

WATER VIEWS: CARING AND DARING

3WDS14 – WATERWHEEL
WORLD WATER DAY
SYMPOSIUM 2014
WAVES, RIPPLES, & SPLASHES



WATERWHEEL

Water Views: Caring and Daring – Waterwheel World Water Day Symposium 2014 – 3WDS14

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This e-book brings together the works presented between March 17 and 23 at the Waterwheel World Water Day Symposium 2014 – 3WDS14. 450 participants, including children, youth, communities, TED talkers, scientists, activists and artists, from 34 countries and five continents, responded to the theme ‘Water Views: Caring and Daring.’

They interacted with audience “live” on the Internet and in 18 physical venues (“nodes”), through Waterwheel, an online platform dedicated to water. The 2014 symposium integrated youth participation and intergenerational dialogue with ‘Voice of the Future.’ Waterwheel’s unique video-conferencing / media-mixing system, the Tap, allowed presenters and audience to be on the same web-page experiencing “liveness” with the potential for creativity. The symposium was free of charge and, being online, saved on travel costs, accommodation and venue, thereby reducing its carbon and water footprints.

Transversal knowledge and multidisciplinary across cultures and languages shaped the content and structure of the e-book. The nine, richly illustrated sections contain three types of entries, based on the presentation given as part of the Waterwheel World Water Day Symposium 2014: “Splash”– project overview, “Ripple”– detailed project description, and “Wave”– peer-reviewed article on original research. My immense gratitude goes to assistant editor Silvana Tuccio, the associate editors, contributors, reviewers and Inkahoots.

Suzon Fuks

Created in 2011 by an Australian team – Inkahoots, Igneous and Suzon Fuks –Waterwheel responds to the need on a global level to share resources around water awareness, management and celebration. Waterwheel’s international community is growing exponentially every year, as is the Waterwheel World Water Day Symposium, its biggest annual event. The symposium was co-chaired by Amin Hammami (Tunisia) and Suzon Fuks (Australia/ Belgium) for three years in a row, from 2012 to 2014.

WATERWHEEL WORLD WATER DAY SYMPOSIA PARTNERS

2012–2013: University of Sousse in Tunisia under the direction of Professor Hichem Rejeb;

2013: Queensland College of Art Galleries of Griffith University (Brisbane) and Five Colleges (Massachusetts);

2014: World Water Museum Installation & Technohoros Gallery (Athens), Cantoalagua (Bogota), Inkahoots & Igneous (Brisbane), CEIArtE—UNTREF, IQlab & Reciclarte (Buenos Aires), Hayward Area Recreation and Park District (California), Boultek (Casablanca), Bonemap & James Cook University (Cairns), Columbia College (Chicago), Bildungsbüro & Aktionstag (Coburg), Ear to the Earth (NY), Lieu Multiple & Espace Mendes (Poitiers), University of Arts, Studio for Transdisciplinary Projects & Research (Poznan), Milk Bar & WEAD—Women Environmental Artists Directory (San Francisco), De Saisset Museum of Art and History (Santa Clara University), Bamboo Curtain Studio (Taipei), Centre of Contemporary Arts (Torun), ESAD—Ecole Supérieure d’Audiovisuel et de Design (Tunis), and Houghton Valley—Lifting the Creek (Wellington).

3WDS14 TEAMS

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1. ■ Opening

OPENING – OVERVIEW

by James Cunningham

For the opening session of 3WDS14, performance artist Ulay refers to water as a “time-bomb” and inspires us to “artivism” by recounting his response to the organizers of the Istanbul Biennale who told him “the people of Istanbul have plenty of water and are not concerned about it.” He says he spray-painted throughout the town, under the cloak of nighttime, an “official public notice” reading, in Turkish: “Due to the privatization of the municipal water supply system, the water quota provisions for each household will be reduced by 50 percent. Saving measures are highly recommended.” The aim was to raise the level of concern about water in a place where the privatization of the water supply is a real immanent possibility. He then read, as a kind of performance poem, the word “water” in 100 languages.

The proceedings were delayed half an hour while the Symposium team troubleshot the problem on the fly and restarted the server, after which people were able to re-login, with the Tap working normally.

In ‘Last Drop,’ Jason Lim delivered a sparse and delicate performance, powerful in its simplicity. Throughout 25 minutes he poured water from one glass vessel (bottle or glass) to another and back, stacking them on each other, pouring with two hands simultaneously, drinking from two glasses simultaneously, and was joined for a clinking of glasses by his partner, Daniella Beltrani, at the end. The online audience created visually stunning patterns, like weavings, using symbols alone, in the chat column.

‘Little Streams Make Big Rivers’ by Suzon Fuks and her large cast of collaborators—Alberto Vazquez, Annie Abrahams, Christian Bujold, Jaime Del Val, James Cunningham, Katarina Djordjevic Urosevic, Lila Moore, Lynette Lancini, Mahesh Vinayakram, Miljana Peric, Nicholas Ng, Pascale Barret, Rebecca Youdell, Russell Milledge, and Vicki Smith, with dramaturg: Aafke de Jong—was delivered across three Tap stages, with a handful of performers on each Tap. Whether looking at one Tap at a time, or all three concurrently, audience received the sound meshed together from all three stages simultaneously. The improvised, experimental and ambient nature of the sound lent itself to this format. On one stage, minimal movement, slowing changing lighting, and casual echoing of hand gestures led to overlaying of semi-faded webcam images and collaging of hands, sometimes with the appearance of one person’s fingers attached to another person’s hand. Performers on another stage created a more pragmatic feel, one augmenting his body with long sticks, one pouring water from large clay vessels, and Nicholas Ng playing Chinese lute and cymbals. On the third stage we see beer bottles as props and a spinning colour wheel. Ng plucks some interesting tones from his lute making it sound like an electronic signal, and someone begins to chant while another sounds the word “agua”.

A duet between Mahesh Vinayakram (singer) and Sukanya Ramgopal (gatham) comes like a gift after the long wait that resulted from the order changes caused by the earlier technical delays. Their fine musicality and skill as Carnatic musicians, not to mention their patience in staying on till the end for their part, was appreciated wholeheartedly by the online audience, even during the performance, with comments like “wonderful” “great performance” and “amazing and superb.”

Dr Broekendukker, the clown professor that kept last year’s symposium on time, appears briefly at the end, to draw a raffle winner from the Waterwheel crowd-funding campaign.

OPENING – OVERVIEW

by Liz Bryce

The Waterwheel Tap screen is bright yellow. Intermittent phrases of chat appear in the column on the right. We hear splashing and children's voices laughing. The third Waterwheel World Water Day Symposium 2014 is beginning a week long festival with a piece by artist Ulay, who, in recent years, has concentrated his practice around a concern for water. Ulay is delayed, but James Cunningham on the "stage" in Australia, encourages us to be patient.

I am waiting in my home in New Zealand (it is after midnight!) to join artists and scientists, none of whom I have met, in many different parts of the world. Links between arts, science and technology have developed the Waterwheel platform devised during Suzon Fuks' Australia Council for the Arts Fellowship. Her "wish list," which saw possibilities in other platforms, resulted in a collaborative venue with a combination of tools, technology and toys!

Now Ulay appears, on the Tap screen in Slovenia. He explains to Suzon in Australia that the sound loop of splashing and laughter was from his audio installation 'Water Joy,' made for World Water Day 2013. It played through the building in The Hague during a United Nations thematic consultation on water.

This year Ulay expresses his concerns by reciting one hundred words for water in one hundred different languages. He speaks them slowly, deliberately, like a tap dripping or water splashing. I find myself listening for familiar words and the similarities between languages. Repetition with variation makes one attentive.

In the next performance, 'Last Drop' by Jason Lim from Singapore, I am reminded that our first excited trials of the Tap on Waterwheel were of sharing water—pouring water from a jug in America, trickling down the webcam to the UK and continuing to the bowl in NZ. Jason Lim, alone in his stark environment, slowly pours water from one receptacle to another. He repeats the action, varies the speed—all the while the water's sound changes its tone according to the action, volume and distance from the pouring vessel to the receiving flask below. It is mesmerising—beautiful, rhythmic and flowing.

This Zen-like performance is in contrast to the next show—a tumultuous dissonance of sound and movement. 'Little Streams Make Big Rivers' by Suzon Fuks and guests, ambitiously uses three Taps simultaneously and some of the many tools of the platform. One Tap is dedicated to collaborative movement; another has graphics and drawing resembling text chat, making 'waves' and patterns cascade over the screen. The third Tap works with a cacophony of water related "music" from glass, voice, building materials and a Chinese Pipa. Similar backdrops, making their "venue" appear to be the same place, unify the performances. I flick quickly between tabs, usually prompted by the sound from another stage.

Artists pushed the boundaries and capabilities of technology in the dream of "possibility."

Presentation

“Water does not forget. Work for water to have water work. For the love of water.”

Earth Water Catalogue is an artistic initiative that mobilizes artists in the community to raise awareness on issues related to drinking-water and to enhance the appreciation of water. The artistic community addresses ethics through aesthetics, and contributes to building a growing online gallery of artistic works dedicated to this fundamental planetary resource.

Presenter

Ulay is a pioneer of body and performance art. Uwe Frank Laysiepen, better known within artistic milieus as Ulay, was born on 30th November, 1943, in Solingen, Germany.

After four decades of living and working in Amsterdam, several long-term artistic projects in India, Australia and China, and a professorship of Performance and New Media Art at the Staatliche Hochschule für Gestaltung, Karlsruhe, Germany, Ulay is currently living and working in Ljubljana, Slovenia.

His radically innovative body of work and performances realized in the early 1970's, his collaboration with Marina Abramovic between 1976 and 1988, his performative photography and monumental Polaroids from the 1990's and the recent projects, where water replaces the human body, are defining Ulay as one of the most significant artistic personalities of our time.

Ulay's work, as well as his collaborative work with Marina Abramovic, are featured in many collections of major art institutions all over the world such as: Stedelijk Museum Amsterdam; Van Abbemuseum Eindhoven; Centre Pompidou, Paris; Louisiana Museum, Copenhagen; Moderna Museet Stockholm; Kunstmuseum Bern and the Museum of Modern Art New York.

Links

<http://www.earthwatercatalogue.net>

<http://www.earthwatercatalogue.net/artist/ulay/11>

<http://www.ulay.si/About-Ulay>

Screen recording of the Tap presentation:

http://water-wheel.net/media_items/view/4851



THE TAP

Symposium - #1 session - OPENING

Thank you ULAY

-lizb: yes so true suzon
 -hi: Thanks for the acknowledgement of first peop
 - nice to think of what can b brought to the future through understanding
 -lizb: wow - protea from sout africa
 Lobeaulieu: ear you from Québ Canada, nice to see you
 paulavelez: Daring for caring
 paulavelez: Yest
 -LUKE: loud and clear!
 paulavelez: yes we hear you.
 anniea: **activist**
 bonemap: **actualist**
 Lobeaulieu: I like this word activist !
 paulavelez: Artist. It is a beautiful point to start this symposium. Thank's for that-
 -hi: water sounds like liquid fluid force
 -hi: drink satiate fill quenc gorge
 -hi: satisfy
 JamesC: **bravo**
 Lobeaulieu: How many language
 JamesC: **100**
 Lobeaulieu: Bravo!
 paulavelez: A new IMAGO for t fluid that make us be connect
 Rocket: **thank you**
 -hi: clap clap clap
 mem: hvala Ulay
 paulavelez: What is the word?
 paulavelez: Thank you!
 Lobeaulieu: Thank you Ulay
 JamesC: **Thanks Ulay**
 paulavelez: write a big word the screen!
 -hi: water house
 -hi: brilliance
 paulavelez: the word to make IMAGO of water have a more fl representation
 paulavelez: agua
 -lizb: lol
 -hi: clap clap clap clap
 reciclarteargentina: thanks U
 audience type here

Screen capture: left to right: Ulay and Suzon Fuks.



Presentation

The performance I presented was an extract from '**Last Drop**,' a performance series started in 2004.

I repeated a series of actions: emptying a full flask of water into an empty flask and subsequently into other drinking glasses. The concentrated, controlled actions and rhythm of pouring water into various vessels generated a soundscape throughout the performance. As my arms became tired from holding the water filled flasks, they trembled and caused the flasks to knock into each other, creating yet another layer of sound.

With the repeated transferral of water from one container to another, I believe that my energy was also transmitted to the water, and caused the water to change. At the end of the performance, the water was shared for drinking.

Presenter

Jason Lim's repertoire of works encompasses ceramics, photography, video art, installation art and performance art. He has organized and created various platforms for alternative art practitioners to meet and collaborate. He was co-Artistic Director and Artistic Director of Future of Imagination (an international performance art event held in Singapore since 2004). In 2007, Jason represented Singapore in the 52nd Venice Biennale. Jason's artistic projects, residencies and travels have been recognized and supported by numerous grants and awards from the National Arts Council since 1994. He currently teaches at School of the Arts, Singapore.

Links

<http://jasonlim4.wix.com/wwwixcomjasonlim#!last-drop-series>

Screen recording of the Tap presentation:

http://water-wheel.net/media_items/view/4854



'Last Drop' by and with Jason Lim
Photo: Daniela Beltrani.

SPLASH

LITTLE STREAMS MAKE BIG RIVERS

Suzon Fuks

Brisbane, Australia

With the saying “little streams make big rivers,” I initiated the experimental interactive performance with an online audience for the opening session of Waterwheel World Water Day Symposium, 2014. Dramaturg, Aafke de Jong and I formulated the following text as a way of introducing the idea behind the work to collaborators in the preparatory stage: “The processes of expansion from springs to streams, to rivers, to oceans, are to be evoked throughout the performance, guiding it. The premise is that caring about our little streams influences the health of the oceans. By extension, many drops or streams contribute to forming a voice that expresses what water needs.”

Fifteen performers from around the world improvised from their respective discipline, each remotely via the Internet, utilising their webcam. Prior to the performance, they had chosen to respond with either:

- movements or actions/tasks (performers/dancers),
- sounds made with voice, objects or instruments (musicians/sound artists), or
- words in their own language, reading and responding to the audience type chat, as well as personal writing in the chat (actors/writers/poets).

Three Taps (online venues), where the performances took place, were concurrently accessible. I had assigned a mix of movement-, sound-, and word-performers to each Tap, responding simultaneously to the scores—written guidelines and suggestions that I refined with the help of Aafke. The performers could hear and see each other within their Tap, and also hear, but not see, the other two Taps.

After welcoming the online audience and explaining how to proceed, I invited people to open the three Taps in three tabs, and hop from one to the other, guided either by the sounds or their curiosity. They were encouraged to type comments or responses in the chat, which performers took on, adding them to their streams, rivers and oceans. The performance was structured in three parts, each with a score for their improvisations (see below).

A “backdrop” composed of water textures gave performers the cue to go to the next score and respond to it as soon as possible.

Scores with Cues, Inspirations/Suggestions

PART 1. BACKDROP: DROPS

SCORE 1: solo: take care of your own spring & little stream (webcam on the spot with movement/action within the webcam)

PART 2. BACKDROP: STREAMS

SCORE 2: duet or trio or quartet: connect & interact with one, two or three other streams to make a river (webcams can move within the space of your Tap)

PART 3. BACKDROP: OCEAN

SCORE 3: all together: initiate or respond to each other to make a living ocean—some unison, some break-throughs—everything is possible (use the whole Tap space, webcams can be superimposed, playing with layers, and sounds across the 3 Taps).

Ending in one word or one note, in an open atmosphere where all can start again. Silence and stillness will conclude the performance.

Comments Received by Email from Performers, and Screengrabs

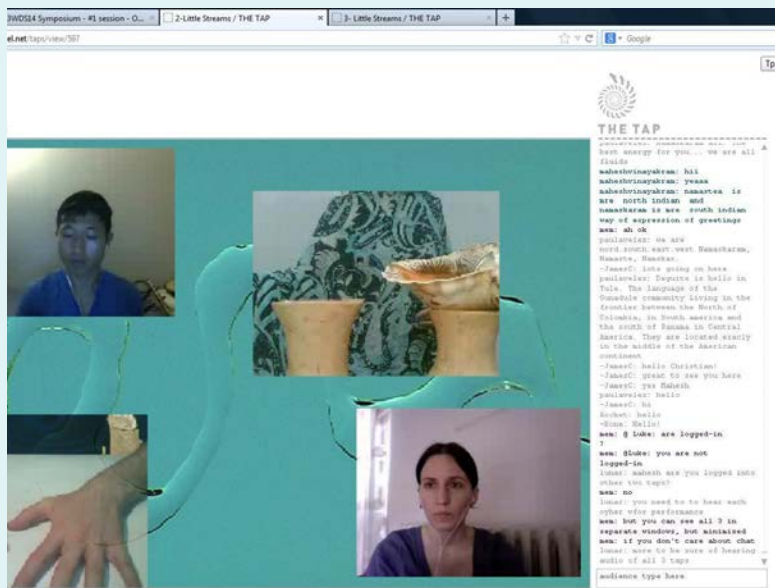


Fig.1 Tap #2 at the beginning of the performance, seen by audience, with Tap #1 and #3 open in the browser in two other tabs (visible on top of the image).

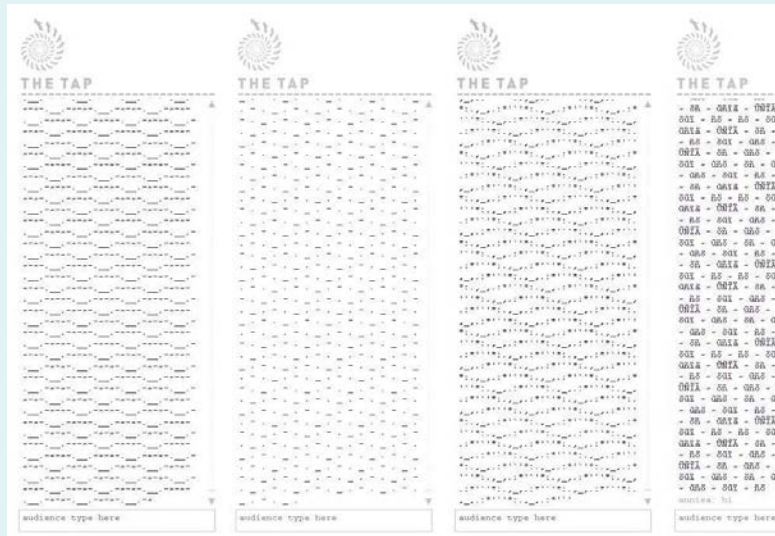


Fig.2 Collage of the type chat in Tap #2, at different moments of the performance. Miljana Peric responding to the score with patterns and words.

– “In front of my laptop in the wee small hours. Mind drifting between sleep and wake. Connections are made and discussions are happening, dreams are returning. Then the first call rings out, drop-by-drop sounds emerge. Aural intertwining, networks connecting, musical trickles build. Colours and sounds merge, windows on the performers show the joy and concentration. Sounds crescendo and then the connection ebbs back receding like the tide. A brief sweet intense communication flooded the performance and carried through the Symposium—and, in remembering, the buoyant feeling remains.” —Vicki Smith (NZ)

– “From the outside in: setting up a tinker shop of sound toys in the inky black deep night, layered in blue. My computer screen becomes buoyant alive with drops-streams-oceans: your score a portal sea connecting. Islands of artists who inter-affect with sensory waves from the littoral fringe.” —Lynette Lancini (AUS)

RIPPLE

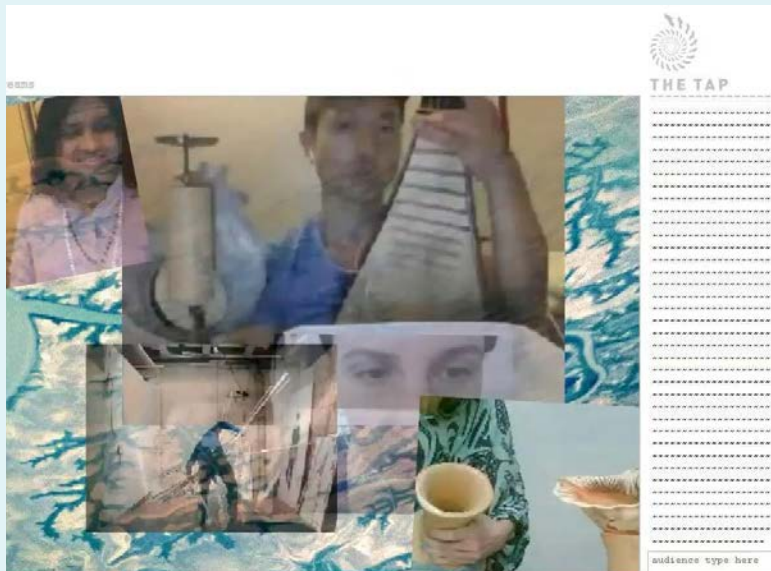


Fig.3 Tap #2 stage and type chat.

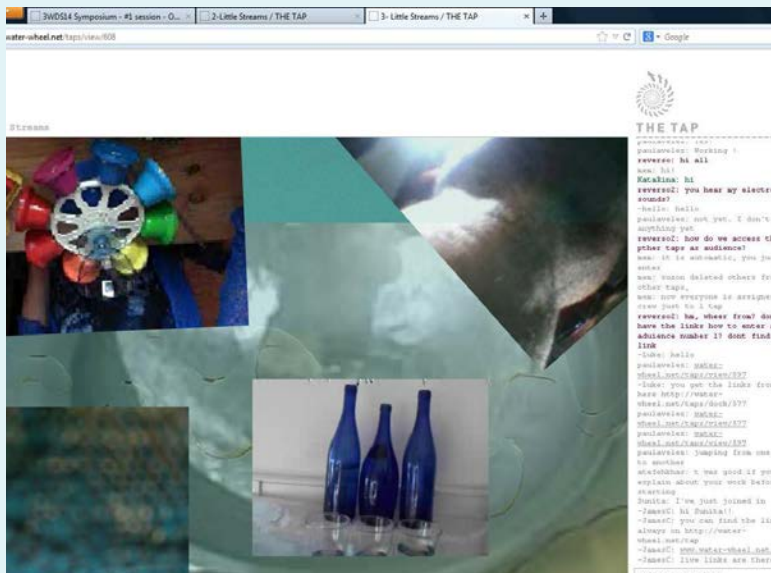


Fig.4 Tap #3 stage and type chat.

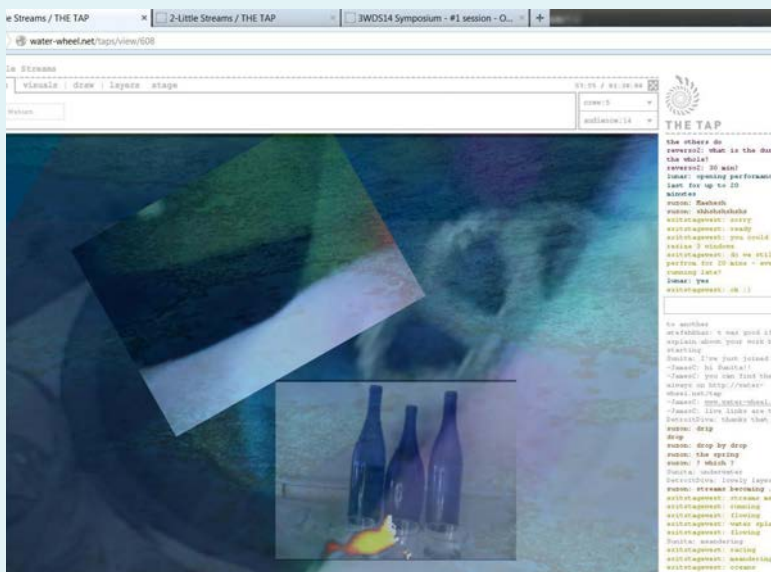


Fig.5 Tap #3 seen by a crew member, with Tap #1 & #2 open in the browser in two other tabs (visible on top of the image).

– “As a performer, the experience was unique and moving. To co-create with 17 other artists from around the world, with no one leading; to connect from the heart and soul, voices, instruments, images, words—made sense, not only aesthetically, but emotionally. No egos—complementarity at its best collective expression. Thanks to all.” —Alberto Vazquez (AR)

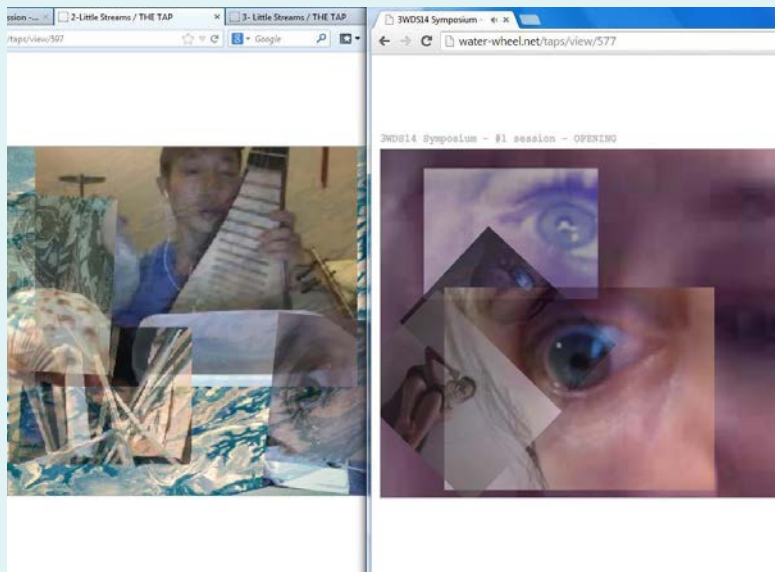


Fig.6 Taps #1 & 2 seen by audience member who chose to open them side-by-side. Their type chats are covered by the stages, while Tap #3 is open in the browser in another tab (visible on top of the image).

– “I liked participating, it was a nice experience, especially because it felt as if people really prepared for the experience—there was a good energy. But, for me it was difficult to relate to the other participants, and also difficult to interact and even if we were 12 or maybe even more, I felt quite alone... I wanted to see what others did. Somehow felt ‘jealous’ of the people using sound, since they were all in the same ‘space’.” —Annie Abrahams (F)

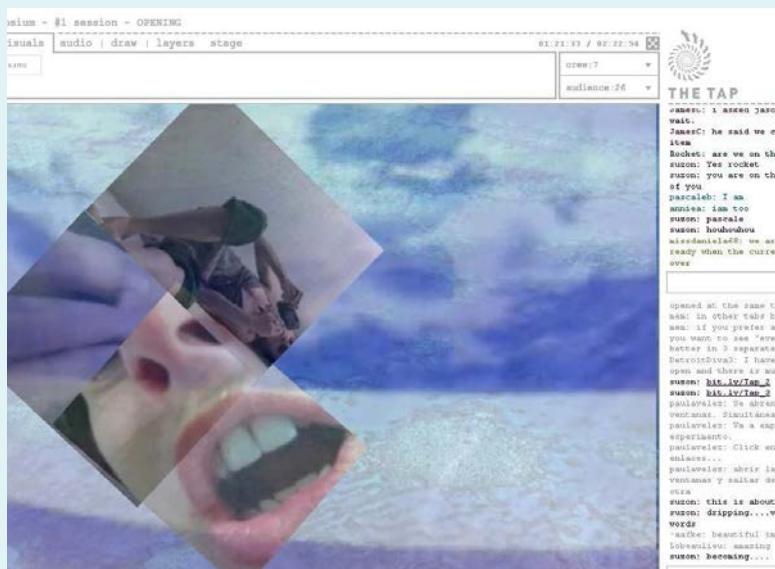


Fig.7 Tap #1, stage and type chat, viewed by a crew member.

– “We took suggestions from each other without speaking—mimicking or responding to things such as placement of the webcam (e.g. making image upside-down), placement of self within webcam, and gestures (close-up movements of hands). I liked the playful and unhurried nature of our interaction.” —James Cunningham (AUS)

– “I’m very curious about a global external view & ear of this experience...” —Pascale Barret (B)

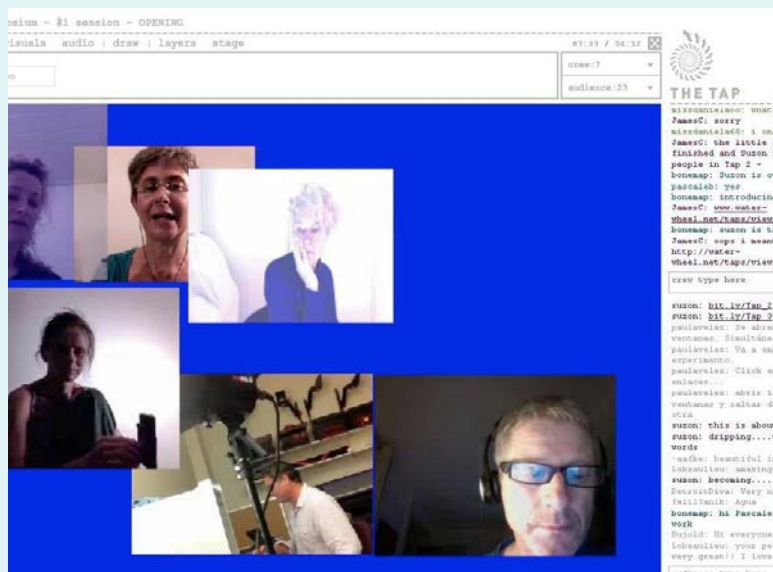


Fig.8 Performers & initiator on Tap #1 at the end of the improvisations – from top left: Pascale Barret (B), Suzon Fuks (AUS), Annie Abrahams (F), from bottom left: Rebecca Youdell, Russell Milledge and James Cunningham (AUS).

– “I am grateful I was in the audience and was able to watch and hear the beautiful performance you created together. I was impressed by the beauty of the images and really touched by the sounds and music, and the interaction in the third part... I felt a strong connection with the wonderful artists from the world over, we were all together... wonderful. Thank you very much.” —Aafke de Jong (NL)

– “The performance was an exceptional collective and heart-felt experience.” —Lila Moore (IL)

A Performer’s Perspective, by Lila Moore

“In my role as a performer, I was involved in relating to the three other performers within the frame of the webcams on the Tap ‘stage.’ I also maintained a degree of separateness, which the webcam and the Tap enabled, both isolating me as a remote performer somewhere in space-time, and allowing me to closely interact with, and dissolve into, other webcams, which I perceived as other worlds. Each webcam, inhabiting a performer, manifested like a transparent drop of water, reflecting a perplexing narrative of images, movements and sounds. I was aware of the gradual process through which complex connections and meanings were formed. It transpired as an exploration of a language, a mode of communication between distant worlds expressed through the cyber transmission of movement, texture, image and sound.

Across the three stages, there was an emphasis on movement details and aspects of the body; for example, the motif of hands reaching towards one another and moving together, including my own use of arms and hands to reach and relate to other movements and sounds beyond my terrestrial location (see figure 9).

I was intrigued by the transformative flow of the physical movements and aspects of the body into cyber forms, and by the body and mind having to navigate this dual state of tangible and disembodied motion. It became experiential when an aspect of my body remained intact whilst another aspect dissolved into a virtual imprint, which was manoeuvred by the

physical body and the mind, moving like a spiritual form within and across the other performers' space-time (see figure 10). An expansion took place with the vanishing of physical boundaries and reliance on concrete identities. It formally corresponded with the piece's theme and the processes of disintegration and mutual transformation involved in the making of big rivers from little streams of tiny drop-like worlds."

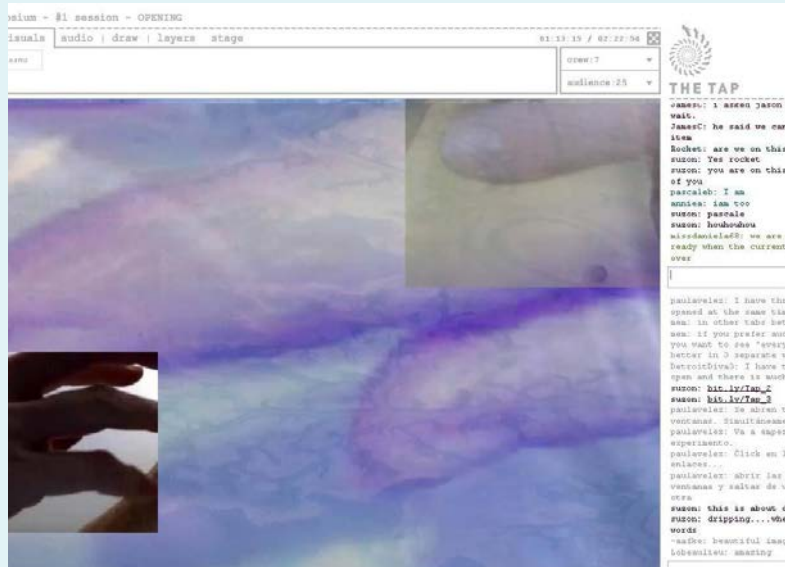


Fig.9 Hands.

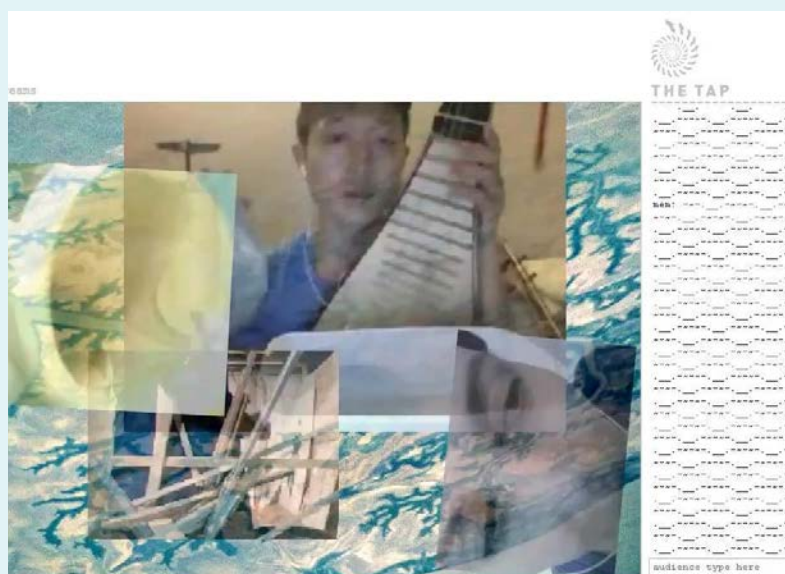


Fig.10 Virtual imprint of body & motion.

The Formal Structure, by Lila Moore

"The choreographic structure of the performance commenced with the suggested movements taking place in four different screens/webcams. The webcams arrangement on the stage formally and metaphorically correlated with the background image of drops of water on the turquoise space of the stage. Each webcam's position and movement in space was therefore linked to the others in a similar way so that the drops were interrelated and created a pattern. From the start, the movement in the webcams introduced human motion as it meets and merges, and in interaction with the motion of objects and abstract forms and textures. The choreographic links and patterns that developed in and between the webcams were created by the performers, and by each viewer as she/he watched the happening and navigated freely between the stages.

This interactive and open-ended experience of movement and soundscape was reinforced by the viewers entering and exiting three different stages. Thus, the performance utilised the Taps through typical online behaviour, like hopping between websites and webpages, to engage with embodied and conceptual choreographies, links and meanings. The viewer's transition between the stages involved making connections between movements, images and soundscapes, accessible only during the live performance."

PERFORMERS

Alberto Vazquez, Annie Abrahams, Christian Bujold, Jaime Del Val, James Cunningham, Katarina Djordjevic Urosevic, Lila Moore, Lynette Lancini, Mahesh Vinayakram, Miljana Peric, Nicholas Ng, Pascale Barret, Rebecca Youdell, Russell Milledge, and Vicki Smith.

BIOGRAPHY

Suzon Fuks is an intermedia artist, choreographer and director exploring the integration and interaction of the body and moving image through performance, screen, installation and online work.

During her Australia Council for the Arts Fellowship (2009–2012), she initiated and co-founded Waterwheel, a collaborative online venue for streaming, mixing and sharing media & ideas about water, as a topic and metaphor. Born in Brussels, trained in dance, theatre & music at Lilian Lambert Academy (1969–1976), she completed her Masters in Visual Arts at La Cambre (1979–1984). Moving to Australia in 1996, she has been co-artistic director of intermedia performance company IGNEOUS since 1997 with James Cunningham.

LINKS

Aafke de Jong http://water-wheel.net/media_items/view/1459

Alberto Vazquez <http://reciclarteargentina.com.ar>

Annie Abrahams <http://www.bram.org>

Bonemap: Rebecca Youdell & Russell Milledge <http://bonemap.com>

Christian Bujold <http://www.christianbujold.com>

Jaime Del Val <http://www.reverso.org/jaimedelval.htm>

James Cunningham <http://igneous.org.au>

Katarina Djordjevic Urosevic <http://artskylight.com/>

Lila Moore <http://mdx.academia.edu/LilaMoore>

Lynette Lancini http://en.wikipedia.org/wiki/Lynette_Lancini

Mahesh Vinayakram <http://www.maheshvinayakram.com>

Miljana Peric <http://www.cyposium.net/selected-presentations/peric>

Nicholas Ng <http://www.nicholasngmusic.com>

Pascale Barret <http://www.pascalebarret.com>

Suzon Fuks <http://suzonfuks.net>

Vicki Smith <http://www.digitalsmith.nz>

