ocean Shell

Choreographer Barbara Cuckson contributes this shell, gifted to her long ago by a friend in recognition of the primal forms in nature that inspire her dance, in turn inspired by Barbara's mentor Gertrud Bodenweisser.

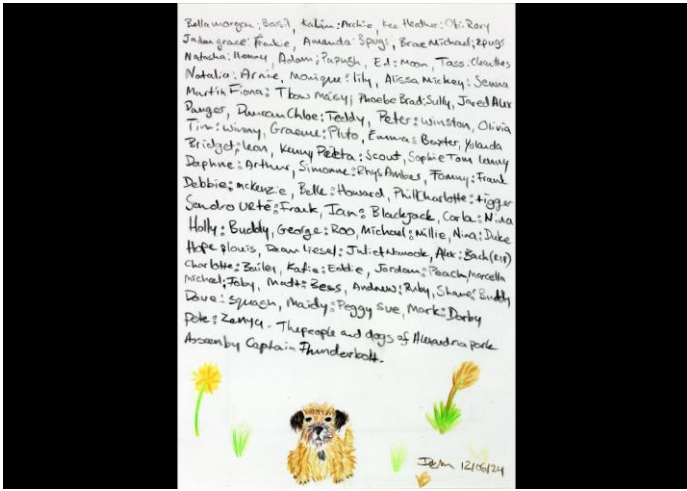
Photograph & words: Lisa Roberts, 2024

255 Coiled Eucalyptus Leaves

Photograph & words: Lisa Roberts, 2024

Singer and actor Jill A. Brown contributes coiled Eucalypt leaves in recognition of the primal forms in nature that inspire her art. The coiled leaves disintegrate. This is life.





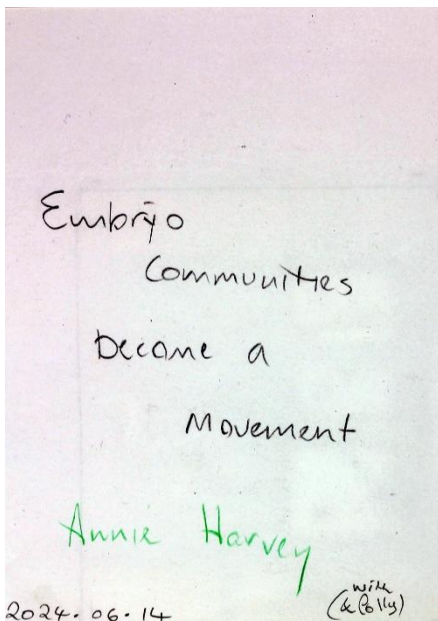
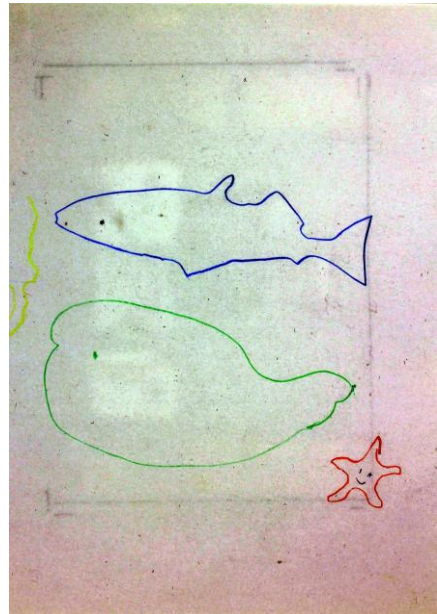
256 Community of Hounds

Drawings & words: Ian McCrae, 2024. Sydney

Ian visits the installation in Sydney and responds with this list of “the people and dogs of Alexandria Park” as seen by Captain Thunderbolt, the dog he named in honour of the horse owned by artist Tom Roberts. Stories about Tom were passed down to Ian by his mother Camilla who lived in Inverell where Tom painted, and helped develop the Tom Roberts Festival. (LR)

257 Sea Life

Drawing: Anon, 2024



258 Grow a Movement

Embryo communities
become a
movement

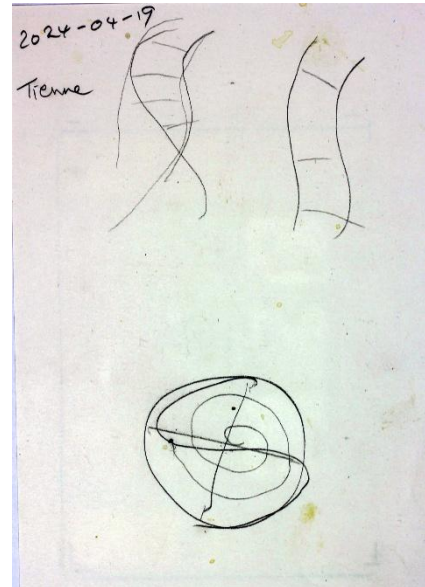
Words: Annie Harvey (with Polly), 2024.06.14

259 Sea Life

I asked artist and psychotherapist Tienne Simons and how we might represent a community growing through interactions between people. Then she drew this.

LR 2024

Drawing: Tienne Simons, 2024



260 Ocean Dance

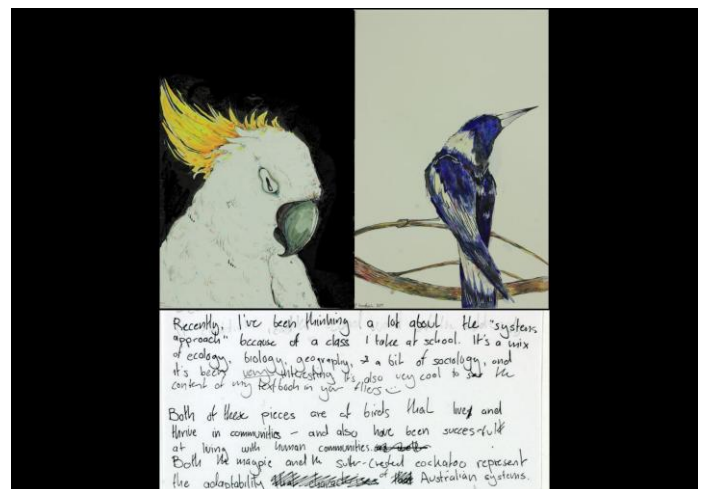
Watercolour over digital print: Lisa Roberts , 2024

The black ink drawing is one of many that I made as I watched dancers at the Rozelle School of Visual Arts. I printed the drawing and improvised over it with watercolour pencils, imagining the dancer's movement entwined in turbulence under water. LR

261 Bird

Watercolour, words: Pippa Humphries, 2024.
Canberra

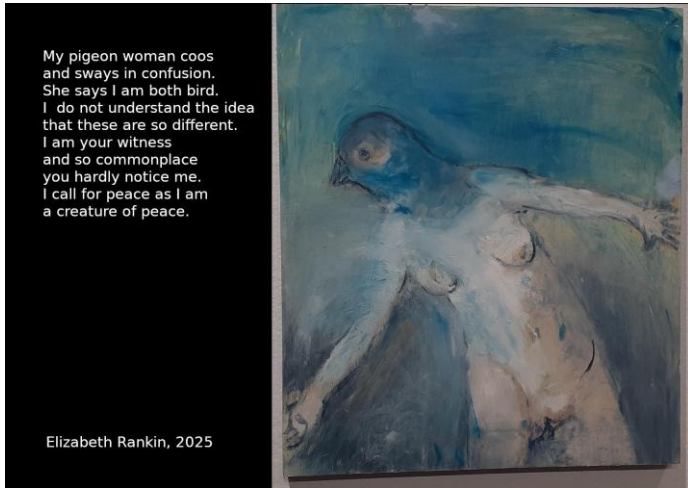
Recently I've been thinking a lot about the "systems approach" because of a class I take at school. It's a mix of ecology, biology, geography, & a bit of sociology, and it's been very interesting. It's also very cool to see the content of my textbook in your flyers :) Both of these pieces are of birds that live and thrive in communities - and have also been successful at living with human communities. Both the magpie and the sulphur crested cockatoo represent the adaptability of Australian systems. (PH)



262 Bird woman

Oil painting: Elizabeth Rankin, 2025. Sydney
<https://www.instagram.com/elizabethrankin50/?hl=en>

“My fishwoman is a chimera incorporating in one body the souls of two creatures: the human and a pigeon. Yes she has a pigeon face and head. I discovered her as a young woman within myself as I lived in Kenilworth, a Witch’s house in Annandale, and the pigeons were my companions as we lived in the upper storey. My pigeon woman coos and sways in confusion. She says I am both bird. I do not understand the idea that these are so different. I am your witness and so commonplace you hardly notice me. I call for peace as I am a creature of peace.” ER



263 Regent Honeyeater

Photograph: Sam Heath. Blue Mountains NSW. 2024

Words: Claudia Heath. Blue Mountains NSW. 2024



How special to have documented the endangered Regent Honeyeater!

The stunning array of native bird species in our new home in the Blue Mountains has become a magical part of our daily lives and connected us with local birding communities.

Much as we respect and tread lightly on this ancient environment with its complex, interdependent ecosystems, we have felt how it's subject to the ravages of human impact and climate change, with increasing bushfires, landslips, polluted waterways and flooding.

Sam and Claudia Heath, 2024



264 Portrait of Community: Life Spiral

Silver pendant: Gemma Gillette, 2024. Sydney
Photograph & words: Lisa Roberts, Sydney

Gemma hand-soldered silver to form a spiral with forms emerging from it to signify the evolution of life.

265 Kirigami ocean story 01

Paper cutout model: Eveline Koliijn, 2024. Calgary
Photograph: Lisa Roberts, 2025. Sydney
<https://evelinekoliijn.com/>

“...paper models are used to artistically share the science around the microbialisation and viralization of coral reefs.” EK 2024



266 Kirigami ocean story 02

Paper cutout model: Eveline Koliijn, 2024. Calgary
Photograph: Lisa Roberts, 2025. Sydney
<https://evelinekoliijn.com/>

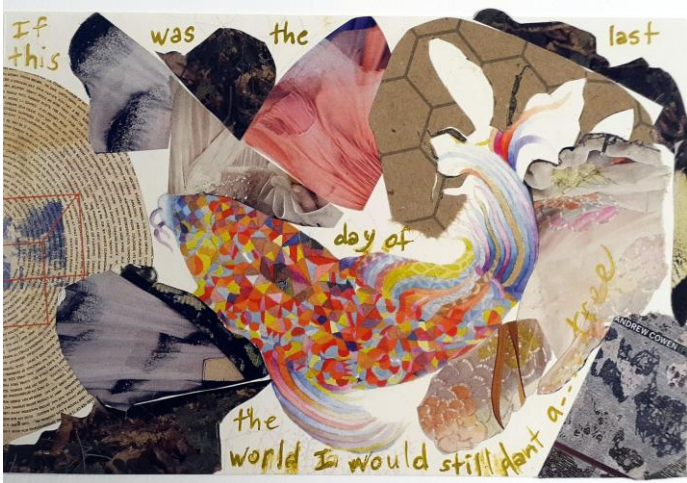
“...paper models are used to artistically share the science around the microbialisation and viralization of coral reefs.” EK 2024

267 Kirigami ocean story 03

Paper cutout model: Eveline Koliijn, 2024. Calgary
Photograph: Lisa Roberts, 2025. Sydney
<https://evelinekoliijn.com/>

“...paper models are used to artistically share the science around the microbialisation and viralization of coral reefs.” EK 2024





268 Plant a tree

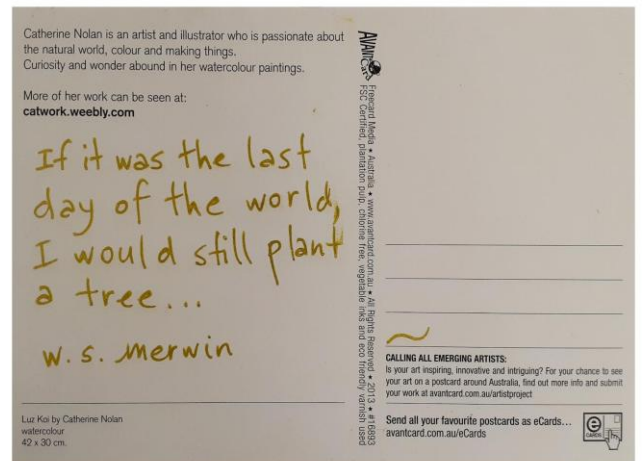
Collage: Catherine Nolan, 2024. Sydney
<https://catwork.weebly.com/>

“...If it was the last day of the world, I would still plant a tree...” CN 2024

268 Plant a tree (verso)

Collage: Catherine Nolan, 2024. Sydney

“...If it was the last day of the world, I would still plant a tree...” CN 2024
<https://catwork.weebly.com/>



Art Objects

The Imagination Machine

Portrait of Tasmanian writer Carmel Bird. Created by Lisa Roberts, depicts the writer as a mermaid seated at a vintage Singer sewing machine, nestled on the ocean floor of Bass Strait.

The mermaid embodies the flow of creativity and connection, surrounded by vibrant silks and looping videos that reflect the richness of the living data ocean. Beside her, *Euphausia superba*—Antarctic krill—are intricately interwoven symbolizing the interconnectedness of all life.

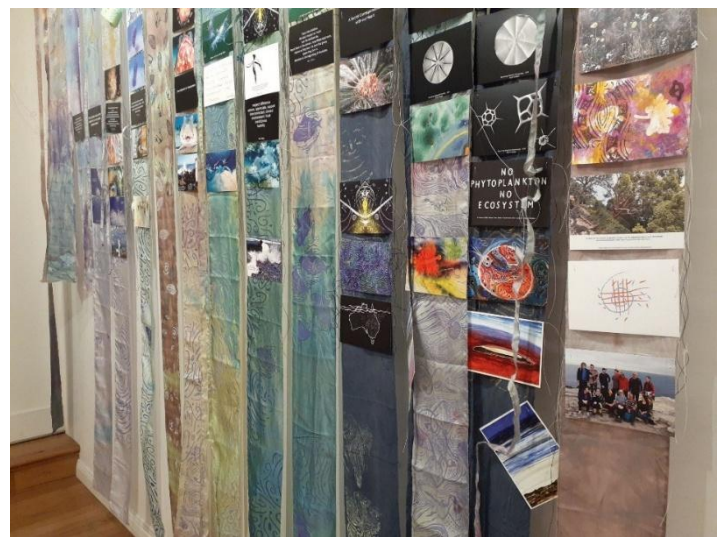
The Imagination Machine conveys the core message of the Portrait of Community project: that everything is interconnected. Viewer are invited to contemplate the relationships between art, nature, and our shared experiences, reinforcing the themes of unity and awareness in the face of environmental change.



Portrait of Community: A Recognition of Knowledge

Recycled strips of silk with Message Cards. Visitors are asked to contribute to the installation by creating their own message card. Sharing thoughts and experiences regarding community, climate change, and the power of communication.

Each card represents a vital piece of the puzzle, echoing the critical 350 parts per million (ppm) of CO₂ considered safe for life on Earth. As a community, we face the reality of exceeding 420 ppm, and together, we can spark meaningful conversations about change.



Living Ocean

A video and sound immersion installation which reinforces the various ecosystems, from coral reefs to schools of fish, and swarms of krill to pods of whales, highlighting the importance of multi-species communities. The vibrant interactions within an ocean ecosystem or the intricate relationships found in a rainforest, countless interdependent organisms coexisting.

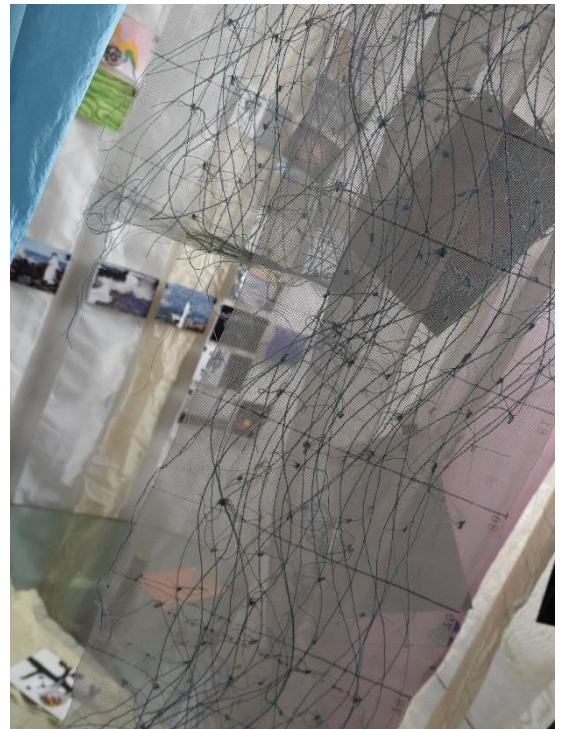
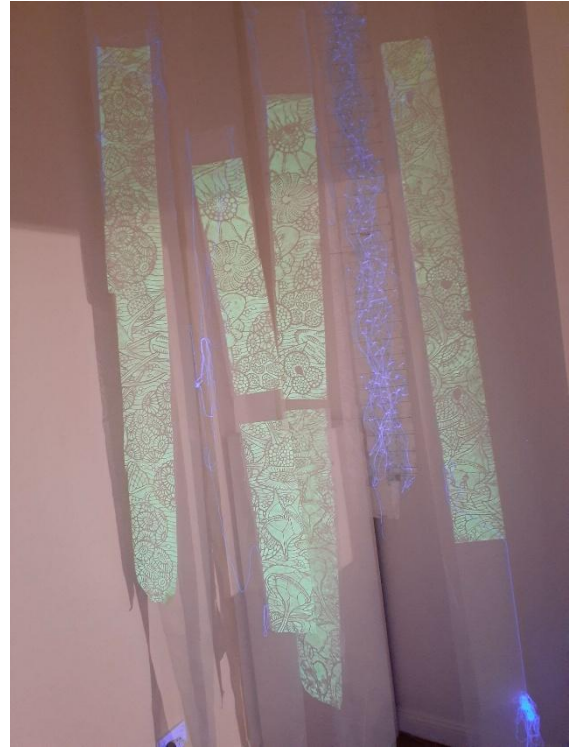
Surrounding the video is simulated ice allowing visitors to feel immersed beneath the sea ice in the Southern Ocean, where krill breed and whales and penguins feed. Sea ice moves with wind and water currents, and this movement is essential for the life cycle of krill, as explained in the video installations *Euphausia*, *Antarctic krill song dance* and *Living Ocean*.

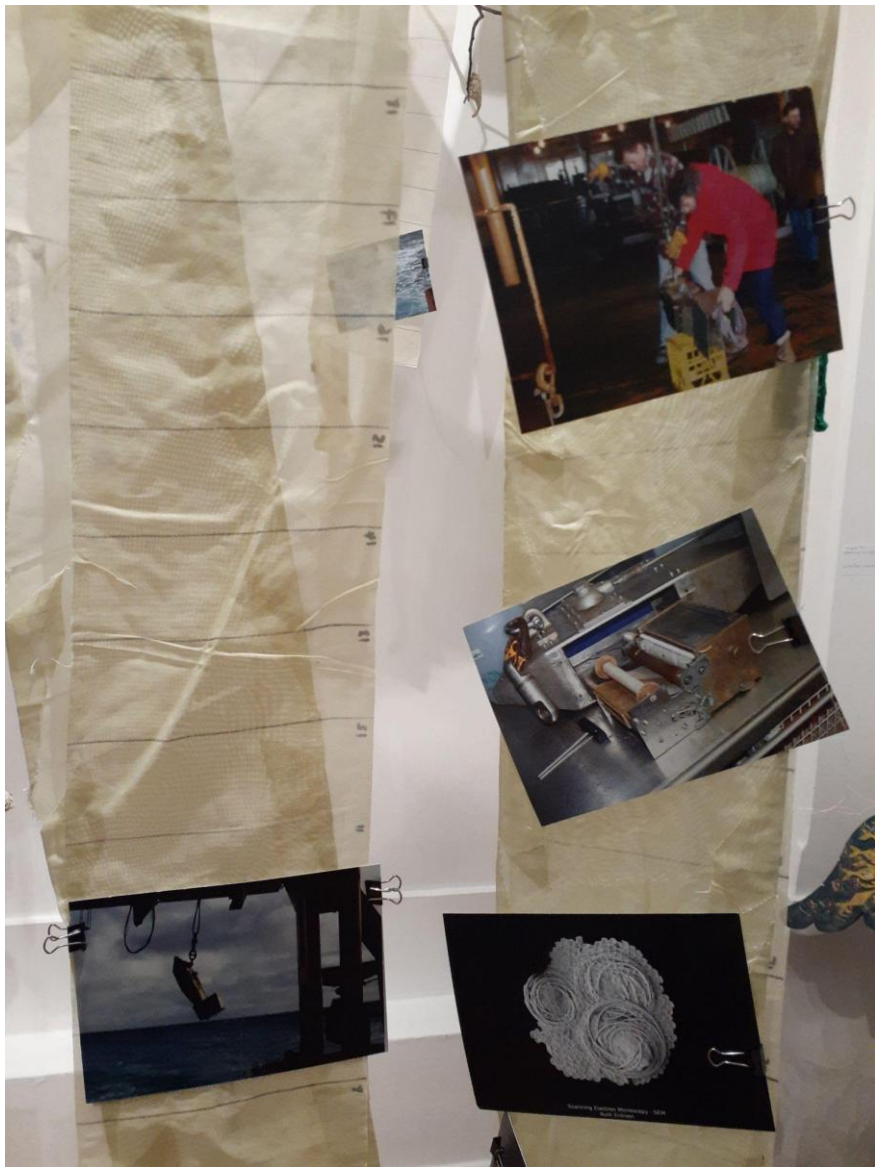


CPR (Continuous Plankton Recorder)

The Continuous Plankton Recorder (CPR) is a self-contained, towed plankton sampling instrument used for marine monitoring, collecting data on plankton communities over large areas and long periods, and is one of the longest-running marine ecological surveys in the world.

Arranged around the CPR machine model a chorus of diverse voices from the ocean, silks are stained green from the chlorophyll in phytoplankton collected from a CPR trawling the Southern Ocean. Artists have worked directly on the CPR silks in response to the question, "What does community look like?".







Objet d'art

Messages in forms other than message cards, with ink drawings by Lisa Roberts and contributions from other artists are suspended from branches of the Tasmanian Blue Gum and throughout the space as the installation is occurring. Message cards are added to silks as they are created by visitors in response to the installation, allowing the knowledge of each contributor to add to the combined knowledge of the community.

This element will vary in form from installation to installation, evolving with the show to represent the way communities contribute to each other's ongoing success.





Lunartime

Touch screen interactive in a suitcase: Lisa Roberts, Mike Lynch, Ken Wilson. 2020-2025 Sydney
Coded for viewing off-line (No internet connection needed)



"The only sustainable way to store data long-term is within relationships - deep connections between generations of people in custodial relationships to a sentient landscape, all grounded in an oral tradition... Oral traditions grounded in profound relationships represent a way of thinking that backs up your knowledge in biological peer-to-peer networks and provides a firewall against dictators who may decide to burn down your libraries." [Tyson Yunkaporta](#) Sandtalk. 2019

Come and sit at the table and talk to me for a while

Georgina Harley, 2001.

(Carved MDF, acrylic paint and glass mirror.)

Conveying the need for collaboration, inclusivity, and the power of dialogue. “Come and sit at the table and talk to me for a while.” (etched around the table) is an invitation; a call for connection, for sharing stories, and for thoughtful conversation.

These panels were shaped using traditional carving tools, after the carving and printing process, the original print panels were painted and assembled into a functional table where you can come, sit and talk for a while.

The mirrored section of the table is an integral element, an invitation for you to reflect on your own knowledge, understandings, and learnings. I ask you to pause and consider the insights you hold within yourself – insights that are valuable and worth sharing with others. Just as the table invites others to gather and converse, this mirrored reflection encourages personal introspection, reminding us that we all have something meaningful to contribute.

This work was created over twenty years ago and is deeply rooted in values that have guided my life. I understand the critical need for inclusion and the profound learning that comes from embracing the diverse perspectives of others. This has always been and remains a powerful driving force for me. It is enshrined within everything I do personally and professionally.

I believe that if we could all gather around and truly listen to one another, through mutual understanding and respect, many of the challenges humanity faces could be resolved.

The elements incorporated into this work draw inspiration from traditional art cultures around the world. The intent was to acknowledge the rich history and wisdom of our predecessors while celebrating the power of diverse ways of thinking. Entwining these ideas with the understanding that collective thought, from many different backgrounds and experiences, can come together to create meaningful and impactful outcomes is my hope.

Come and sit at the table and talk to me for a while is more than just an object; it symbolizes unity and a reminder that through open dialogue and shared understanding, we can build stronger communities and a more inclusive world. It invites viewers to reflect on the importance of communication and collaboration in creating a harmonious, collective future. I am so happy that like Portrait of Community it can provide a safe physical space where meaningful conversations can be enjoyed.



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