



Living Art

Living Art has been created as a keepsake to document and honour the activities of the Dookie Arts Group in collaboration with the Centre of Visual Art (CoVA) at the University of Melbourne.

Published for Living Art, a part
of A Living Art Village at University
of Melbourne, Melbourne Australia,
20-21 October 2023

© University of Melbourne, 2023

Designer: Anna Zagala, sweetpolka
Co-ordinating editor: Suzie Fraser
Printer: Adams Print, Melbourne

This work is copyright. Apart from any
use as permitted under the Copyright Act
1968, no part may be reproduced without
prior written permission from the publish-
er. No illustrations in this publication may
be reproduced without the permission of
the copyright owners.

Copyright for texts in this publication
is held by the authors and University
of Melbourne. Copyright for all artworks
and images is held by the creators or their
representatives, unless otherwise stated.
Copyright of photographic images is held
by individual photographers and
institutions.

National Library of Australia
Cataloguing-in-publication entry

Title: Living Art /
Fraser, Suzie, author; Sands, Andrew,
artist, author; Evans, Elizabeth, artist,
author; Kelly, Helen, artist, author;
Christophersen, Janie, artist, author;
Algar, Penny, artist, author; O'Brien, Dennis,
author and Atkinson, Neville, author.
ISBN 978-0-646-88537-7

Text for this publication has been supplied
by the authors as attributed. The views
expressed are not necessarily those of
the publisher. All photography is credited
as known.

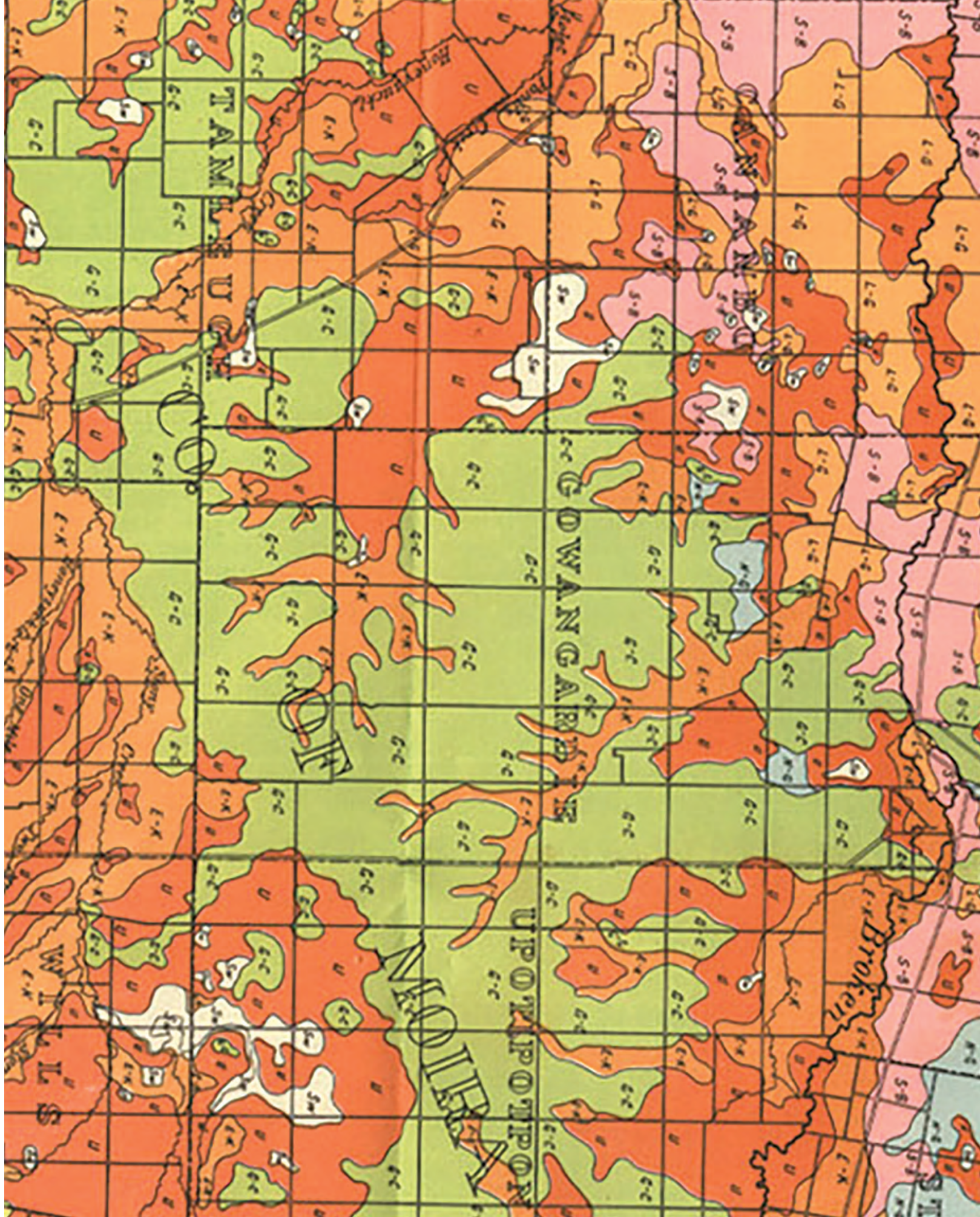
Dookie is situated on the traditional lands
of the Yorta Yorta. We recognise the Yorta
Yorta People as the Traditional Custodians
of this land. We pay our respects to their
Elders past and present and extend this
respect to Aboriginal and Torres Strait
Islander people from all nations of
Australia. First Nations sovereignty
never ceded.

Supported by



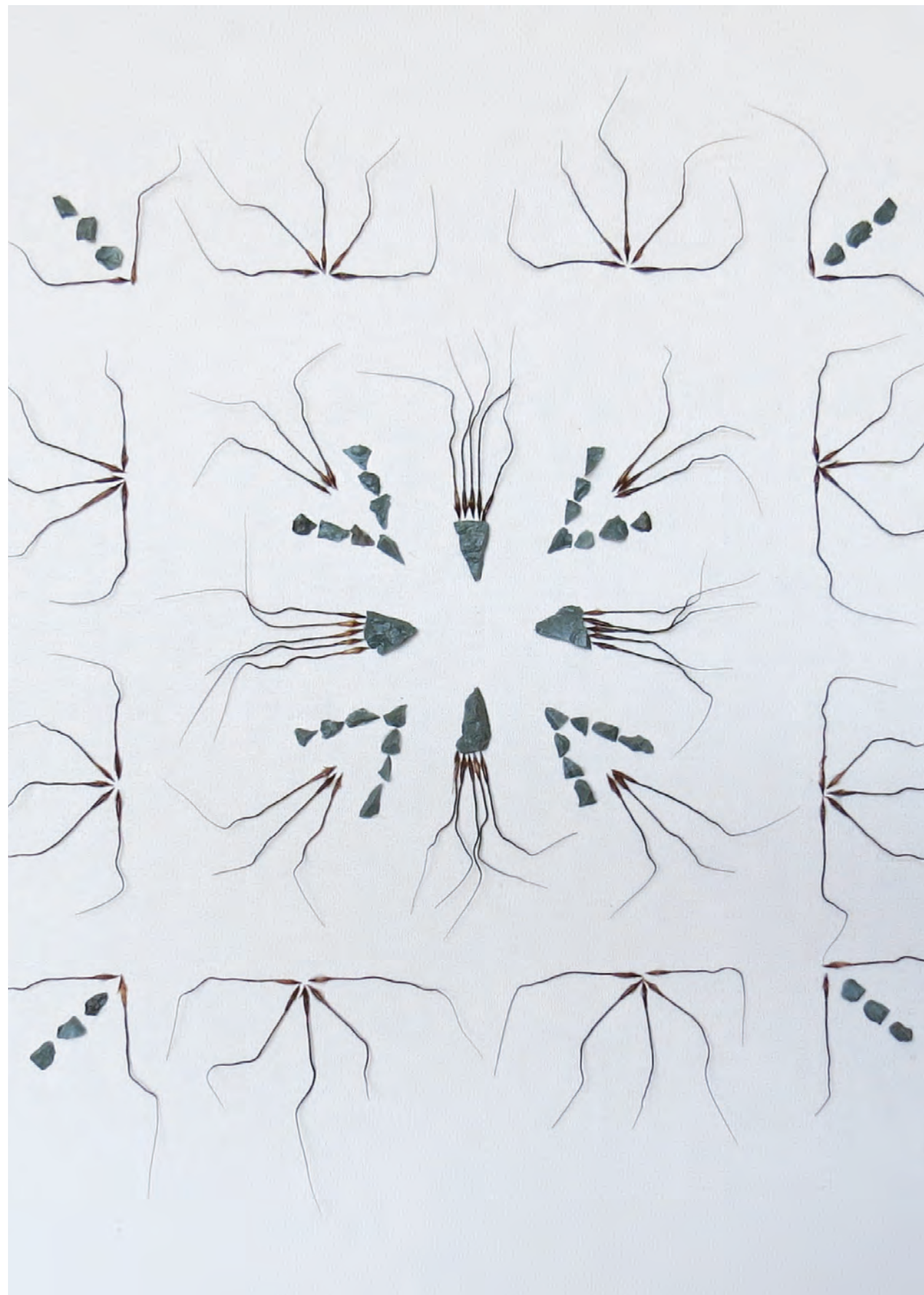
In partnership with

dookieARTS



Helen Kelly
Janie Christophersen
Liz Evans
Andrew Sands
Penny Algar

The Seedbank
Dookie Earthed
Dinner for the Future



Art is a part of life.



Yorta Yorta people have a timeless connection with their Ancestral lands. The ancient rocks that outcrop here, rising above the plains provided prized greenstone and chert for creation of stone tools used for harvesting the abundant resources that thrive on the rich earth of this landscape. It is an inherent lore for Yorta Yorta people to care for this land created by their Ancestors, to look after the land so that in turn it looks after us, as it has since time immemorial. Yorta Yorta people have lived and survived through extreme climate change over thousands of years, evolving and adapting to their environment. We need to listen to this wisdom and help them to return health to Country, so that we are all able to thrive in an ever-changing world.

Neville Atkinson and Gaye Sutherland



"This overall system was designed to utilise the landscape and all that is on it in a sustainable manner to continue to survive, I was told by my father and grandfather when getting eggs or bardi grubs, Fish etc.. "we can take

whatever we need, but ensure there is always enough so we can come back every season after and always replace the earth that you remove."

- Neville Atkinson [Yorta Yorta Man]

Introduction

Art is a part of life. Simply put, it finds its way into every nook and cranny of living experience. Decoration, adornment, pattern and creative expression are not only the domain of the human-made world, rather these artistic identifiers can be seen in seeds, soils and stars. In the unifying matter that connects everything, we can see an active and purposeful leaning into aesthetics.

The case studies brought to you in this book share an intention to observe and nurture the connecting strands between art and the living world. All of the projects illustrated in this book are situated in a town in North-Central Victoria, Australia, called Dookie – a place largely defined by agriculture over the last fifty years, but nevertheless teeming with artistic and cultural practices.

We are incredibly grateful to Neville Atkinson, our friend and colleague, whose opening words to this book ground the pages in the Traditional Knowledge of Yorta Yorta practices and caring for Country. We acknowledge the Traditional Owners of the land on which Dookie is situated and pay respect to Elders past and present.

We speak to you here through archival images and soft, conversational words. The three case studies shown in this book speak to the need for collaboration and connection, and of making space for common



ground. Common ground between the human and non-human, between rural and urban, between institutions and communities, and between the arts and sciences. The projects featured span the last two decades and comprise: the Seed Bank at Dookie Campus, a large-scale art and ecology festival called Dookie Earthed, and the community resilience project Dinner for the Future.

In addition to these three projects, examples of art works and statements from the five artists who have collaborated on this book are dispersed throughout the pages.

This textural book is testament to the rewards of putting in collective effort, as well as the necessity of supporting artistic practice as we prepare for our climate, ecological and planetary futures together. We present these pages also to show that play and imagination are vital across age groups, from the youngest to the oldest and every life stage in between.

The serious realities we are facing need our best imaginative responses to understand and exist in them. And we all need art to live, in whatever forms we encounter it.

Suzie Fraser, along with Elizabeth Evans,
Andrew Sands, Janie Christopheren, Penny Algar
and Helen Kelly.

We Need



Seeds To Grow

The Seedbank

INITIATIVE

YEARS 2001>
LOCATION GOULBURN BROKEN CATCHMENT

The Seedbank is a place to store and clean indigenous seed that has been carefully collected from specific areas, in this case the Goulburn Broken Catchment.

Permitted collecting of seed takes place in remnant bushland and other collections come from strategically placed Seed Production Areas developed to provide larger quantities of healthy genetically diverse seed.

The seed is used for direct seeding into the ground and sent to nurseries to grow plant stock. It is put back into our environment to maintain and preserve our biodiversity by providing habitat.

The Seedbank was established in 2001 and was situated at The University of Melbourne, Dookie Campus. It contributed to research, training, educating and enhancement of endangered species across the catchment.

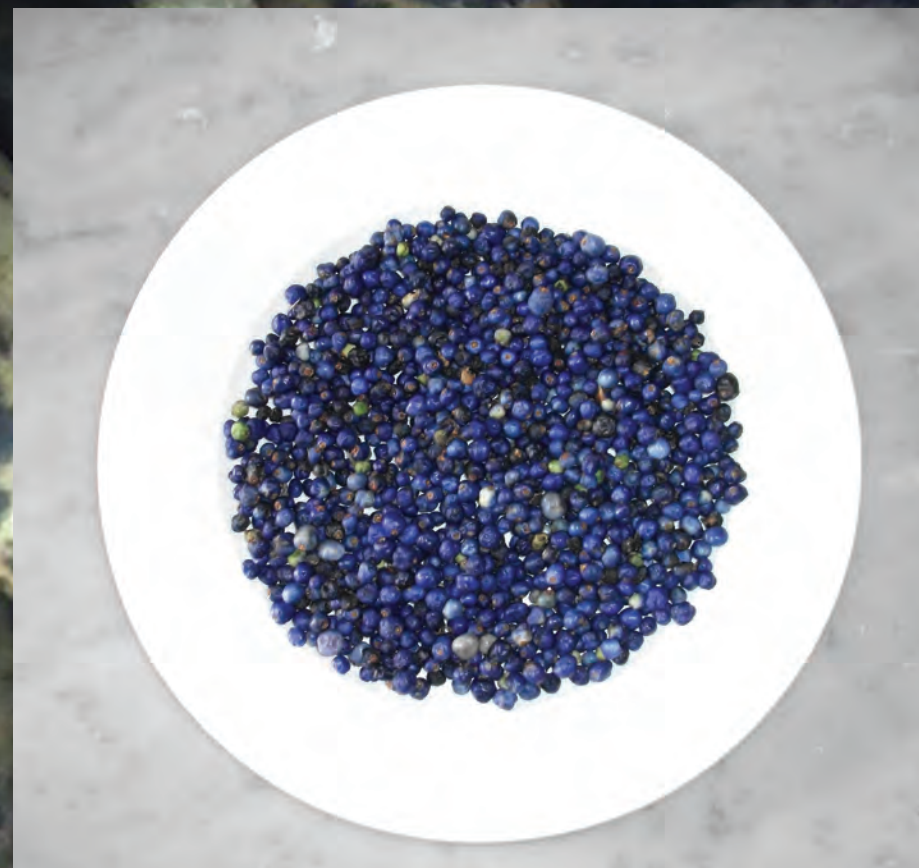
Working in the environment, traveling to different areas, seeing different plants, changing climates, and observing over the many years had enormous inspirational influence on our creativity and art practices.







20



21



We Need Play and Imagination

We Need Play and Imagination





Helen Kelly

ARTIST

One Saturday I was having a cuppa with my friend Paul Lynzaart and he said to me:

'Art is the intersection between politics and religion' ... chats with Paul were rarely fluffy.

The next day I attended a local gallery and took part in a live art intentional-walking experiment. We were given instructions on the concept of 'intentional walking' and handed a timer and a fluoro vest and told to head out of the gallery space and walk as consciously as we could for a set time without planning where we would go, just letting each step take us to our unknown destination. On my walk, I was exploring the nearby disused nurses' quarters and wandering (consciously/aimlessly/moochingly) along the paths when I turned a corner and came face to face with a big bold paste-up on the door of a disused building that had the words ART IS WAR in bold black letters on a flat yellow background.

I have come to understand that all acts of creativity, no matter how gentle, are political. And powerful. The more gentle the more powerful?







CHURCH
DISCOUNT

LOOK
FOR TRAINS

Dookie Earthed

EVENT

YEAR 2014
LOCATION DOOKIE

Following an intensive application and shortlisting process, Dookie was successful in being selected as one of five towns to be part of the first round of Victorian State Government *Small Town Transformations Projects*. Dookie embarked on a journey of bold artistic vision, intensive community participation, and strong commitment to creative place-making which culminated in a significant artistic project, and celebration event 'Dookie Earthed – plugged into art' on 4 October 2014

'Dookie Earthed' was a cross between an immersive artistic experience and a community event. The town produced an explosion of art – theatre, film, puppetry, projections, music, poetry, live art, traditional exhibitions, outdoor installations, sound art – all made specifically for the event and all deeply connected to the stories of Dookie.

The overarching theme was the **how the geology of a place affects the people who live there** – connections between people and the earth.

Deep Thoughtful Spiritual Beautiful Fun Community Celebration

WELCOME TO DOOKIE EARTHED

12 hours of non-stop art and creative expression. Inspired by the majestic quarry, the distinct red soil and most significantly, the spirit of the people of Dookie. *Dookie Earthed Small Town Transformation* is an explosion of Art deeply connected to the stories of Dookie.

Join in the transformation as scores of local and visiting artists create works of film, projection, performance and sculpture in the streets, shops, parks, The Hall, The Quarry and on The Silos.

18 months in the making, *Dookie Earthed* represents thousands of volunteer hours, creative workshops, community gatherings and art making.

Dookie Earthed has been made possible by the Victorian Government's Small Town Transformations Project, presented by Regional Arts Victoria.

Dookie Arts Committee:
Alice Tallis, Leticia Harmer, Serana Hunt,
Janie Christophersen, Andrew Sands.

Artistic Director: Helen Kelly.

Artistic Team: Ian Pidd, Jillian Pearce, Russell Goldsmith,
Andrew Sands, Janie Christophersen, Liz Evans.

Photography: Serana Hunt.

Poster/Program Design: Kris Keiller.

Project Management Team: Carrie Donaldson,
Serana Hunt, Sol Sutherland, Graham Coffey,
Fiona Smolenaars, Andrea Graham, Jamie Lea,
Tanya Blackmore and Sean Bowen.



PLAN YOUR DAY

Come for an hour or stay for the full 12 hours – below are recommendations from Artistic Director, Helen Kelly outlining how to make the most of your visit to *Dookie Earthed*.

1 HOUR – Visit The Hall for films. Explore and encounter The Walk, check out the walk-in-walk-out theatre in The Quarry.

2-3 HOURS – Catch up with friends listening to great local music. Use the PO letter writing service. Watch the films in The Hall. Check out the exhibitions in The Hall, Main Street and The Walk before visiting The Quarry to experience the Sepia Picnic, Collectables or Working Bee.

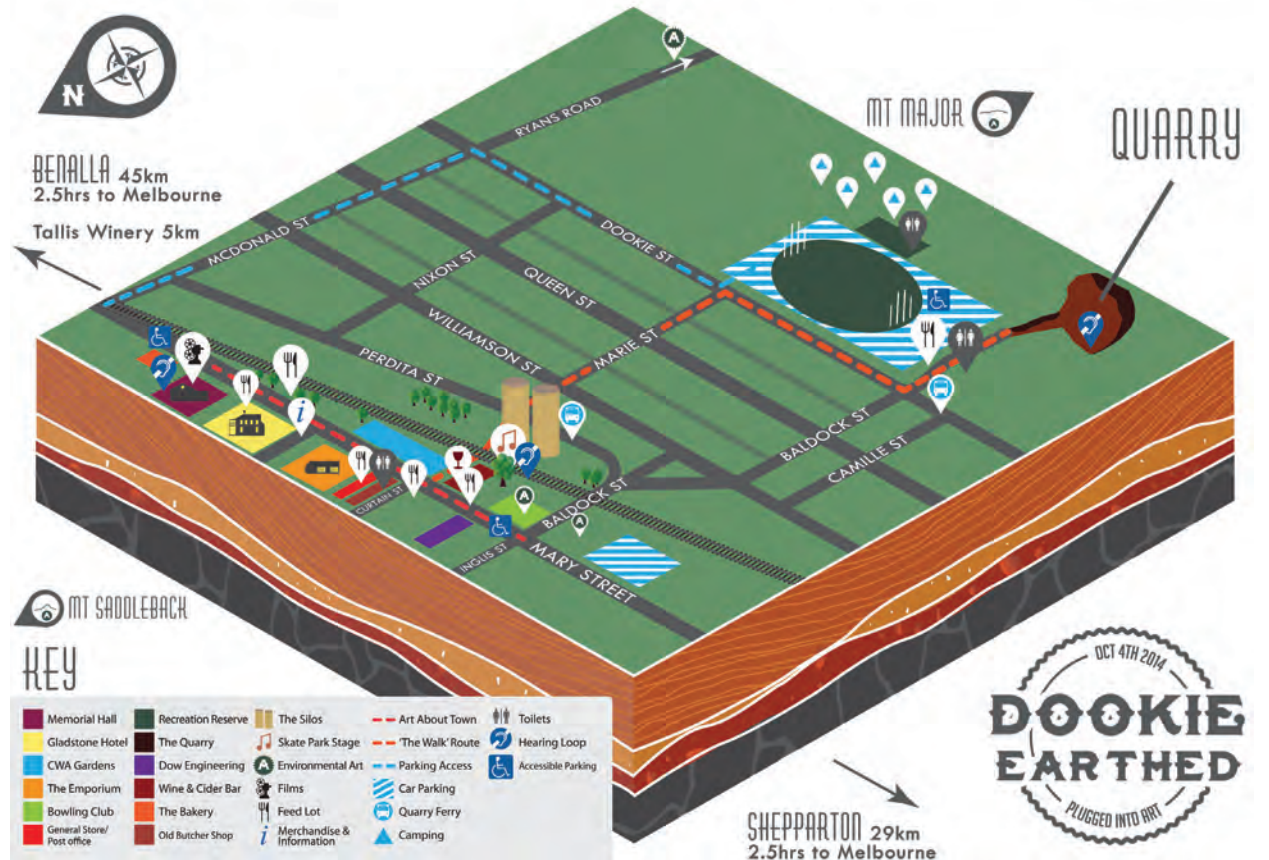
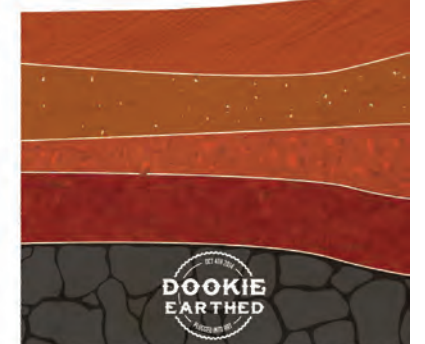
EVENING – Explore The Walk and arrive in time for an early dinner in The Main Street. Catch the films. Explore the exhibitions and chill out by the Skate Park Stage. Once the sun goes down enjoy *Dookie Behind Doors* before making your way back to The Quarry for a sound and light show like no other.

For more details
Visit: dookiearts.com Call: 0497 077569
Email: dookiearts@bigpond.com

SUPPORTED BY



SATURDAY 4TH OCTOBER, 2014









We Can Play in the Future
and See Thriving Things
Who Are We at the Table?
Are You Here,
Will You Join?

What Are You Bringing
to the Table? –
Those Things You Know
How to Do, Say and Make



Janie Christophersen

ARTIST

Art in nature. Nature in art.

My artwork began with the simple pleasure of drawing the beauty of the natural world around me, then developed to using my art to help others learn about and appreciate the bush and later to using my art to help encourage the regeneration and protection of bushland.

A gentle form of activism.

Drawing and making gives me sanctuary but is also involved with my observation, appreciation and learning about the bushland which is central to our existence. I tend to use pencil drawing because it's wonderfully portable and good for rendering detail with control and precision, bringing the subject to life.

Recently I've enjoyed working with papier-mâché and used the medium to create a stack of Yam Daisies and Bulbine Lilies representing a vision of the past, pre-colonisation, and of a future with an abundance of bush foods easily available.

My arts practice has two threads – Community and collaborative work and intensely immersive detail work – both are connected by responding to the moment and the materials at hand.

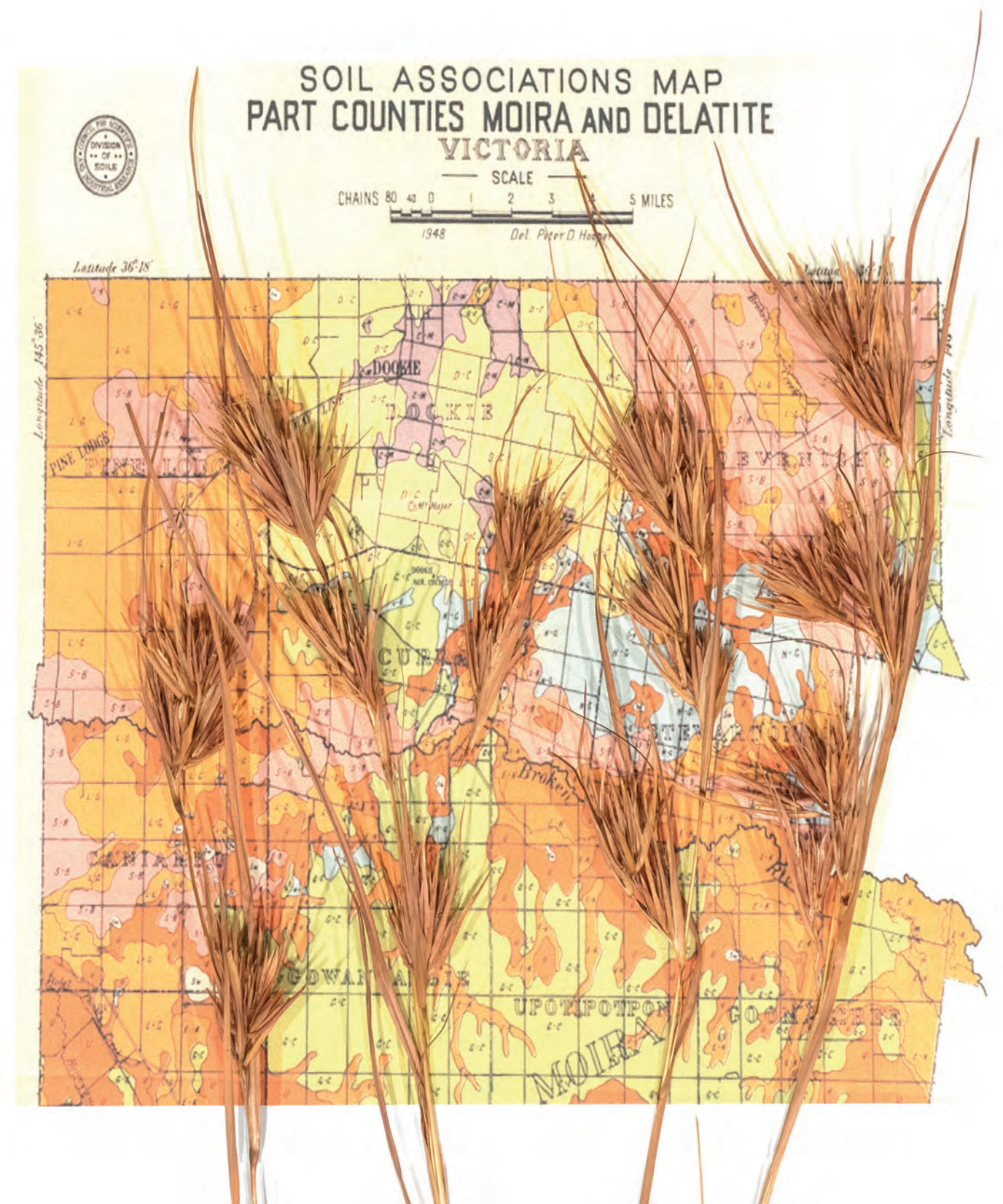






Let's Plant And Grow the Species
That Have Lived Here For Millenia

Will We Change The Way We Eat?







Dinner for the Future

EVENT

YEARS 2022
LOCATION DOOKIE

The everyday ritual of dining together is something we are all familiar with – but have you tried doing it in the near future?

We did. We jumped forward 18 years and sat down together in 2040. But to get there we had to get to know each other first, to build trust and respect among our group, and to take stock of our collective experiences, expertise and knowledge.

How else could we get to a shared future in such a comparatively short period of time?

In 2022, a group of artists, scientists, and community members from in and around Dookie sat down together to find out what a positive experience of drought in the future might look and feel like. And how we might be active in the years between then and now to make this imagined experience a reality.

When we got to 2040, we found: cleaned-up rivers across the nation; widespread respect for and investment in Aboriginal Traditional ownership and industries; sugarcane crops replaced with wattle trees, fruit trees and fields of kale; mycelium largely having replaced artificial fertilisers on farms; less meat eating (but still some); wattle-seed falafels; mindfulness; and much more animal and plant caring. We also found a greater emphasis on art and



culture in our societies, building up the resilience of communities through public investment, tourism and networks of support.

The future we encountered was sometimes devastated and precarious, but with social and environmental changes reaping some brilliant rewards.



At various stages of the 18-year project (undertaken over one year) our group included:

Yorta Yorta Man..... Neville Atkinson
Yorta Yorta curator.....Belinda Briggs
Art Historian..... Suzie Fraser
Artist and former farmerAndrew Sands
Artist and HorticulturistElizabeth Evans
Artist.....Penny Algar
Botanist and Vegetation Restoration
Practitioner.....Sally Mann
Artist ProducerHelen Kelly
Agriculture Professor..... Timothy Reeves
Conceptual Artist..... Samantha Heriz
Cultural Researcher.....Dr Danielle Wyatt
Cultural Heritage Adviser and
Archaeologist..... Gaye Sutherland
Edible Eden DesignKaren Sutherland

Dookie Campus Director Associate Professor..... Ros Gall
Artist and postgraduate student..... Emily Simek
Artist and postgraduate student..... Sayoko Suwa
Scientist..... Rose Faragher
Artist.....Luna Mrozik Gawler
Associate Professor Sustainable Agriculture...Dorin Gupta
Artist and Farmer..... Janie Christophersen
Education Coordinator
Shepparton Art Museum..... Anni Jane Linklater
Doctoral student..... Pragna Prathap
Doctoral student..... Aleena Joy
Research Fellow..... Waseem Ashfaq
Senior Lecturer in Livestock
Genetics..... Surinder Singh Chauhan
Grief and Trauma Councillor Latrobe..... Rosie Petschack
English Leicester Enthusiast.....Kirsty Harker
Retired Farmer..... Brian Harker



*We are Grieving
What We Can't Get Back*

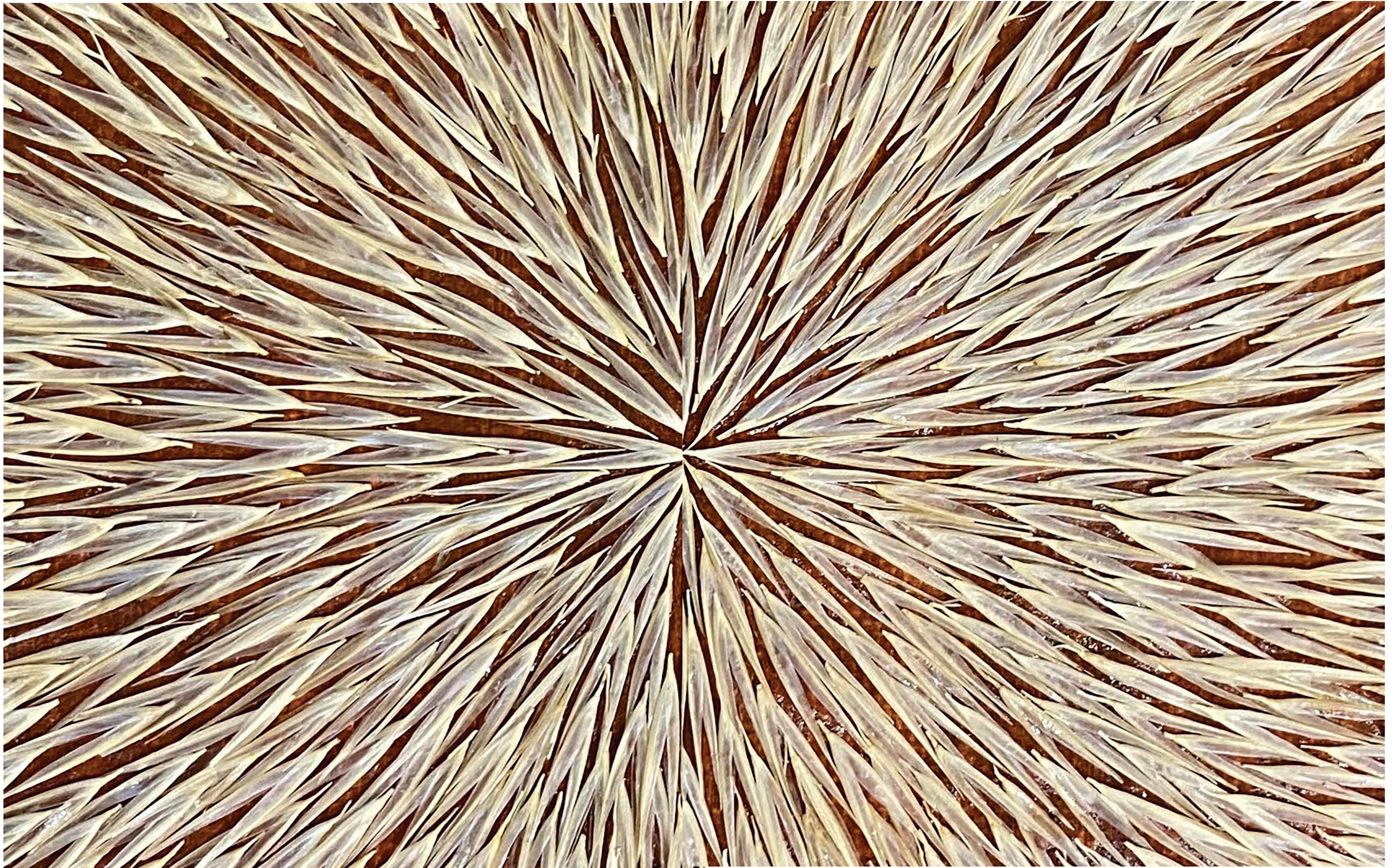
*But What Comes Next
is Still Ours for the Making*

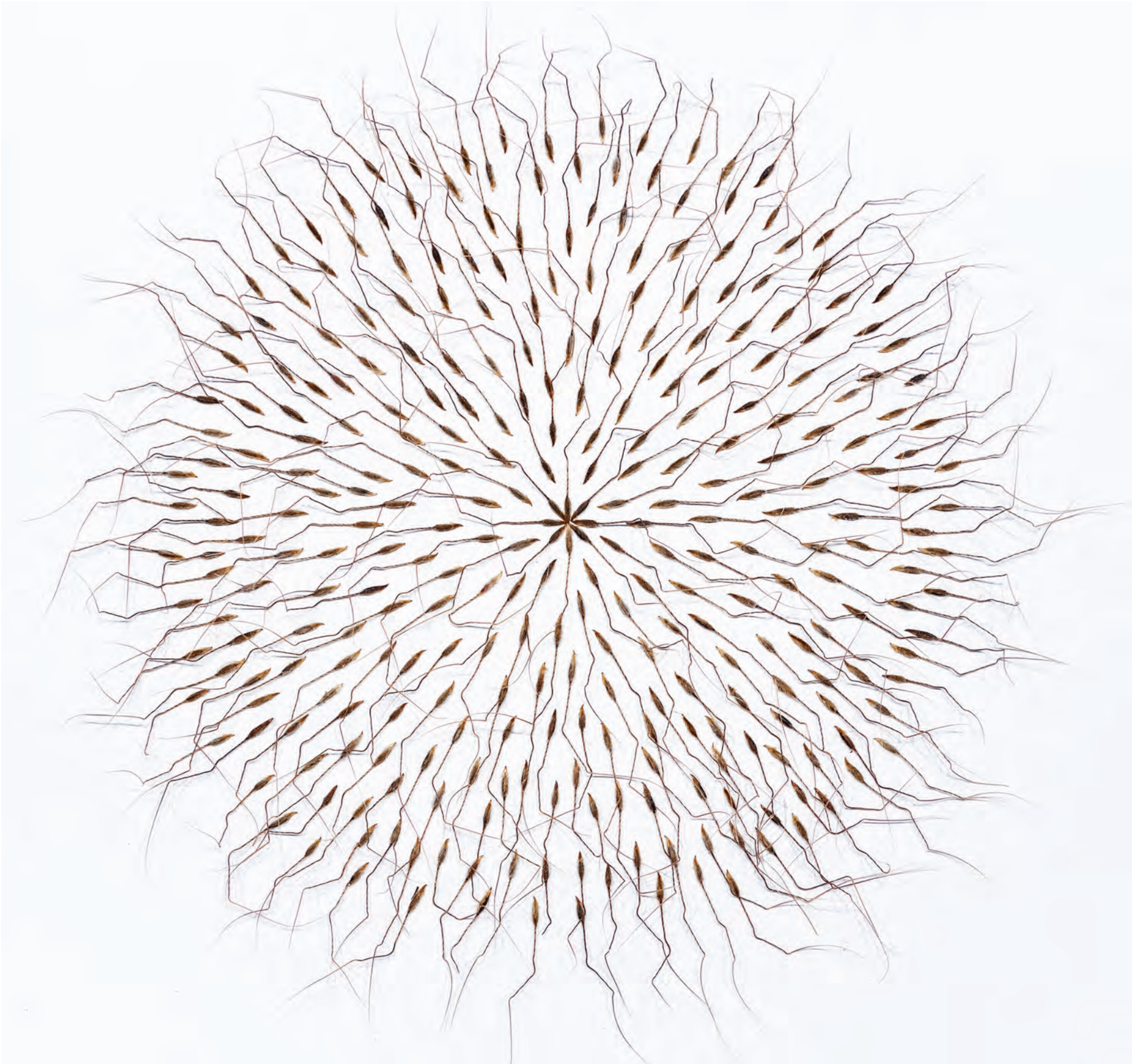
Liz Evans

ARTIST

From as far back as I can remember I had interest in nature, especially plants. Following my grandmother around her garden or wandering along a leafy lane in Kalorama picking foliage for her vases. Years later I realised I knew the plants names and their aromas. Even when living in a small caravan, space was taken up with plants. My employment though varied, was always conservation and horticulturally inclined.

My education was at a technical school where I did the art course, enjoying mediums and visuals of all kinds. During my time working as a Seedbank Coordinator the two came together, using sticks, pods and seeds to create assemblages. The beauty of the micro world of seeds was undeniable as was the vegetation it came from. I hope that my work provokes an unexpected awareness of nature. I feel privileged to have been able to work and create while contributing to our biodiversity.







With Empathy for the Species we Live with



Have you Sat with a Sheep Before





Have You Sat with a Tree Before

And Felt Connected with Them?



Andrew Sands

ARTIST

I do love a good wander about in one of the bush-land reserves near our home. Some are small, perhaps a few hectares and on land which may be a little wet or rocky. The tree canopy is quite sparse with a wayward shrub layer of acacias. The ground layer of fallen timber and leaf matter adds to this random appearance which offers protection for small plants and fauna.

Another place to wander is our own property where we have a rich thick layer of native grasses which we have encouraged through careful management. This area has many species of local grasses with many contrasting habits. Long slender upright spear grass, brush wire grass, more a clumping type and the soft wallaby grass provide so much habitat for fauna and aesthetic relief for us humans if we care to look.

The richness and variety of habitat in these areas offer a certain feeling of order, structure and balance plus a little tension which comes to the surface when creating my artwork. As I push paint around the canvas or bend and weld metal, gestural and spontaneous marks and shapes appear within my works.





FIELD RECORDING ACOUSTIC ECOLOGY
BIRDSONG ECOACOUSTICS ACOUSTIC
OBSERVATORY CLIMATE GRIEF LIMINAL
TERROIR SUBTERRANEAN DIAPHANOUS
RHIZOSPHERE PHENOLOGY SOLISTA-
GIA COLLABORATION ONOMATOPOEIC
STYGOFAUNA VESTIGIAL MATRIX
EQUANIMITY PLANT BLINDNESS PLANT
RESILIENCE MORPHOLOGIES OCEANS OF
LOVE PLANTS FOR THE FUTURE REPAIR
AND REPURPOSE
N O U R I S H M E N T
CONVERSATIONS HOPE FOR THE FUTURE
SYNAESTHESIA OPTOMISM COMMUNITY
GATHERING PLACES RESTORATION

Penny Algar

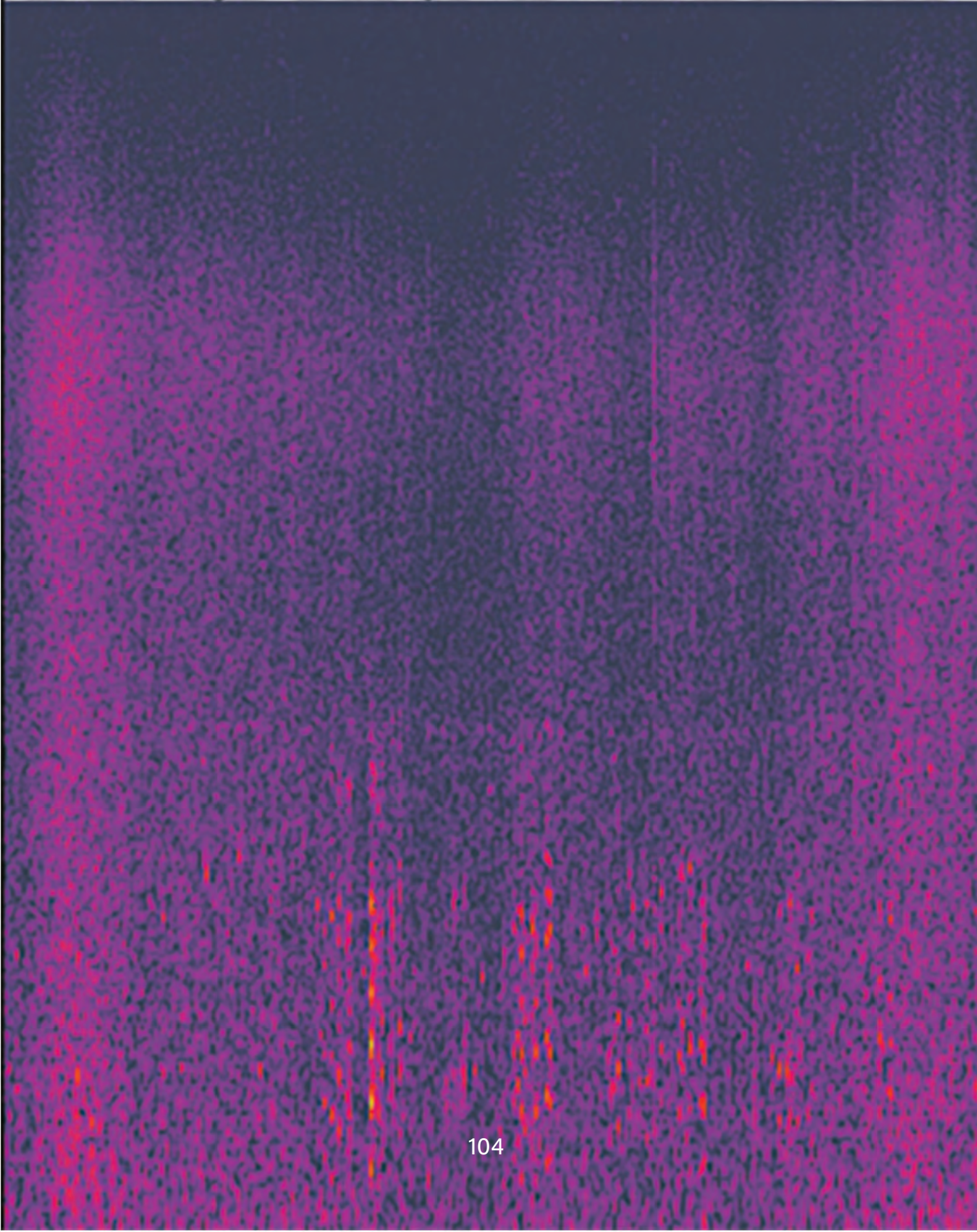
ARTIST

Over a 20-year period my husband and I had worked on a landscape restoration project at our property in the foothills of the Strathbogie Ranges. Our intention was to try to bring back fragments of a Grassy Woodland ecosystem which, after 200 years of livestock grazing, was severely depleted.

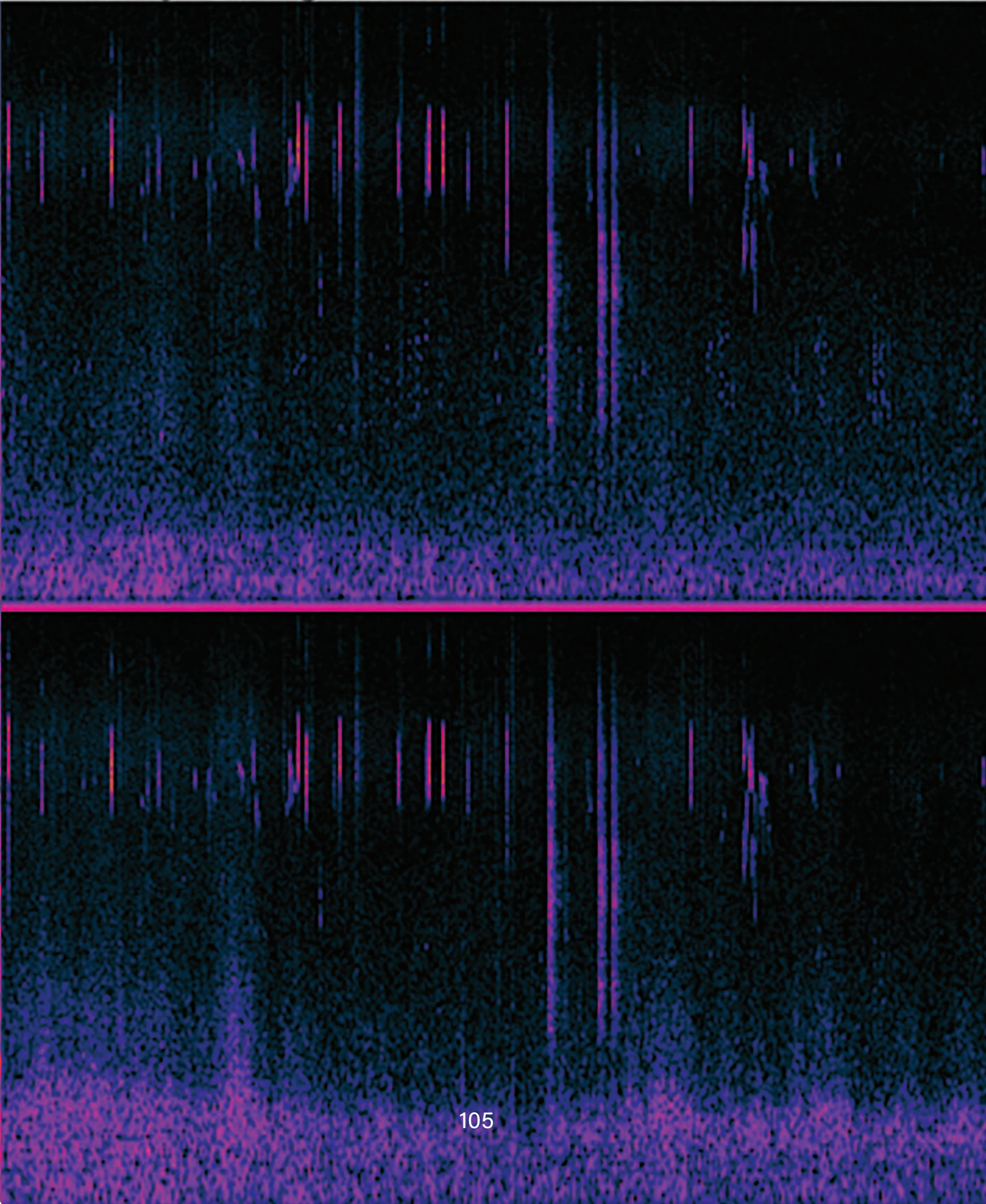
My visual art practice during that time, crafting handmade books and small sculptural Japanese paper “Biodiversity Cones”, reference that experience. Listening to and observing birds with binoculars, noting the arrival and departure of species at different times of the year became something of an obsession. As new plantings became established, the landscape acoustics also changed. If its possible to have a sustainable non-toxic art practice, then sound recording may be a good fit.

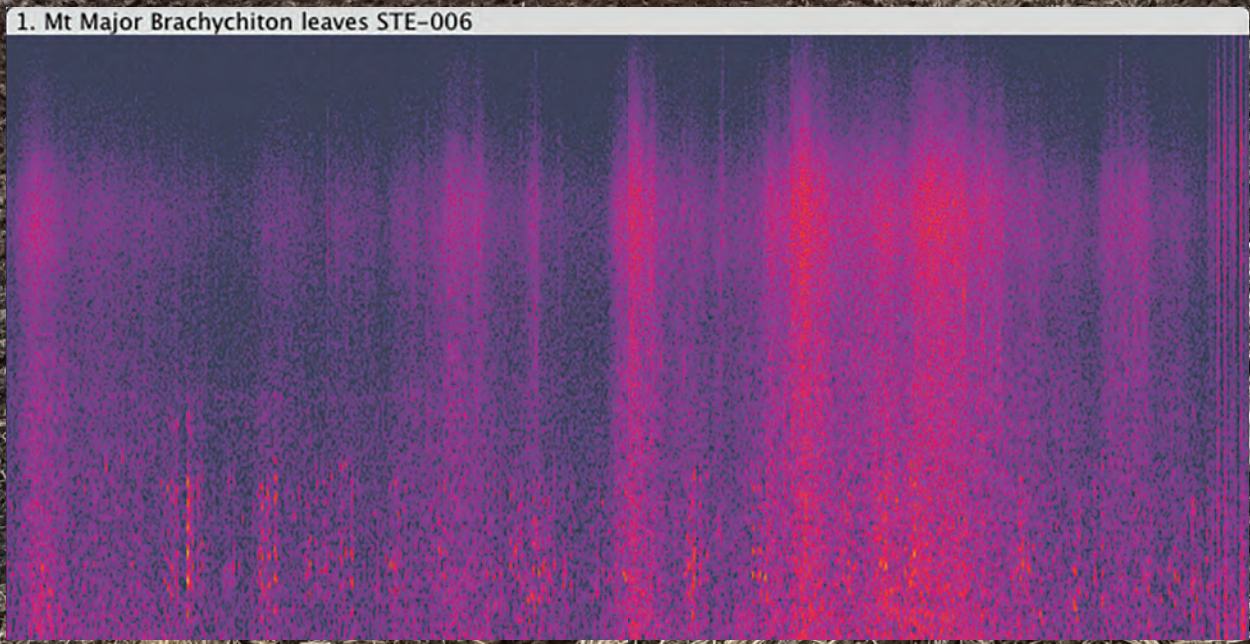
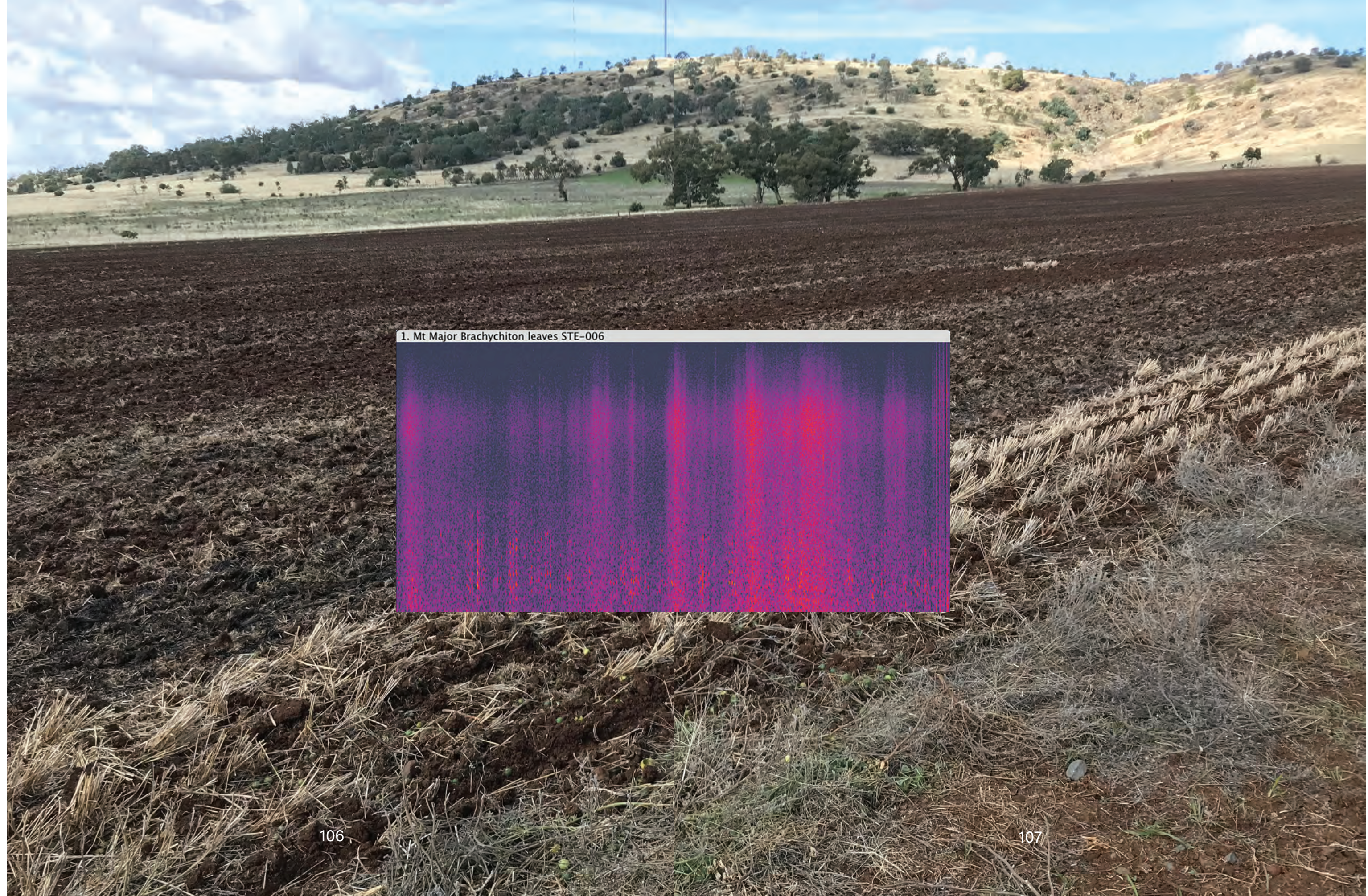
One of my favourite Australian endemic plant species, the White Cypress Pine (*Callitris glaucophylla*), still grows in remnant patches around the fringes of Dookie’s agricultural landscapes. It has also been used in revegetation along the Mount Major walking track together with other bird attracting local indigenous species. Most of my recent field recordings were made in close proximity to this species.

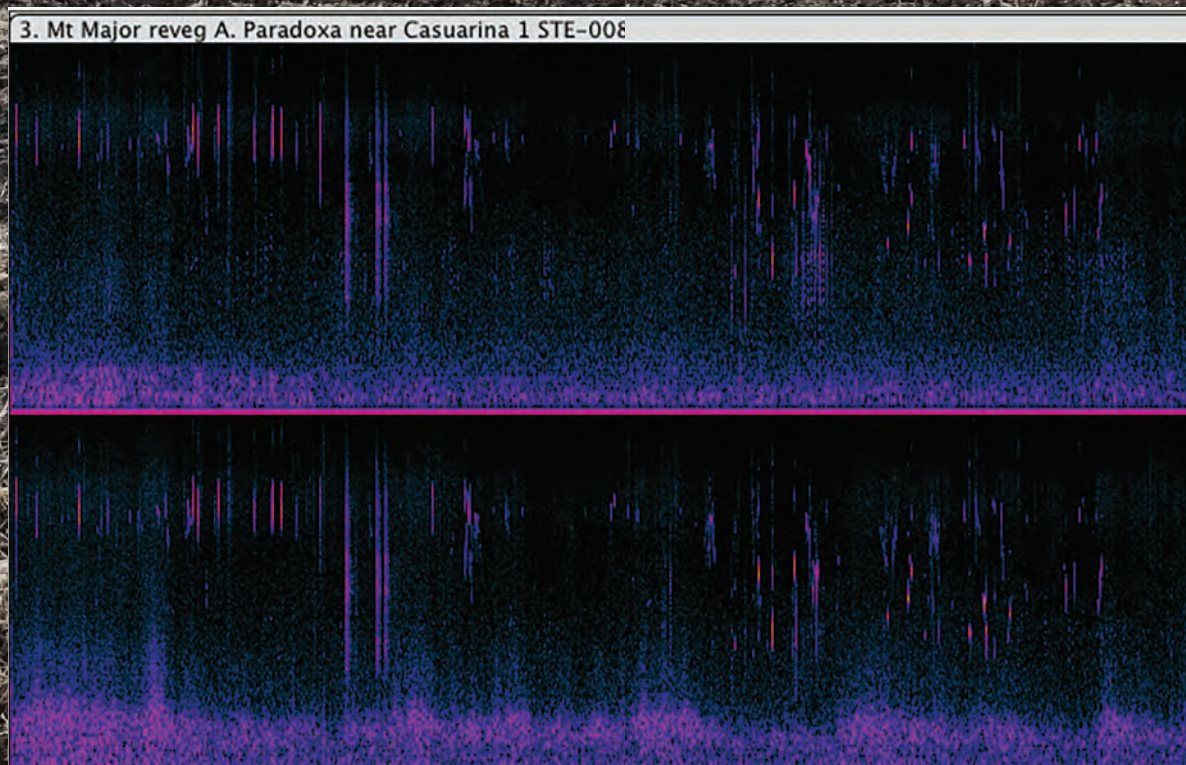
1. Mt Major Brachychiton leaves STE-006



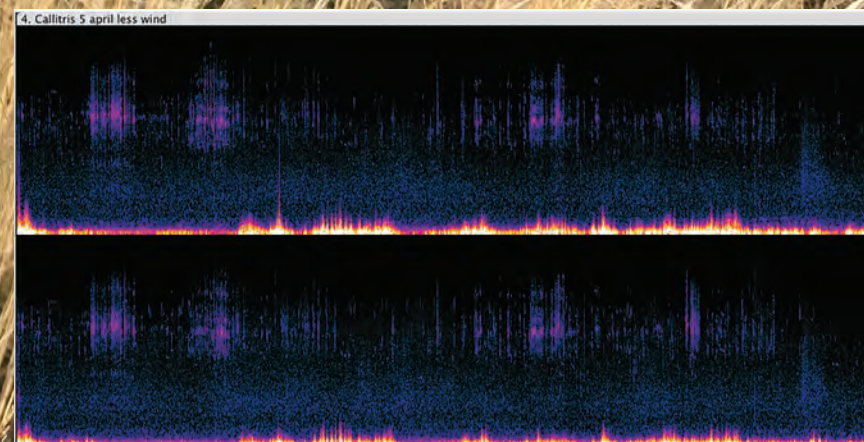
3. Mt Major reveg A. Paradoxa near Casuarina 1 STE-006







Scan QR Code for Sound Recording





Dookie is a Town in Regional Victoria

Dookie is on Traditional Lands



And From The Future



We Speak to you From the Past

You are needed



*Please join in where you are
to prepare for our climate futures –*

Dennis O'Brien

Associate Professor and Head of Dookie
Campus, University of Melbourne 2003 – 2011
Chair Winton Wetlands Committee
of Management

The ecological systems that we all live in are our inheritances and our legacy to the generations that follow. They reflect and influence our sense of wellbeing and culture. These systems are not only ours but belong to all living creatures and are essential to our and their capacity to thrive and survive. We clearly have not had sufficient understanding of the importance of our actions on the planet we live in. This has improved in recent times as the impacts of our actions have become more and more apparent.

We are now undoubtedly at a point where we have two tasks. The first is to ameliorate the impacts that the damage to our environment is causing to global warming or climate change. The second is to arrest the rate of further damage, or ideally, to cease causing further damage all together. The food and fibre sector, of which agriculture is a crucial component, has responsibilities in both areas. But responsibility needs to be broader than just on farmers. Everyone who participates in the food and fibre value chain, from consumers through to food processors and retailers, transport and logistics, farmers, agricultural input providers, researchers and educators, has responsibility to varying degrees and in different ways. It is about awareness and choices by all those in that chain.



The role of agriculture in causing environmental damage and hence climate change is clear. Nothing has altered the natural landscape more significantly than the expansion of agriculture and the consequent clearing of the natural environment over millennia. The task now is for research to focus on developing technologies that will produce the food and fibre that an increasing and more prosperous global population will demand that is environmentally sustainable. The next task is for educators and policy makers to ensure those technologies are made available to farmers all over the world and the final step is for farmers to adopt those technologies. This will not be easy but it is essential.



Images Index

2

Art assemblage Kangaroo grass seed – Themeda triandra and Greenstone - Liz Evans

4

Chert pieces, red patina. Photo: Gaye Sutherland

6-7

Chert outcrop. Photo: Gaye Sutherland

10

Blackwood-Acacia melanoxylon seed showing colourful aril under microscope

12-13

Wallaby grass seeds – Rytidosperma microscope view

16-17

Kneed-Spear-Grass - Austrostipa bigeniculata (Background)

16

Ruby Salt-bush – Enchylaena tomentosa

17

Acacia melanoxylon seed

18-19

Blue Devil-Eryngium ovinum (Background)

18

Enneapogon nigricans – Bottle Washers

19

Collecting Acacia implexa (Lightwood) seed

20-21

Daviesia ulicifolia seed, Gorse Bitter-pea under microscope (background)

20

Seed cleaning with Kimseed Cleaner

21

Dianella - Native Flax-lily fruit on plate

22-23

Papier-mâché mask Dinner for the Future - animal consciousness, English Leicester sheep using their wool

22-23

Projections on Dookie Quarry wall created by Dookie School children who drew inspiration from looking at indigenous seed through a microscope. Their drawings were representative of sea creatures that were once living in the inland sea.

24

Papier-mâché masks Dinner for the Future, Bearded Dragon

25

Papier-mâché masks Dinner for the Future, Bee

26-27

Mycelium, Hyphae,Glomalin – Polymer paints, crochet, soil, and mixed media - Helen Kelly. Photo: Craig Gaston

30-31

Underneath your feet – Mixed media on canvas - Helen Kelly. Photo: Craig Gaston

32-33

Plant – Polymer paint on canvas - Helen Kelly. Photo: Craig Gaston

34-35

Dookie Earthed mudded up bus and cow created with a bucket of mud and a blower vac. Photo: Serana Hunt-Hughes

38

Dookie Earthed Artistic Direction Artwork - Helen Kelly

39

Flyers explaining the Dookie Earthed event by Kris Keiller

40-41

Dookie Earthed – Mudded up Ute using a bucket of Dookie dirt and blower vac, first creation for Dookie Earthed. Photo: Serana Hunt-Hughes

42-43

Dookie Earthed – Fence art, people stencils using Dookie dirt in a bucket and a blower vac. Photo: Serana Hunt-Hughes

44-45

Dookie Earthed – Steam engine Creation shadow play, chemical drums cut up and attached to a Ute to make the shadow of a steam engine that once operated in the Dookie Quarry. Photo: Serana Hunt-Hughes

48-49

Dinner for the Future of food on the table

52-53

Artwork –‘subterranean’ pencil drawing - Janie Christophersen

54

Artist Janie Christophersen Art work –‘curly leaf, pencil drawing - Janie Christophersen

55

Artwork ‘Bunch of Yam Daisies and Bulbine Lilies’ Papier-mâché, and watercolour paint- Janie Christophersen Photo Serana Hunt-Hughes

56-57

Acacia pycnantha seed microscope view. This seed was used by Sally Mann to make falafel’s for the Dinner for the Future

61

Archival map of Dookie area with Kangaroo grass, Themeda triandra. Photo: Serana Hunt Hughes

62-63

Plate of fungi, Dinner for the future

64-65

Dinner for the Future of food on the table. Photo: Jeremy Lines

68

Dinner for the Future Artwork – Fungi pushing through - Helen Kelly

70-71

Dinner for the Future Sally Mann and Karen Sutherland preparing for dinner

74-75

Dinner for the Future Gathering \ workshop Art and

Ecology Hub with various members of the local community and the community of the University of Melbourne Dookie Campus

80-81

Assemblage of Rytidosperma flag on Dookie Earth – Liz Evans. Photo: Serana Hunt-Hughes

82-83

Assemblage Austrostipa bigeniculata – Kneed Spear-grass seeds Artwork – Liz Evans. Photo: Serana Hunt-Hughes

85

Assemblage Senna artemisioides – Narrow-leaf Desert Cassia seeds and pods Artwork – Liz Evans. Photo: Serana Hunt-Hughes

86-87

Dinner for the Future Workshop at The Chateau Dookie, Suzie Fraser sitting with English Leicester sheep. Photo: Jeremy Lines

88-89

Artwork Paddock Tree Dookie dirt – Andrew Sands. Photo: Serana Hunt-Hughes

93

Metal Sculpture inspired by Aristida behriana – Brush Wire-grass – Andrew Sands. Photo Serana Hunt-Hughes

96

Tree Sculpture – Andrew Sands. Photo: Serana Hunt-Hughes

97

Graphite drawing, Brush Wire-grass, Spear grass and Eucalypts – Andrew Sands. Photo: Serana-Hunt-Hughes

98

Artwork Acacia shrub Andrew Sands. Photo: Serana Hunt-Hughes

100-101

Text by Penny Algar

104-111

Field Recordings by Penny Algar

112-113

Bus and Silos – Dookie Earthed

114-115

Enneapogon nigricans – Bottle Washers on Mount Major farmlands beyond

116-117

Dinner for the Future Workshop Chateau Dookie - With thanks to Kirsty Harker. Photo: Jeremy Lines

118-119

Landscape shots of greenstone (metamorphosed basalt). Photo: David Rhodes

122

Rock Correa Walk (Tallis Hill). Photo: David Rhodes

124-25

Dookie Earthed – Opera singer on wall of Dookie Quarry

Cover: Handmade paper with Dookie seeds – Bursaria spinosa – Sweet Bursaria, Eutaxia diffusa – Spreading Eutaxia and Rytidosperma – Wallaby Grass Inside cover: Archival map of Dookie area

(uncredited photos taken by Liz Evans and Andrew Sands).

Helen Kelly

Janie Christophersen

Liz Evans

Andrew Sands

Penny Algar

**The Seedbank
Dookie Earthed
Dinner for the Future**