

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

ISBN: 978-0-9925610-0-0

Editor: Suzon Fuks

Assistant Editor: Silvana Tuccio

Associate Editors: Dawn Albinger, Gillian Kehoul, James Cunningham, Julie Robson, Molly Hankwitz, and Sarah Jane Pell

Guest Authors: Alberto Vazquez, James Cunningham, Lila Moore, Liz Bryce, Molly Hankwitz, Russell Milledge, Suzon Fuks, West D.L. Marrin, and Zsuzsanna Soboslay

Graphic Design: Inkahoots / Book Production: Suzon Fuks

Published by Igneous Incorporated, Australia, March 2015

The information and opinions expressed in these papers are solely of the authors and should not be considered as having the endorsement or support of the publisher.

Compilation Copyright © 2015 by Igneous Incorporated.

Copyright of the individual papers are retained by the authors.

For permission requests, please contact:

Igneous Incorporated

3/27 Waverley Street, Annerley, Queensland 4103, Australia



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

The Selection Committee was composed of professors, teachers, researchers, scientists and artists: Alejandra Ceriani (Buenos Aires), Amin Hammami (Tunis), D.L. “West” Marrin (San Diego), Dobrila Denegri (Torun), Ian Winters (San Francisco), Irina Novarese (Berlin), Joanna Hoffmann-Dietrich (Poznan / Berlin), Lauren Elder (San Francisco), Leah Barclay (Brisbane), Mary Gardner (Byron Bay), Molly Hankwitz (San Francisco), Paula Vélez (Paris / Medellín), Ricardo Dal Farra (Montreal / Buenos Aires), Silvana Tuccio (Syracuse / Melbourne), Suzon Fuks (Brisbane).

Youth Committee: Liz Bryce (Christchurch), Keti Haliori (Athens), Mariana Carranza & Jasmin Müller-Alefeld (Coburg), Michele Guieu (San Jose), Suzon Fuks (Brisbane).

Technical Guides and Translations Team: Alberto Vazquez & Riccardo Dal Farra (Buenos Aires); James Cunningham & Suzon Fuks (Brisbane); Hedva Eltanani (Tel Aviv); Katarina Djordjevic Urosevic (Belgrade); and Amin Hammami (Tunis).

CONTRIBUTORS

Aaliwica, Abdellah Hassak alias Dubosmium, Adam Czarnecki, Albertinum Gymnasium, Alberto Vazquez, Alejandra Ceriani, Alexander Schellow, Alexandrinum Gymnasium, Ali Sanderson, Alireza Hejazi, Amber Hansen, Amin Hammami, Amorgos elders, Amy Sharrocks, Ana Labastida et al, Ana Laura Cantera, Andrea Mikeska, Andrea Selwood, Andres Salazar Quintero, Angela Morelli, Anna Lewandowska-Czarnecka, Anna Yen, Annie Abrahams, Aristi Costopoulou, Ashhar Farooqui, Atefeh Khas, Attakkalari dancers (Ronita Mookerji and Sylvester Mardi), Australian Voices, Ben Pederick, Benjamin Burke, Bonemap, Bonnie Hart, Camilla Boemio, Carine Fortin, Carlotta Brunetti, Carmen Hutting, Casimirianum Gymnasium, Catalina Salguero, Catherine Lee, Cheryl Colopy, Christian Bujold, Corinne Weber, Cristabel Tapia, D.L. West Marrin, Daniel Njoroge, Dave McArthur, David Monicci, Dr Te Huirangi Waikerepuru, Dr. Reinhard Reiter, Eklavya Prasad, Elizabeth Zetlin, Elvis Marangon, Emmanuel Fleitz, Engineers without Borders - Berlin, Eric Leonardson, Esther Moñivas, Fabian Kesler, Fabricio Costa Alisedo, Fatine Jarrad, Fernando Godoy, Fo Wilson and students from Columbia College Chicago, Garth Paine, Geoff Hume-Cook, Glenda Pickersgill, Gofrey, Grant Corbishley, Grundschule Neuses, Hector Buitrago, Helen Anastasiou and children from Interactive European School, Himanshu Kulkarni, Hydromemories, Ian Clothier, Ian Winters, Ines Hoepfel, Irina Novarese, Ivan Pavlov, Jacques Perconte, Jaime Del Val, James Cunningham, Jan Vladyka, Janelle Vaughn Dowell, Jasmin Muller-Alefeld, Jason Lim, Jauk, Javiera Mansilla Saez, Jean-Noel Montagne, Jeff Turpin, Jelena Lalic, Jennifer Koney, Jenny Fraser, Jenny Rattenbury, Jeroen van der Linde, Jesus Landin-Torrez, JJ McNeal, Jo Hardy, Joanna Hoffmann-Dietrich, Joanna Rosinska, Joel Chadabe, John G. Boehme & students from Camosun College, Jolian Solomon, Joolie Gibbs, Josephine Starrs, Juan Andres Moreno, Juanita Ariza, Juergen Freund, Julie Rousse, Karl Metchkin, Katarina DJ Urosevic and students of Veselin Maslesa Primary School, Katarzyna Hoffmann, Katarzyna Kucharska, Kate Lee Short, Keti Haliori, Khemais Benhamida, Kiwi Henare, Kj Joy, Krista Franklin, Lauren Elder, Lea Petrou & 4th grade students of the International School of Piraeus, Leah Barclay, Leon Cmielewski, Lila Moore, Lisa Dali alias Nezha, Liz Bryce, Ljiljana Novak, Lorraine Beaulieu, Lynette Lancini, Magdalena Parnasow-Kujawa, Maggie Wenger, Mahesh Vinayakram, Mana Salehi, Marco Pezzotta, Margaret Shiu, Mari Keski-Korsu, Maria Krumm, Maria Papanikolaou, Mariana Carranza with Kinder- und Jugendtheater, Marika Boutou, Martina Essig, Mary Armentrout, Mary Chege, Mclean Fahnestock, Meld, Michal Rybak, Michael Canuel, Michele Guieu, Michele Guieu & students from Cumberland Elementary School, Michelle Atherton, Miljana Peric, Minty Donald and Nick Millar, Miranda Munro, Mirela Abramovic Dordijevski, Mohamed Tahiri, Molly Hankwitz, Mrs Munyiva, Museum of Natural History- Coburg, Nancy Ceridwyn, Naoufel Souayah, Nicholas Ng, Nicole Roethig, Nina Haft, Oliver Walker, Olivier Naudin, Oscar Caicedo, Pascale Barret, Patrick Loeffler, Patrick Treguer, Paula Vélez Bravo, Peggy Hofman, Pegi Marshall-Amundsen, Peter Hall, Pierre Christophe, Piibe Piirma, Piotr Slomczewski, Rebecca Youdell, Rhonda Truscott, Ricardo Dal Farra, Riccardo Bertan, Rob van Kranenburg, Rodrigo Rudge Ramos Ribeiro, Russell Milledge, S.Shakthidharan, Sadie Harmon, Sarah Colbert, Sarah Jane Pell, Sergey Jivetin, Sharyn Lowth, Shelly McArdle, Siham El Rharbi, Silke Bauer, Silvana Tuccio, Simon Linke, Siprian, Sladana Zivkovic, Stella Chiu-Freund, Stephan Wolf, Susan Greene, Susan Sentler, Suzon Fuks, Te Urutahi Waikerepuru, Therese Collie, Tiffany Tonel, Toby Gifford, Tom Beyer, Tracey M. Benson, Ulay, Uli Westphal, Valya Stergioti, Vicki Smith, Vinny Bhagat, Viola Thiele, Virginia Gathoni, William Waterway, Wu Mali, Yaser Murtaja, Yvonne Senouf, Zoe Nikitaki and Zsuzsanna Soboslay.

CONTENTS

1. Opening.....	011
OPENING – OVERVIEW by James Cunningham.....	012
OPENING – OVERVIEW by Liz Bryce.....	013
– ‘100 Names for Water’ by Ulay – Splash.....	014
– ‘Last Drop’ by Jason Lim – Splash.....	016
– ‘Little Streams Make Big Rivers’ by Suzon Fuks – Ripple.....	018
2. Voice of the Future.....	027
VOICE OF THE FUTURE – OVERVIEW by Suzon Fuks.....	028
YOUTH PERSPECTIVE – OVERVIEW by Liz Bryce.....	029
– ‘Ask the Flask’ by Keti Haliori – Ripple.....	030
– ‘Haiku Workshop on Water’ by Patrick Treguer, Lieu Multiple Team, Paula Vélez (Version Française p. 37) – Ripple.....	033
– ‘Spheres en Bouteille’ by Lorraine Beaulieu (Version Française p. 44) – Ripple.....	042
– ‘Water Conservation Awareness Posters’ and ‘Watercolors of Bay Area Landscapes’ by Michele Guieu – Ripple.....	046
– ‘Message in a Bottle – Concept’ by Corinne Weber, Yvonne Senouf for Meld – Ripple....	050
– ‘One Hundred Boats, One Hundred Waters’ by Lea Petrou – Ripple.....	055
VOICE OF THE FUTURE – OVERVIEW by Alberto Vazquez.....	059
– ‘Coburg Node’ by Jasmin Müller-Alefeld, Mariana Carranza – Ripple.....	060
– ‘Mares y Malabres’ by Mariana Caranza – Ripple.....	065
– ‘Five Precious Letters’ by Virginia Gathoni – Splash.....	068
– ‘Promises to Children of the Future’ by Helen Anastasiou – Splash.....	070
– ‘Lake ZOO’ by Katarina Djordjevic Urošević – Splash.....	072
– ‘Walk Along the Water’ by Jelena Lalic – Splash.....	074
3. Activism, Art & Science.....	077
– ‘Canary Coffee’ by Mari Keski-Korsu – Splash.....	078
– ‘ArkO and the OSWASH (Open Source Washing Machine)’ by Paula Vélez, Jean Noël Montagné, Rob van Kranenburg – Splash.....	080
– ‘Sounding Zameen’ by Leah Barclay – Splash.....	082
– ‘Rights’ by Elizabeth Zetlin – Splash.....	084
– ‘Drinking Water and Sanitation Challenges in North Bihar’ by Eklavya Prasad – Splash.....	086
– ‘The Mary Flows On’ by Glenda Pickersgill, Joolie Gibbs – Splash.....	088
ACTIVISM, ART & SCIENCE – OVERVIEW by Lila Moore.....	090
– ‘Water Sense’ by Alireza Hejazi – Ripple.....	091
– ‘Flood Language’ by Joolie Gibbs – Ripple.....	096
– ‘The Paperboat Project’ by Mr. & Mrs. Gray – Ripple.....	102
– ‘Magnificent Object Workers’ by Anna Yen, Jeff Turpin, Therese Collie – Ripple.....	108
BERLIN NODE – OVERVIEW by James Cunningham.....	112
– ‘One Hour, One River – Berlin Node’ by Irina Novarese, the Hydromemories artistic group, Engineers Without Borders Germany – Ripple.....	113
– ‘Reflections Built on Water’ by Riccardo Bertan, Elvis Marangon – Ripple.....	119
– ‘Water e-Motion: Transformative Views’ by Dr. Lila Moore – Wave.....	122
4. Art & Science.....	131
ART & SCIENCE – OVERVIEW by Dr D.L. “West” Marrin.....	132
– ‘Hybrid Practices – from General to Specific’ by Piibe Piirma – Wave.....	134
– ‘Fuel Cells in Art Projects’ by Ana Laura Cantera (Versión Española p. 143) – Wave.....	140

– ‘H2O: Emergencias’ by Esther Moñivas Mayor – Wave	146
– ‘Understanding and Communicating about Water via Spatial and Temporal Patterns’ by Dr. D.L. “West” Marrin – Splash.....	154
– ‘Flow – Poznan Node’ curated by Joanna Hoffmann-Dietrich, assisted by Piotr Słomczewski – Wave	156
ECOLOGY	
– ‘The Strategies of Plicosepalus Acaciae to Get Free Water in the Desert Environment’ by Naoufel Souayah – Splash	178
– ‘Watercaring for Trout Breeding in Upper Bavaria’ by Carlotta Brunetti, Dr. Reinhard Reiter – Splash.....	180
VISUAL NARRATIVES – OVERVIEW by James Cunningham.....	182
– ‘Mapping the Tomato: Visual Narratives of Daily Food Consumption’ by Peter Hall – Ripple	184
– ‘Mutatoes’ by Uli Westphal – Ripple	187
– ‘You Eat 3,496 Liters of Water Daily’ by Angela Morelli – Splash	192
– ‘Perceiving the Links among Water, Food and Choice’ by Dr. D.L. “West” Marrin – Wave	194
5. Hydrology – Past & Future.....	203
INDIA, GREECE, TUNISIA & CA, USA	
– ‘Participatory Groundwater Management, in North Bihar’ by Dr. Himanshu Kulkarni, Eklavya Prasad – Wave	204
– ‘Yamuna Beach Project’ by Vinny Bhagat, Ashhar Farooqui – Splash	206
– ‘Zameen’ by Attakkalari dancers, S. Shakthidharan, Leah Barclay, Jehan Kanga – Splash	208
– ‘Understanding Conflicts around Floods in India’ by Eklavya Prasad, K. J. Joy – Wave ..	210
– ‘Contemporary Development Betrays Ancient Brilliance in Water Management’ by Cheryl Colopy – Wave	220
– ‘Greek Node’ curated by Keti Haliori – Ripple.....	226
– ‘The Water-Oracle of Apollo on the Island of Amorgos’ by Zoe Nikitaki – Wave.....	232
– ‘The Story of Water in Three Major Sites in Tunisia’ by Khémais Benhamida – Wave.....	240
– ‘Tunis Node’ curated by Amin Hammami – Splash	246
– ‘What?! Sharks in My Backyard? – Hayward Node’ by Jennifer Koney, Maggie Wenger, Nancy Ceridwyn – Splash.....	248
PATTERNS & CYCLES – OVERVIEW by Dr. D.L. “West” Marrin.....	250
– ‘The Art of A.R.T.’ (Adapting to Rising Tides) by Lauren Elder – Splash	252
– ‘New Definition of Earth’s Water Cycle’ by William Waterway – Splash	254
– ‘Water Forms – Great Sandy Strait’ by Jolian Solomon – Splash.....	256
– ‘The Aral Sea Disaster’ by Karl Metchkin – Ripple.....	258
– ‘Rebuilding Connection between Small Rivers and Local Societies Due to Contemporary Needs in Vistula Mouth’ by Adam J. Czarnecki, Rodrigo R. Ramos Ribeiro, A. Lewandowska-Czarnecka – Wave.....	260
URBAN WATER	
– ‘Pour une gestion durable de l’eau’ par Fatine Jarrad – Splash	266
– ‘Between Commercialisation and Devalorisation of Water! “The Guerrab” as a Research Tool in the Moroccan Society’ by Siham El Rharbi (Version Française + English Abstract) – Wave	268
6. Conservation & Transmission.....	277
PAST & FUTURE – OVERVIEW by Molly Hankwitz.....	278
– ‘World Water Museum’ by Keti Haliori – Ripple	280
– ‘Museum of Water’ by Amy Sharrocks – Splash	284
– ‘Ao. Aoo. Oo. Oooa. Eooao. Eau’ by Emmanuel Fleitz, Pierre Christophe – Splash.....	286
– ‘The Future of Water in Poitou-Charentes’ by Carine Fortin – Splash	288
– ‘Joining Rivers’ by Alireza Hejazi, Aristi Costopoulou – Ripple	290

- ‘Absorbing Red Photons’ by Michelle Atherton – Ripple 293
- ‘Deep Like The Rivers’ by Fo Wilson, Andrea Mikeska, Cristabel Tapia, Janelle Vaughn Dowell, JJ McNeal, Sarah Colbert – Ripple 296
- WATER & MEMORY – OVERVIEW by Russell Milledge..... 300**
- ‘Hydrologies+History::Water and Memory – Milkbar Node’ curated by Molly Hankwitz – Ripple..... 302
- ‘Water Rights in Gaza & Maia Mural Brigade’ by Susan Greene – Ripple..... 306
- ‘Speaking Tributaries’ by Ana Labastida, Kate Lee Short, Sadie Harmon, Jesus Landin-Torrez – Ripple 312
- ‘See, Sea – An Exploration of Memory and Time’ by Susan Sentler – Wave 314

7. Care & Dare.....323

CONNECTING TO CREEKS – OVERVIEW by James Cunningham..... 324

- ‘Fresh Meets Salt’ by Jo Hardy, Rhonda Truscott, Sharyn Lowth, Shelly McArdle – Ripple 326
- ‘Art as Environment – A Cultural Action at Plum Tree Creek: Mending Broken Land with Water’ by Margaret Shiu & Wu Mali – Wave 329
- ‘Putawai: Lifting The Creek – Wellington Node’ by Ella Cavander, Jan Vladyka, Grant Corbishley, Geoff Hume-Cook, Dave McArthur, Miranda Munro, Jenny Rattenbury, Andrea Selwood – Wave..... 336

FLUID VALUES – OVERVIEW by Suzon Fuks 346

- ‘Fluid Values – Cairns Node’ curated by Bonemap – Ripple 348
- ‘Hine Pu-Wai-Ora’ by Te Urutahi Waikerepuru – Ripple 351
- ‘Water from a Hybrid Polynesian Context’ by Ian Clothier – Wave 355

BEYOND LANDMARKS

- ‘Words for Water: Gathering’ by Tracey M Benson – Ripple 362
- ‘Maldives Match-Up ‘ by Josephine Starrs, Leon Cmielewski – Ripple 367
- ‘Hybrid Cartographies’ by Camilla Boemio – Ripple 371
- ‘Ringbalin – River Stories’ by Ali Sanderson, Ben Pederick – Splash 382

NEEDS AND TRENDS

- ‘Humid Balance’ by Dr. Ricardo Dal Farra – Ripple 384
- ‘Cantoalagua 2014: A Unique Voice – Bogota Node’ by Hector Buitrago, Catalina Salguero, Juanita Ariza, Oscar Caicedo, Juan Moreno (Versión Española p. 389) 388
- ‘Sip. Do Not Gulp.’ by Michele Guieu – Ripple..... 391
- ‘The Image and Sound of Water in the Persian Garden’ by Mana Salehi – Wave..... 395
- ‘Acqua, Luce, Ortigia: The Culture of Water Environments – Overview’ by Dr. Silvana Tuccio – Wave..... 403

8. Performance..... 411

PERFORMANCE PERCEPTION – OVERVIEW by Zsuzsanna Soboslay..... 412

- ‘Metamorphosis’ by Atefeh Khas – Splash 414
- ‘Hydrontology’ by Jaime Del Val – Ripple..... 416
- ‘Getting Intimate with Moolabin’ by James Cunningham – Wave 420
- ‘As Water is to Water’ by Zsuzsanna Soboslay – Wave 426

PERFORMANCE – OVERVIEW by James Cunningham..... 440

PERFORMANCE – OVERVIEW by Lila Moore..... 441

- ‘Ebb & Throw’ by Bonnie Hart – Splash..... 442
- ‘The Empress’ Tears’ by Pegi Marshall-Amundsen, Suzon Fuks – Splash 444
- ‘Guddling* About: Experiments in Vital Materialism with Particular Regard to Water’ by Minty Donald, Nick Millar – Splash 446
- ‘Performative Class’ by John G. Boehme & Intermedia ART Students from Camosun College – Splash 448
- ‘Sour Amane’ by Nezha Rhondali – Ripple (Version Française p. 454)..... 450

PERFORMANCE CONNECTIVITY & RESEARCH – OVERVIEW by Molly Hankwitz	458
– ‘Bay Requiem: A Work in Progress’ by Nina Haft, Ian Winters – Ripple.....	459
PERFORMANCE CONNECTIVITY & RESEARCH – OVERVIEW by Alberto Vazquez	463
– ‘S P E A K 4.0 / LIQUID’ by Alejandra Ceriani, Fabián Kesler, Fabricio Costa Alisedo, Javiera Saez Mansilla (Versión Española p. 468) – Ripple.....	464
OCEAN SYNAPSE – OVERVIEW by Zsuzsanna Soboslay.....	470
– ‘Ocean Synapse: A Transhemisphere Performance Exploring Convergence Phenomena as Bodies in Drift’ by Sarah Jane Pell, Benjamin Burke – Wave	471
– ‘Envisioning, Performance and Poetic Design as Research Approach to Predict Future Convergence Between Bodies, Technologies and Water’ by Sarah Jane Pell, Benjamin Burke – Wave	477
– ‘Bonemap’s Fluid Hybridisation’ by Russell Milledge, Rebecca Youdell – Wave	482
9. Hydrosonics.....	493
HYDROSONICS – OVERVIEW by Suzon Fuks.....	494
– ‘Hydrosonics – New York Node’ curated by Leah Barclay, with Joel Chadabe, Tom Beyer, The Australian Voices, Mahesh Vinayakram, David Monacchi, Garth Paine, Eric Leonardson – Ripple.....	496
– ‘Hydrographies: 607km’ by Ferando Godoy Monsalve (Versión Española p.506) – Wave .	502
– ‘Remembering Chinaman Creek’ by Nicholas Ng, Amber Hansen – Wave	511
– ‘Voluminous HydroLogic’ by Sergey Jivetin – Ripple	518
– ‘Imaginary Concerts’ by Dr. Ricardo Dal Farra (Versión Española p. 522) – Ripple	520
– ‘Mille Lumières’ by Julie Rousse, Jacques Perconte – Splash	524
– ‘River Listening’ by Toby Gifford, Simon Linke – Splash.....	526
Appendices.....	529
– Call for Proposals.....	530
– Call for Proposals for Voice of the Future – Youth Participation.....	534
– Media Release.....	540

6 ■

Conservation & Transmission

PAST & FUTURE – OVERVIEW

by Molly Hankwitz

This panel, from Session #17, called ‘Past & Future’, was moderated by Paula Vélez with scientist/artists: Carine Fortin, Keti Haliori, Amy Sharrocks, and Man’ok. Topics explored were: the future of water as a resource and object of the imagination. The panel focused on shrinking global supplies and implications of scarcity through their art, artists discussed the power of history and water as a “commons.”

First panelist, Carine Fortin, French scientist from the Espace Mendes in Poitiers, set the tone with a slide presentation on the attention to water cleanliness and quantity in a specific region. The presentation, given in French, showed strategies for data gathering drawn from differing points in Poitou-Charentes, as well as information regarding the network of actors and events including conferences, strategies, and local organizations working on water covering the region. The presentation talked about the future of water from the perspective of environmental issues and concerns for its quality and permanence.

Keti Haliori’s ‘World Water Museum’ installation and Amy Sharrocks’ ‘Museum of Water’ have different intentions, yet both alert audiences to challenges of keeping clean water on the planet. Haliori’s artistic-scientific inquiry positions drought, climate change, pollution—and water—as precious “items” to be viewed both as collective vat and individual samples. It is duly fetishized. Haliori activates the public’s participation through asking for precise samplings of rivers and lakes. Because drastic environmental changes at individual sampled locations are not prerequisite, the “museum” successfully draws a hypothetical “frame” around a resource that is hardly static. The work comments, thus, on the state and history of world water supplies as both changing and limited. Indeed, in Greece, where Haliori is from, fresh water has a long and erratic story of abundance and scarcity.

Sharrocks is known for her large performances, ‘SWIM’(2007), ‘drift’ (2009), and ‘London is a River City,’ (2011). The latter is a series of public walks tracing seven of the city’s buried rivers and mapping urban water as a series of specific places and intimacy and non-intimacy with the waters’ history. Participants encounter the city in new ways, including one-on-one paddling and group bathing. ‘Museum of Water’ also engages the public. In this moment of relative plenty, it is a growing collective vision of 300 plus bottles for future generations to consider. Like Haliori, Sharrocks focuses upon access to clean water, providing a “water bar” near the sidewalk “museum” vitrines. She aims to show how we can explore water now and save it for the future. But the two artists’ “museums” differ, too. The samples are fresh water: highly personal first morning pee, tears, water from a holy river in India, a burst London water main, ice from a Sussex field, a melted snowman, 20-year-old evaporated snow from Maine, condensation from a Falmouth window, Hackney rainwater, a new born baby’s bath water. Sharrocks’ work ends up posing questions around “entitlement” and class, as determinants of access to water.

Finally, Man’ok theater joined online to discuss ‘Rhapsodie Aquatique’ (‘Aquatic Rhapsody’), a skit-like work taking place on a floating set, which, at night, in the pitch black, is all color, flashing lights, and plastics transforming the unlit natural setting. Utilizing the lake, Man’ok is forced to engage the natural environment while consciously controlling it. Audiences are transformed as mundane “nature” becomes culture. Water is an absence disappearing without light, or when

illuminated, reflecting the piece. Similar to other events they have staged, this piece activates a public space. 'Rhapsodie Aquatique' video report – <http://vimeo.com/54089227>.

Session #17 was an exciting panel despite small technical issues. Non-French speakers could still see, listen and ask questions in English, at least, on the chat. Because the Symposium drew upon "location" itself as an international event on the web-based <http://water-wheel.net>, the provocative artworks exhibited and discussed connected the idea of "location"; both natural, cultural and chosen to the geographical and historical. One came away thinking about water, globally, as necessity, fetish and flow. Who has kept water for whom? How do we remember or erase water in today's spatial landscape?

WORLD WATER MUSEUM

Keti Haliori

Athens, Greece

The 'World Water Museum' installation is an interdisciplinary, interactive and activist project. It aims to raise public awareness on the issues of degradation, contamination and depletion of the planet's clean drinking water.

Influences

I come from a beautiful but completely dry and rocky island located in the Saronic Gulf of the Aegean Sea. In the past, the islanders depended solely on rainwater gathered in cisterns and in the island's few wells for their drinking water. They are aware what water economy and water management means. They respect water. They are happy when it rains and consider rain to be a blessing. The water shortage is still felt today, since the water brought by the municipal services from one region to another is not potable. My childhood memories are filled with deep concerns about having enough water and images of faucets in the kitchens, of cisterns, buckets, and even the "old water bearer" who carried water and distributed it with his donkey. So, I think that those childhood experiences drove me as an artist to create water-themed projects.

Aims, media, auspices, scientific collaborations, process

The 'World Water Museum' installation is an interdisciplinary, interactive and activist project. It aims to raise public awareness on the issues of the exploitation, contamination and depletion of the planet's clean drinking water. Despite the fact that it is simply a work of art, it surrealistically pretends to be a museum. Thus, apart from the collection of samples, in the name of a virtual museum, exhibitions are organized, and so are performances, events, presentations, and participation in other exhibitions, and conferences, both in Greece and internationally.

The project is under the auspices of the Greek Committee of Hydro-geology and involves both the participation of the Laboratory of the Environmental Department of Chemistry of the University of Athens, as well as private chemistry laboratories.

The participants of the 'World Water Museum' installation are individual citizens from around the world, educational institutions, cultural organizations, scientists, environmental associations, municipalities, communities, companies, and generally those who wish to become co-creators in the installation, by sharing the subject and its approach.

Following the given instructions, participants voluntarily send one and a half litres of water. In addition, they must record the sampling process, note the coordinates, send information about the lake or river and finally, if they are willing, submit a biography and a photo of themselves.

The samples received go through a chemical analysis in order to assign each an individual identity based on their natural characteristics. They are then stored in fireproof cone-shaped, glass lab flasks, which are sterilized and placed in a facility, which is constantly added to. In a separate container, 100 ml of each sample is mixed together with the others, in this way gradually raising the level of the ideal "Water of the Earth." Along with the analyses done in a laboratory in Greece, the profile of each sample is taken and posted on the respective page of the 'World

Water Museum' website. The installation is constantly evolving and continuously receives water samples from lakes and rivers from around the world. At this point we must mention that the project does not carry out documented scientific studies on the global state of river water.

The virtual museum does not aim to create a beautiful image out of a collection of elegant and shiny flasks, but rather it aims to shock in order to activate the visitor's desire to protect the earth's precious water resources. The water contained in the lab flasks constitutes a cold, formalistic collection of immovable, sterile and imprisoned samples, gathered in a facility-museum so that we never forget the crime that is being committed right now on the planet. It is a contrast with the vivid gurgling flow of life-giving river water and the pulsating lake water that we are losing each day. Each sample acts as evidence, indicating that the specific river or lake actually existed at some point on Earth and it was available to quench everybody's thirst.

At this moment the count is 18 samples from Aliakmon, Greece; the Arga River, Spain; Kifissos River, Greece; the Rhine near Chalampe, France; the Rhine near Cologne, Germany; the St Lawrence River, Canada; the Struma River, Bulgaria; the Tigris River, Iraq; the Vouga River, Portugal; Riera de San Joan, Spain; Alpheus, Greece; the Swarnamukhi River, India; Nedura, Georgia; Lake Geneva, Switzerland; Lake Iliki, Greece; Lake Kourna, Greece; Lake Ohrid, Fyrom; and Castalia Spring, Greece.

Activities

A great moment for the Museum and I was the collaboration with world famous performer, Ulay, when we conducted the project titled 'Synergies,' over two days, on the 1st and 2nd of June, 2013. On the first of June, the project was inaugurated together with about 50 friends who accompanied us and conducted a symbolic sampling from the Castalia Spring at Delphi, simultaneous to an exhibition at the Delphi Museum. On the 2nd of June, Ulay's year-long activist project on water, along with the Water Museum's efforts towards drawing attention to the global water crisis, were presented at the Technochoros Art Gallery in Athens.

Apart from Castalia Spring, in the past there have been performances in-situ such as that at the Ilisos River in Athens, but also in galleries such as Technochoros (located under the sacred rock of the Acropolis). This year, an international online workshop was organized under the title 'Ask the flask,' which was presented during the Waterwheel Symposium. The workshop involved young people from countries with water shortage, who exchanged their life experiences with young people from countries with abundant water resources, communicating through Skype and other social media. Within their respective locations, the groups agreed to work together to create works of art.

As part of World Water Day, the 'Water Museum' organised the Greek Node of the Waterwheel Symposium, while simultaneously participating in the IWA Regional Symposium on Water, Wastewater and the Environment: Traditions and Culture, held at the University of Patras and the Hellenic Open University. Furthermore, on the project's official website there is a designated area where people from various scientific faculties, as well as from the world of art, are able to post their research findings on water.

The Museum has worked with artists from Australia, Brazil, Canada, Colombia, Egypt, Greece, Kenya, Iraq, Slovenia, USA, UK and Spain. Apart

from the main installation with the vials, the visual aspect of the project includes the analyses of the samples, the sampling videos, the vials in which the samples were transferred and the world map of the sample location points.



Fig.1 'World Water Museum' installation.

Conclusion

Water "flies." It draws aerial routes from any point on the globe towards its conservation within the installation of 'World Water Museum.' It draws digital paths through the videos that volunteers send. It flies towards the analysis and sterilization in laboratories. It connects the sampling points worldwide. Most importantly it connects people, ideas and intentions and, as I would like to believe, it contributes to public awareness. We invite citizens from all over the world to send water samples, as well as scientific work.

BIOGRAPHY

Keti Haliori is a new media artist living and working in Athens, Greece. She creates interdisciplinary projects, concerning evolution, the divine, cosmic information and consciousness. She also addresses humanitarian and environmental issues. Between 2008 and 2010 she created public actions and installations, and protested at the entrance gates-host for refugees who survived or were killed in shipwrecks or minefields. In 2011, she founded the 'World Water Museum.' She creates and curates water projects.

REFERENCES & LINKS

www.worldwatermuseum.com

Laboratory of Environmental Chemistry, Department of Chemistry at the National and Kapodistrian University of Athens www.chem.uoa.gr

Greek Committee of Hydro-geology www.iah-hellas.geol.uoa.gr

Technochoros Art Gallery <http://www.technochoros.org>

Screen recording of the Tap presentation:
http://water-wheel.net/media_items/view/4900

Presentation

'Museum of Water'

From Artsadmin's Toynbee Studios in London UK, Amy Sharrocks discussed the ideas behind the project, 'Museum of Water,' the water that she has collected and the stories that people have shared.

Amy Sharrocks has spent a year gathering an extraordinary collection of publicly donated water and accompanying stories for her live artwork, thereby creating the 'Museum of Water.' As she explained, the museum is an invitation to ponder on our precious liquid and how we use it. At each site, the public was invited to donate some water of their choosing, as well as to discover the existing collection and share a free glass of tap water at the pop-up Water Bar. It is the nature of museums to house something that is gone, and water is a fast disappearing resource around the world.

'Museum of Water' houses over 200 bottles including water from a holy river in India, a burst London water main, a melted snowman, the midpoint of two Croatian Islands, a new-born baby's bathwater, Norwegian spit, three types of wee, two different breaths and water from a bedside table said to be infused with dreams. The water has been donated from all kinds of people from school children, to scientists and bicycle couriers and we have received donations from as far away as New Zealand. The interactive artwork is a detailed gathering of information—through hand-written labels and lovingly imparted stories—mapping the journey of the water from source to bottle to cabinet, combining a rigorous investigation with personal experiences and memories.

Presenter

Amy Sharrocks is a live artist, sculptor and film maker based in London, who invites people on journeys in which their own experience, communication and expression become a vital part. For many years, she has been investigating our connection to water. Amy is best known for 'SWIM' (2007) where 50 people swam across London via 15 lakes and pools, from Tooting Bec lido to Hampstead Heath ponds, 'DRIFT' (2009) where she invited people one at a time to drift with her on swimming pools in an inflatable dinghy and 'LONDON IS A RIVER CITY' (2009–2011); a series of public walks tracing London's buried and forgotten rivers.

Links

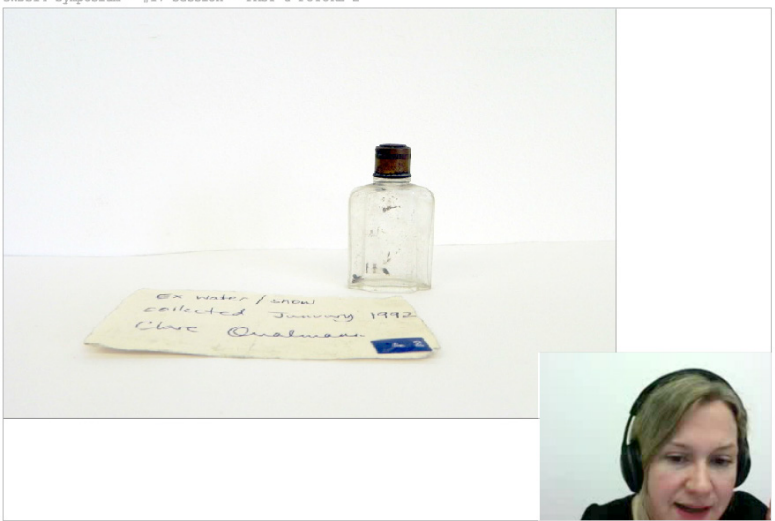
<http://www.artsadmin.co.uk/projects/museum-of-water>

<http://www.museumofwater.co.uk>

<http://www.flickr.com/photos/museumofwater>



3KDS14 Symposium - #17 session - PAST & FUTURE 2



From Top to bottom

'Museum of Water.' Photo by Ben Blossom.

Amy Sharrocks presenting on the Tap. Screen capture.

'SWIM.' Photo by Ruth Corney.



SPLASH

Presentation

Since 2005, Man'ok & Co. have been working on the theme of water, both artistically, with the production of the show 'Aquatic Rhapsody' and through holding creative and environmental education workshops.

'Ao. Aoo. Oo. Oooa. Eooao. Eau' ('Ao. Aoo. Oo. Oooa. Eooao. Water') is a proposal for a travelling, artistic and convivial festival, to be held in the Greater Region (Lorraine, Luxembourg, Wallonia, Saarland, Rhineland-Palatinate), in Europe, during the summer of 2014 and 2015. It brings together a range of interventions in the form of a "transhumance" near aquatic areas. The proposal is being developed in partnership with partners and local bodies (communities, associations, artist groups, foundations).

During the Waterwheel World Water Day Symposium 2014, we presented the Festival project, which aims to put water at the centre of public debate by posing the question of people's relationship to water and its significance for mankind. The Festival does not claim to represent a vision, but rather by bringing together different approaches to water issues, through exhibitions, performances, debates, and creative and engaging spaces, the Festival encourages the awareness and intelligent public perception and understanding of water, including the fact that each human being is comprised of 70% water.

The presentation included an account of the progress of the project—how it is developing and how it is perceived, including excerpts from performances of 'Aquatic Rhapsody,' with readings of the "water sounds."

Presenters

Emmanuel Fleitz is a self-taught composer, bassist and performance artist with an eclectic background. In the intimacy of his studio, he works on finding a language made of the exchange of ideas, music, words, movement, matter and light. He invests any space, interior or exterior, conventional or uncommon, with his own story and transforms it.

Pierre Christophe recently joined Man'ok & Co. He is a journalist and an ecologist, and is responsible for the coordination of 'Ao. Aoo. Oo. Oooa. Eooao. Eau.'

Links

Two videos about the show 'Aquatic Rhapsody'

<https://vimeo.com/53581759>

<https://vimeo.com/54089227>



3WDS14 Symposium - #17 session - PAST & FUTURE 2



'Ao. Aoo. Oo. Oooo. Eooao. Eau.'

Bottom: Emmanuel Fleitz presenting on the Tap. Screen capture.

Presentation

'The Future of Water in a Region: How to Take Care of Water. Network of Actors and Water Issues in Poitou-Charentes' presented by Carine Fortin.

Presenter

Carine Fortin is the Missions Officer for the Regional Observatory of Poitou-Charentes Environment.

Links

<http://www.observatoire-environnement.org>

<http://www.biodiversite-poitou-charentes.org>

slides http://water-wheel.net/media_items/view/4504

Screen recording of the Tap presentation:

http://water-wheel.net/media_items/view/4897

IORE

Les enjeux - Quantité
Les Restrictions

Les enjeux - Qualité

Les enjeux globaux

➤ **Priorité donnée à : Santé, Salubrité publique, Eau potable, Vie aquatique** (Code de l'Environnement)

info.eau-poitou-charentes.org

Restrictions pour l'irrigation
Fin Septembre 2012

Source des données : Préfectures 16, 17, 79, 83
Traitement : CRE Poitou-Charentes

Projet WaterWheel - Carine FORTIN - 20 mars 2014 - 10

IORE

Les enjeux - Quantité

Les enjeux - Qualité

Les enjeux globaux

➤ **Les besoins des usagers :**

- ❖ **En volume : 332 millions de m³** (hors production d'énergie)
- ❖ **En qualité**
- ❖ **Durant certaines périodes de l'année**

⇨ **Les impacts**

⇨ **... Les conflits d'usages potentiels**

Volumen d'eau prise (en milliards de m³) en Poitou-Charentes en 2011
Données issues : Agences de l'eau Loire-Bretagne et Adour Garonne, EDF, Statistiques - IORE Poitou-Charentes

Usage	Pourcentage
Production d'énergie (EDF)	24%
Somme totale des usages	43%
Usage agricole	18%
Usage industriel	15%

Projet WaterWheel - Carine FORTIN - 20 mars 2014 - 11

IORE

Pour conclure

- **Structuration de acteurs pour organiser l'accès aux données**
- **Un cadre européen de reconquête dans lequel les expériences françaises et régionales s'inscrivent**
- **La reconquête passera aussi par l'appropriation, la responsabilisation de chacun.**
- **En émergence :**
Au-delà des actions de reconquête et de préservation à mener, besoin de prise en compte de l'eau dans les documents d'urbanisme, mise en concordance des objectifs des différents documents de planification.
Différents niveaux à croiser :
 - TVB, SAGE, SDAGE, ...
 - PLU, SCOT, ...

Projet WaterWheel - Carine FORTIN - 20 mars 2014 - 12

Carine Fortin presented 'The Future of Water in a Region: How to Take Care of Water. Network of Actors and Water Issues in Poitou-Charentes.'

JOINING RIVERS PROGRAM

Alireza Hejazi and Aristi Costopoulou

Tehran, Iran and Athens, Greece

The 'Joining Rivers Program' was designed to conduct research on the image of water and its role in human culture. All world citizens who want to take part in the program are welcome. The program is ongoing and focused on finding the ways in which our ancestors thought about water. The project consists of the following three parts: Past, Current, and Future.

Joining Rivers

Water is a material substance that gives life to the earth and living things, but also influences human attitude to life. Mother Nature, with its regulatory mechanisms, cannot survive without water. Interference in the landscape is justified in order to make land habitable and promote so-called "development." As a result of these infractions on natural resources, water scarcity, pollution and the transformation of climate, becomes inevitable. Despite this, there is still a chance to protect the earth's treasures by adopting a new approach that employs a more equitable and responsible use of resources. It seems that as society has become less dependent and further from the natural world, there is less consideration. To remind people living in big cities of the kind of consideration that existed in the past, the image of nature and its components in human culture will be traced and re-classified. 'Joining Rivers' has been developed to address alienation and to heal the connection with the natural world. The program offers a meeting point for world citizens; a meeting that is like the joining of water drops and the confluence of rivers. 'Joining Rivers' is also an invitation, where the program can be taken up by people to raise awareness on water issues anywhere in the world.

In short, the 'Joining Rivers' program will remind participants and audiences of how our ancestors thought about water and what they did with it, and will consist in the following parts:

- Past—focus on the cultural heritage of water (myths, the Arts & Literature),
- Current—explore water related traditions and rituals (the impact of the cultural heritage of water on local contemporary societies), and
- Future—increase the global awareness of the dimensions in which water exists.

The first conversation between representatives of Hellenic and Iranian cultures was presented to an international audience as part of the Waterwheel World Water Day Symposium 2014, in this way initiating the 'Joining Rivers' program.

The first team consisted of Aristi Costopoulou of Hellenic culture and Alireza Hejazi of Iranian culture, coming together as two citizens of the world living respectively in Greece and Iran, and meeting like two water drops, two rivers, and the confluence of two rivers. The research material from this 'Joining Rivers' project will result in a book series. The LinkedIn group of 'Joining Rivers,' which is a subgroup of 'Water Sense,' will report on the project's progress.

3WDS14 Symposium - #18 session - PAST & FUTURE 3



Fig.1 Left: Aristi Costopoulou, Hellenic culture & Right: Alireza Hejazi, Iranian culture.

3WDS14 Symposium - #18 session - PAST & FUTURE 3

Achilles pursuing Troilus
by the Prini spring
570 b.C.
(Francois vase)

Fig.2 Top right: Aristi Costopoulou talks about Hellenic culture.

3WDS14 Symposium - #18 session - PAST & FUTURE 3

تصویر ۱۱- اثر مهر استوانه‌ای، مکتشفه از شوش، ماخذ: (Ibid)

تصویر ۱۲- اثر مهر استوانه‌ای مکتشفه از شوش، Ibid

تصویر ۱۳- بیکره زن- مامی، دوره ایلامی، ۱۲۰۰-۱۲۵۰ ق.م. جنوب غربی ایران، نزدیک تنگ سروک، ماخذ: www.Britishmuseum.org

Fig.3 Top right: Alireza Hejazi talks about Iranian culture.

RIPPLE

BIOGRAPHIES

Alireza Hejazi, Researcher. M.A. in International Relations. Research interests: international water sources, water and the arts, soft politics. Initiator of the LinkedIn group: Water Sense.

Aristi Costopoulou, BFA and M.A. in Museum Practice and Management. Research interest: Cultural geography and anthropology

REFERENCES & LINKS

Linkedin groups

Water Sense <https://www.linkedin.com/groups/Water-Sense-4710962>

Joining Rivers <http://www.linkedin.com/groups/Joining-Rivers-6668004/about>

www.aristi.net

Screen recording of the Tap presentation

http://water-wheel.net/media_items/view/4901

ABSORBING RED PHOTONS

Michelle Atherton

London, UK

'Absorbing Red Photons,' is the title of a work-in-progress experimental video installation due for exhibition in dormant buildings across the U.K. in 2015. The piece explores what might be at stake through a brief act of brutal submersion. A sequence of stills from 'Absorbing Red Photons' is presented here with an accompanying short text.

Absorbing Red Photons

What might be at stake in an act of submersion in a place of perpetual darkness? How might it be to find oneself submerged in a state that is overwhelming and fluid, with no perceivable exterior? What might it feel like when (for a while which could become forever) there is no bearable, liveable outside? To be totally immersed on all sides, and crucially from above: to be surrounded by a different state—liquid, fluid, yet solid in its pressure? How would it be to be in suspension between what is solid and what is gaseous—no land, no air—in a space where molecules move freely from one state to another but do not fly apart?

We are now overly familiar with the language of fluidity. The terms liquid states and liquidity now have economic reference. There is a state of being liquid which refers to the ready conversion of assets into cash, with the minimum loss of value. Of course cash has value, movable and contingent. Its very abstractness is also about the ability to maintain value through a fluid movement between states, some of these geographical.

If we dig a little deeper, the phrase 'submerged economies' refers to a sector of the economy based on illicit working or illegal activities that do not appear in national statistics. In the rhetoric of the submerged economy what is legitimate remains on top—on the surface. The illicit remains suppressed.

'Absorbing Red Photons' approaches contemporary conditions and ramifications of submersion. How is it to be submerged in fluidity—to be set into an unfixed state? A particle suspended in a solution that is in constant motion and where time becomes lost in an everyday sense. If the slogan still holds true that it is easier to imagine the end of the world than the end of capitalism, could this failure to imagine a coherent alternative be the result of a long-term condition? A condition, that is overwhelming and fluid with no perceivable exterior, or does such a state allow for another space to be imagined?

The Artwork

'Absorbing Red Photons' uses as a starting point raw video footage recently shot from a tourist excursion undertaken through the Roatan Institute of Deepsea Exploration with Stanley Submarines. I and two other passengers travelled 2,000 ft below sea level, just off the coast of Roatan, Honduras. It continues a trajectory in my work that uses certain cultural phenomena as a starting point to discuss structures, systems and indeterminate preoccupations. The work often mines resistant spaces for political and material ends in considering current states and future possibilities.

'Absorbing red photons' reveals a four-hour view of the ocean's abyssal zone through the submersible's thirty-inch porthole; the latter is only intermittently visible. There is no human presence, no-one behind the wheel, only an audible reference to released oxygen, creaking steel and the occasional distant song lyric reinforcing the separation of the confined and claustrophobic space of viewing the sub and fluid space of submersion. The footage presents a space where the human is unmoored from the terrestrial, from time and perhaps known centralities.

The final installation of the video aims to test a new sculptural approach through the editing process. I want to move beyond the usual dark immersive screening space and experiment with the possibilities of objectifying the footage by producing a series of projected digital sculptures. These projections will be installed in partially constructed buildings that can now be found across the U.K. after the 2008 economic collapse.

The piece will present a disjointed collage over numerous screens—creating an aesthetic of brute submersion in the form of a visual and audio onslaught through the combination of the soundtrack and images. Different perspectives will clash, as an ambivalent spatial drift is languidly mixed with a frustrated and thwarted roving point of view/camera eye. The surface of the work will be of seduction and frustration, assault of drift and constant anticipation. The expanse of the ocean and other material is presented not as a mere backdrop nor metaphor but a digital material substrate both aesthetic and political. A liquidity, which when illuminated in its blue-black state, has a real visual presence that offers, indeed is heavy with, its surrounding submersive condition.

The following sequence of stills from 'Absorbing Red Photons' presents a section of spatial drift from the video.

BIOGRAPHY

Michelle Atherton's artwork explores the way we move and are moved in our everyday life. She is currently working on a trilogy of videos. The first in the series, 'Dreams of Flying' (2011) has been exhibited at the Tatton Park Biennial, RAF Museum Cosford, UK and Zeppelin Museum, Germany. The work considered what played itself out in taking a ride in a military jet fighter. 'Absorbing Red Photons' is the second work and is due for completion in 2015. Other recent exhibitions she has participated in include 'Object Abuse Spinach,' London (2013), 'Tegel: Flights of Fancy,' Kino Babylon, Berlin, (2012). Her work has been exhibited and published throughout Europe. She is based in London and is a Senior Lecturer in Fine Art at Sheffield Hallam University.

REFERENCES & LINKS

Slides used for the Tap presentation:

http://water-wheel.net/media_items/view/4329

Screen recordings of the Tap presentation:

http://water-wheel.net/media_items/view/4902

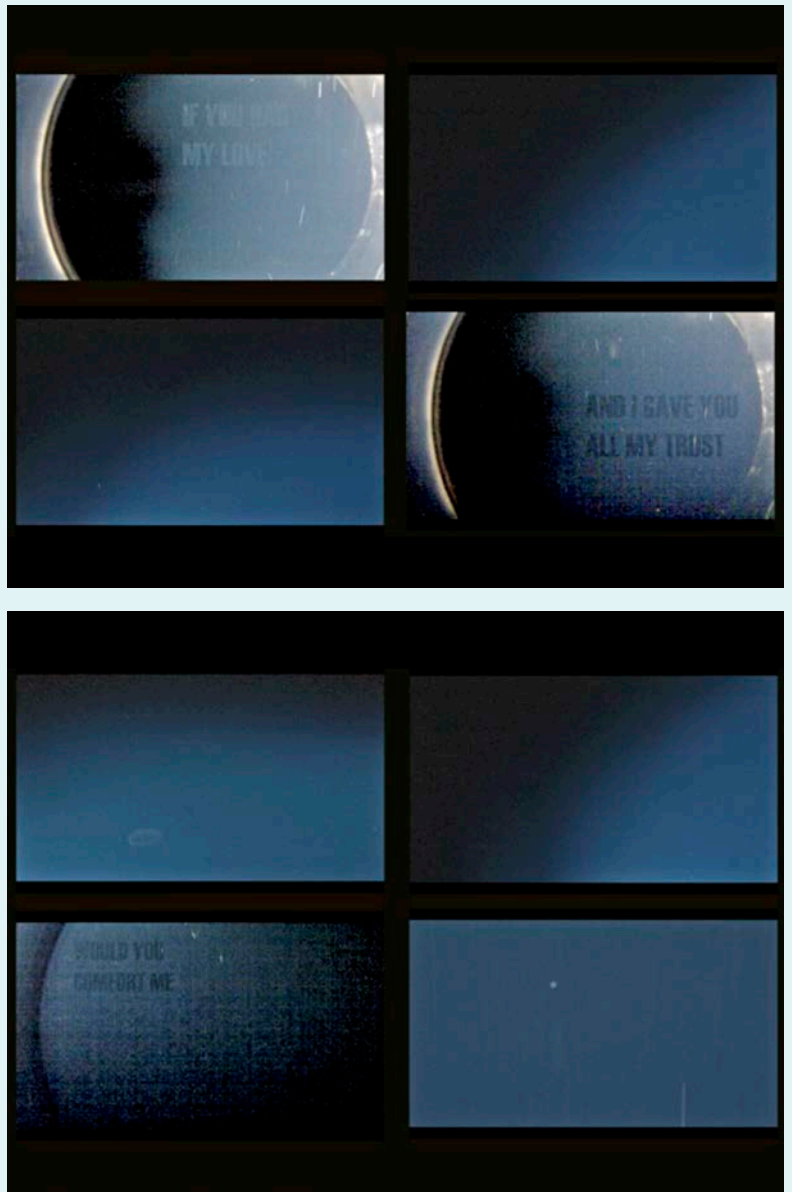


Fig.1 & 2 'Absorbing red photons' installation by Michelle Atherton. A four-hour view of the ocean's abyssal zone through the submersible's thirty-inch porthole.

DEEP LIKE THE RIVERS

Fo Wilson & Students

Center for Black Music Research (CBMR) at Columbia College
Chicago, USA

'Deep Like the Rivers' is a multi-media collaboration between Assistant Professor Fo Wilson and graduate and undergraduate students from various departments at Columbia College Chicago. Under the auspices of the Center for Black Music Research (CBMR), a research center at the College, we have researched and collected visual media and environmental sounds of water, and gathered historical and contemporary sound recordings from their archives. This material is from diverse musical genres over various periods that reference water as a central theme. Our Waterwheel symposium presentation features Chicago artist and poet Krista Franklin and mixes video, images, musical recordings and environmental sounds, into a media-rich narrative that uses the symbolism and presence of water as a way to connect diverse communities to a shared humanity and history.



We advanced our project throughout the entire semester and shared some of our work during the Waterwheel Symposium as a multi-media, contemporary "mixtape." In addition, the collaborators in the CBMR Research studio, members of the Columbia College community, as well as the Chicago community-at-large, shared brief individual narratives of significant and memorable experiences they have had with either black music and/or water as a part of our performance.

Water can be a destructive, transformative and redemptive force: from the destruction of a tsunami, the joyful baptism of a newborn baby, to the water that we need to nourish our bodies everyday. Water in its many forms is a prominent force of nature, essential to our well-being, and an important element in human ritual. It is said that planetary water is not newly created, but rather continually transformed and recirculated through our oceans, streams, atmosphere and bodies. If this is true, then the Earth's water truly connects us, and all the beings that have lived here throughout time.

We invite an international audience to share their own brief experiences with black music and/or water as a response to our presentation on the Waterwheel platform.

Black Water

A Collage Poem by Krista Franklin

Just look at the world around you
 Right here on the ocean floor
 This water tells my story
 This water knows it all
 New world water make the tide rise high
 Come inland and make your house go "Bye"
 Old black water, keep on rollin'
 Well, I built me a raft and she's ready for floatin'
 Yeah, we in luck here
 Down in the muck here

(My goodness if you ain't the baddest
 Mermaid I done seen around here in years)

My momma was raised in the era
 When clean water was only served to the fairer skin
 Pimpin' people is the rule
 Polluted water in the pool
 You never miss the water
 Til the well runs dry
 I have had enough bad love
 So I'm telling you goodbye

Fluorocarbons and monoxide
 Got the fish looking cockeyed

You take my love for granted like water
 Water you spill and you waste
 Darling it's better
 Down here where it's wetter
 Take it from me
 Backwater blues done called me
 to pack my things and go

I've been licked and washed up for years
 Fools done upset the Old Man River
 (Yes, we'll gather at the river
 The beautiful, the beautiful river)
 And do I love you my oh my
 Yeah, river deep mountain high
 Oh, how long I cry til the river runs dry

I want to be (I want to be)
 On the seaside of love with you

Go ahead and spill some champagne in the water
 Because this water drown my family,
 This water mixed my blood
 (The sea, the majestic sea
 Breaks everything
 Crushes everything
 Cleans everything
 Takes everything)

Though love is thicker than water
It spills quicker than water

'Black Water' is a collage poem. It contains lines and phrases from the following songs: 'Backwater Blues' by Bessie Smith, 'Black Water' by Doobie Brothers, 'River Run Dry' by The Family, 'Many Rivers to Cross' by Jimmy Cliff, 'Oceans' by Jay Z, 'River Deep, Mountain High' by Ike & Tina Turner, 'The Sea' by Corinne Bailey Rae, 'Under the Sea' from The Little Mermaid, 'Shall We Gather at The River' (Hymn) by Robert Lowry, 'New Slaves' by Kanye West, 'New World Water' by Mos Def, '(Don't Worry) If There's a Hell Below, We're All Going to Go' by Curtis Mayfield, 'Never Miss the Water' by Chaka Khan, 'No More Water in the Well' by The Temptations, and 'You're a Fish (& I'm a Water Sign)' by Parliament.

BIOGRAPHIES

(in alphabetical order):

Sarah Colbert is a Fine Art student at Columbia College Chicago with a practice concentrated in fibers, sculpture, and installation. She will graduate in May 2014. Sarah will be featured in a two person show titled 'crossed t's and dotted i's' at The Kitchen Space in Chicago, IL on 4 April 2014.

Janelle Vaughn Dowell, a second year Interdisciplinary Arts & Media MFA student, is from Chicago, Illinois. Her work explores such themes and subject matter as: Black Americana, self-portraiture as memoir, nature, water, fish, and music. The Chicago Filmmakers and the Chicago Instructional Technology Foundation awarded her funding in 2012 to produce the civil rights docu-curriculum Malden & Zariff. Before attending graduate school, she completed the digital publishing program at Stanford University and received a BA from the University of Arkansas at Pine Bluff.

JJ McNeal is a sound artist/designer and composer working under the moniker "Naoize" (pronounced Noise). He is a senior Interdisciplinary Audio student concentrating in Electroacoustic Composition and Music Technology. He has a deep interest in cross-disciplinary collaboration, audiovisual work, and the intersection of art and media technologies.

Andrea Mikeska is a junior at Columbia College Chicago. She is studying and working towards a career in Advertising Art Direction. She has entered competitions like the YWCA poster competition and her work uses many different media such as paint, pencil, and various computer programs. Andrea specializes in Photoshop, Illustrator and InDesign.

Cristabel Tapia is a student attending Columbia College pursuing a Bachelors degree in Fine Arts. Her work focuses on technology and online communities, which she documents through videos and photographs. Cristabel specializes in Photoshop, painting, and mixed media and will be studying the painting styles of her culture in Puerto Rico.

Fo Wilson is an Assistant Professor of Art at Columbia College Chicago in the Department of Art and Design and received her MFA from the Rhode Island School of Design. Her work uses the language of furniture and other media to investigate ideas around identity and culture and to re-present histories that counter dominant Western historical narratives. She works as an artist, educator, writer and independent curator and is Columbia College's 2013-14 CBMR Faculty Fellow.

Columbia College CBMR Research Studio Waterwheel Crew:**John Upchurch**, Director of Computers & Technology**Meimei Yu**, Media Center Manager**Morris Phibbs**, Deputy Director CBMR

Krista Franklin is a poet, visual artist and performer who lives and works in Chicago. Much of Franklin's creative output concerns itself with the intersection of the literary and the visual, and often explores the conceptual concerns of AfroFuturism and AfroSurrealism.

REFERENCES & LINKS

Center for Black Music Research (CBMR) at Columbia College Chicago

http://www.colum.edu/cbmr/about_the_center.html/Our_Mission.php

www.sarahcolbert.virb.com

www.janelledowell.com

www.Zophos.Bandcamp.com

www.andrea.mikeska.virb.com

www.fowilson.com

www.kristafranklin.com

Video documentation <https://vimeo.com/89657084>

WATER & MEMORY – OVERVIEW

by Russell Milledge

Some time has passed since session #32 of the Waterwheel World Water Day Symposium online event. It is now June 2014 and session #32 took place back in March. What kind of online event was this? That it might constitute a memory, experience or embodiment for an observer distanced by time and place. What form could this temporal separation take? There is no longer anticipation of the event unfolding—it has unfurled. Its occurrence has generated residue and traces. These are traces of difference and interpretation in the minds and experiences of individuals and communities involved. What is there to gain from the physicalisation of the residue cast by session #32 now? What is the nature of reenactment to a network performance? Replay or recast? The remains are only the attestation of the mind's eye—memory transposed to abstract textual symbols—the filter of words. Can the act of writing about #32 claim a commensurate liveness? Already re-generational in re-mediation from the physical gesture of the instigating moment of the now—that was then. What can a distant witness contribute through the feebleness and fallacy of words but another instance of action—another embodiment of the moment?

A transmission of presence in the moment of action—networked performance must be impaired or interpolated. There is an inherent contradiction when liveness is mediatised. Rather than the state of sense-awareness inherent in the term “liveness,” we become sense-impaired when sensation is mediatised. Experience is limited to the transmission of telematics. The embodiment is an extension of the machine—the zero dot one dot zero dot one dot zero of network settings conveying the velocity of 0101010. The network is conspicuous for its intermediality—at its best a doorway or portal to a parallel dimension and at its least a reduction to an insignificant epitome.

Where then does this leave the recasting of #32? What chance is there to re-spatialise the event, but to reduce its function to the mechanistic extension, just so to claim for it a portentous re-enchantment. A synesthetic re-enactment through the deftness of telaesthesia, as follows:

I am looking for the Sunshine Biscuit Factory in East Oakland, it is early Friday evening and the traffic is horrendous. Finally, I get past the Oakland Coliseum and soon give up as Google Maps is deceiving me. However, taking the second left I arrive at the factory, locate the tunnel and the stairs. Relieved to find the event is running late—a moment to breathe. The MilkBar is an excellent venue, there is a nice light filtering through the windows. I am using the moment to take in the dark timbers and the group of art students preparing their content. Molly Hankwitz and Ian Winters are readying the space and equipment, there are about ten of us. There is an alternative energy associated with the event and, like similar events around the globe, speak of artistic resilience against the political rationalization of everyday life.

It begins. First up is a historical film introduced as a seminal work of experimental filmmaking. It is Ralph Steiner's 'H2O.' The projection, already a digitized copy of a black and white 1929 film is remediated as a webcam experience for an online audience participating in the 3WDS14 symposium. There is no online sound, but the visual rhythms represented in the film are so evocative of sound that synesthesia takes over.

Two more experimental works are screened, 'Metamorphosis,' a 2013 colour

video by the Iranian environmental artist Atefeh Khas, that uses time-based techniques to show in a very short duration what is happening to Earth on a bigger scale. The third screening is from the San Francisco based artist Allison Holt, 'EXPERIMENT 2' produced in 2008, with sound by BJ Nilsen and Stillupsteypa.

The noise emanating from a BART train on the tracks outside the venue interrupts the proceedings, but it is of little consequence to the teleportation I experience that has immediately relocated me to the opposite side of the Pacific Ocean. An act of great transmogrification now demands that my experience of session #32 is concluded as a member of the online audience. There is a laptop in front of me. The only consolation to this predicament is being in the relative comfort of the balmy, tropical location that I now find myself in.

My sudden absence from the MilkBar in San Francisco appears un-noticed and has been masked by the sudden arrival of a group of six new audience members to the venue. I know this as I am privileged to the Waterwheel Tap chat, to which Molly Hankwitz has been keeping the online audience informed of the comings and goings at the venue.

The experience of #32 is now extenuated, the encompassing awareness of the venue as a spatial volume inhabited by the substantiation of individuals and their orientation and vectors in space has gone. Reduced to a limited pallet of sensory information, the visual and aural has become intensified. My personal orientation is now from a single perspective, which is provided by the venues camera lens pointing to the Internet video stream. My presence and gesture has transferred to the rant of the chat window. The rest of the evening performances unfold. I discover that the online experience is much more didactic. There are voices here, coming through the medium of the chat text, that convey all manner of additional information and context to the performances at the venue. For example, I learn how to make perfectly clear blocks of ice, about photons of light masquerading as liquid—water-refracting light opposing the camera's perspectival eye.

On the screen, I watch a dancer's body whose movements are visceral, more interpretive of a body of water than the shimmering illusion of the fluid patterns being projected. Is it improvised? Now contained and framed, the generative chaotic pattern transmits a liquid code—the code-reader is the dancer's tacit intuition. The dance installation is a work by Susan Sentler and dancer Tiffany Tonal. Susan Greene and Yaser Murtaja conclude the evening after Ana Labatista's group present documentation of the work 'Speaking Tributaries.'

I see in these works displacements and other modalities. Questions are drawn about the ways we mediate between the structures and architectures of these modalities. For example, questions between the gallery's surface and the performance paradigm of embodiment; between liveness and the mediatized; between the temporal and the static; the spatial and the monoptical?

The session #32 event ends and the portal closes. Tomorrow I will go out, into the torrid world of northern Australia, thinking about temporal displacements and subjective embodiment, and how these constitute new ways of participating in aesthetic experiences.

HYDROLOGIES+HISTORY::WATER AND MEMORY

Curated by Molly Hankwitz

Milkbar Node, in Oakland, USA

Screening of three films, which explore the nature and culture of water: as a surface, wave, flow and time, through the mediums of cinema and video.

'H2O' (1929) 14:00, B&W, is an experimental film about light, movement and other fluid and transitory properties of water, directed by pioneer filmmaker, Ralph Steiner. It is considered one of the seminal works of experimental film of all time. Steiner's other works involve investigations of water through shorelines and, also, forays into industrial mechanics. 14 mins.

'METAMORPHOSIS' (2013) 2:04, color, is a time-based video addressing climate change, particularly global warming by Atefah Khas. Khas: "I think we must pay more attention to this problem, which people ignore, but which progresses on a daily basis. In order to create a clear ice cube, I boiled water twice over to remove the bubbles in the water. Then I placed the cube outdoors and let it melt according to the ambient temperature, from morning til evening. A webcam captured the melting process over the entire day. This happens every day on Earth, though on a bigger scale!"

'EXPERIMENT 2' (2008) 4:00 by Allison Leigh-Holt is a live-mixed video experiment using CCTV video processed with voltage control and the Wobulator invented at the Experimental Television Center by Nam Jun Paik. One in a series of three made immediately after Holt began ongoing field research in Java, Indonesia, and focusing on traditional methods of navigation between the natural and supernatural worlds. Original music by B J Nilsen and Stillupsteypa.

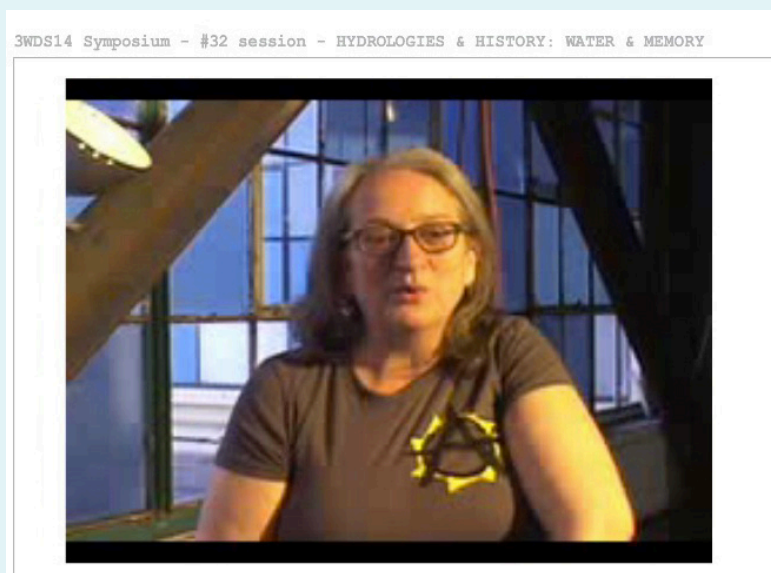


Fig.1 Molly Hankwitz introducing the session, at the Milkbar Node in Oakland, USA. Screen capture.

BIOGRAPHIES

Molly Hankwitz is an interdisciplinary artist and curator based in San Francisco, California. She has produced events in old and new media art in numerous contexts since the 1980s. Contributing to the 1993 edition of Architecture and Feminism on the work of Niki St. Phalle and was lead

curator for 'Housework: Domesticity and Subjectivity in Feminist Art' at the University of the Pacific in 2010. She holds a doctorate in Media and Communications. Dr. Hankwitz's work includes numerous print and web publications, films, installations and curatorial initiatives.

Ralph Steiner was an American photographer, pioneer documentarian and a key figure among avant-garde filmmakers in the 1930s. In 1929, Steiner made his first film, 'H2O,' a poetic evocation of water that captured the abstract patterns generated by waves. Although it was not the only film of its kind at the time, 'H2O' made a significant impression in its day and has since been recognized as a classic. Among Steiner's other early films, 'Surf and Seaweed' (1931), the concept of H2O expands as Steiner turns his camera to the shoreline.

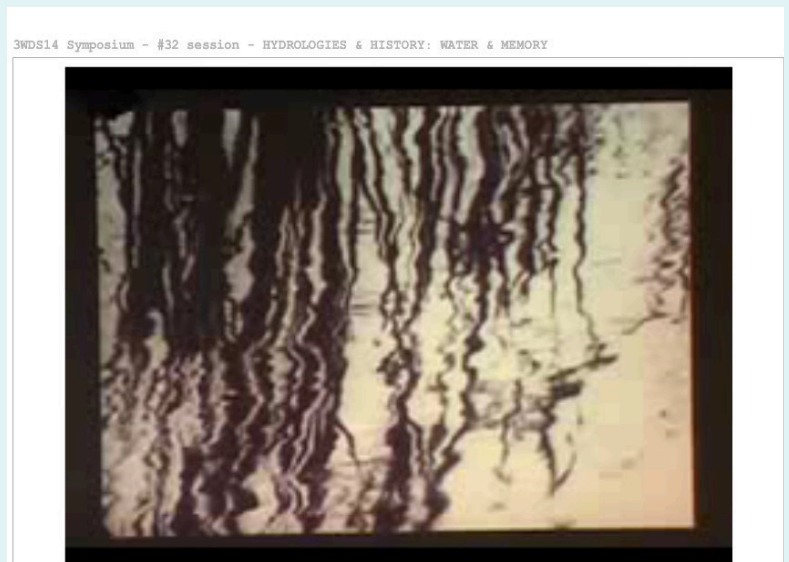


Fig.2 'H2O,' film by Ralph Steiner (1929) viewed on the Tap. Screen capture.

Atefeh Khas is an Iranian artist. She has an MA in Art Research from Alzahra University and a Bachelor in Painting from Shahed University in Tehran. She has been a member of the environmental artists group "Open Five" since 2005. Her specialty is Environmental Art. She has participated in more than thirty Environmental Art Festivals in Polour, Hormuz, Shoushtar, Uremia, Isfahan and Nowshahr since 2005 to the present. Her works have been exhibited internationally in Canada, United States, Nepal, Belgium, Romania, South Korea, France, Greece, Poland. She was selected for the Environmental Art Residency Program in South Korea in 2012.

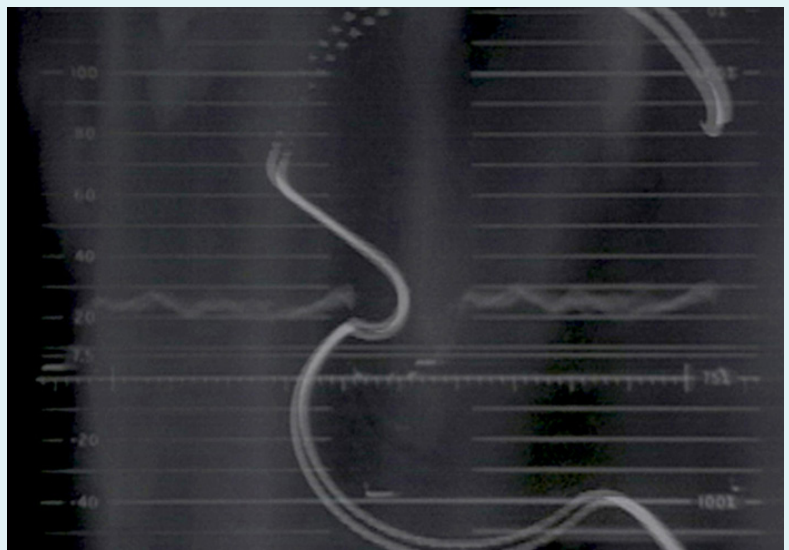


Fig.3 'EXPERIMENT 2' by Allison Leigh Holt (2008). Still from the video.

Allison Leigh Holt is a San Francisco-based artist and scholar whose work combines video and sculpture, sound, diagrams, and performance to investigate and model interstices between multidimensional reality, knowledge and cognition. She is the recipient of numerous fellowships and grants including J. William Fulbright Fellowship (Indonesia), San Francisco Arts Commission, and the San Francisco Artist Award. Exhibitions include Stanford University; SFMOMA; Headlands Center for the Arts; Axiom Gallery for New and Experimental Media (solo); Cemeti Art House (solo, Indonesia); the Boston Cyberarts Festival; and the Urban Screens Conference (Australia). She holds a BA from The Evergreen State College and an MFA from Massachusetts College of Art + Design.

REFERENCES & LINKS

http://en.wikipedia.org/wiki/Ralph_Steiner

<http://www.oillyoowen.com/work/experiment-series/>

video 'H20' by Ralph Steiner http://water-wheel.net/media_items/view/4264

video 'Metamorphosis' by Atefeh Khas <http://www.atefehkhas.com/Metamorphosis.html>

video 'Experiment 2' by Allison Leigh Holt:
http://water-wheel.net/media_items/view/4266

Screen recording of the Tap presentation by Molly Hankwitz:
http://water-wheel.net/media_items/view/4935

WATER RIGHTS IN GAZA & MAIA MURAL BRIGADE

Susan Greene
Oakland, USA

A film by Ain Media 'Gaza Above the Storm' (2013), shows the devastation of flooding in Gaza due to conditions of occupation and siege, and the efforts made by community members to provide for its own needs, in order to survive the crisis.

Rushdi Al Sarraj & Yaser Murtaja started Ain Media in January 2012. The goal of Ain Media is to offer alternatives to mainstream media regarding life in Palestine. Ain Media creates documentaries and offers training courses in photography, public affairs, editing, lighting, translation and reporting. [1]



Fig.1 Flooding in Gaza City. Photo Ain Media.



Fig.2 Gaza citizens arrange for aid to flood victims. Photo Ain Media.



Fig.3 Flooded Gaza Street. Photo: Still from 'Gaza Above the Storm' Ain Media.

The 'MAIA Mural Brigade'

The water crisis in Palestine continues to worsen, particularly in Gaza where desalination plants were bombed during Israel's Operation Cast Lead assault in 2008/2009 [2].

The 'MAIA Mural Brigade' ("Maia" means "Water" in Arabic) is a multi-media public-art project in Gaza, Occupied Palestine, organized by Art Forces. In 2011, Art Forces brought together artists, activists and youth from Palestine to paint murals on sites of water purification and desalination systems that are being installed by the Middle East Children's Alliance (MECA). The purification systems provide clean water to more than 50,000 children and their families. In 2011, the 'MAIA Mural Brigade' painted eight murals with Estria Foundation's #WaterWrites. The last mural was painted in 2013, at Al Azhar University in Gaza City. The 'MAIA Mural Brigade' works in collaboration with EWASH, Emergency Water and Sanitation Hygiene.

MECA, Berkeley CA, has worked for twenty-five years to provide on-the-ground humanitarian aid to children in the Middle East. MECA's MAIA Project was a response to the Student Parliament at Bureij Refugee camp who voted that clean water is the most important thing needed in their lives [3].

Working in partnership with community organizations in Gaza, MECA's MAIA Project has provided clean water to more than fourteen large UN schools in Palestinian refugee camps and thirteen kindergartens in refugee camps, towns, and villages. Funding for these systems comes from grassroots organisational efforts in the USA.

'Gaza City, Palestine' by Josue Rojas, MAIA Mural Brigade member, 2011: "As the news of the 'Flotilla' and 'Flytilla' bring messages of solidarity to Gaza through the twittersphere, I sit overlooking the Mediterranean Sea, almost lying in wait. I am not the only one. I'm here as part of an artist collective called the 'Maia Mural Brigade' in conjunction with the Estria Foundation's #WaterWrites Project and Break the Silence Mural and Art Project (now called Art Forces). Our aim is to collaborate with local artists and youth to paint public murals on the water conditions affecting the people of Palestine. We're lined up to paint eight murals in the next seven days on water purification systems at

UNRWA schools providing potable water for residents of the Gaza Strip. We meet with Dr. Mona El Farra, Director in Gaza of MECA's Maia Project, which raises funds for and implements the purification systems. She is our community liaison. We sit on her porch and discuss the details. Drinking mango nectar, eating cucumbers and pita with hummus, it is easy to forget we're steps away from piles of rubble that were people's homes before the siege."



Fig.4 Painting with Local Artists at the Shati Refugee Camp in Gaza City, 'MAIA Mural Brigade,' #Waterwrites, Art Forces, MECA. Photo Art Forces.

Dr. Mona's approach is warm and open, "I won't tell you what to paint. Artists need to have space to fly." She sends us to schools to gather material for our murals from the children of Gaza. We bring crayons and questions, and leave with drawings and stories. They draw about raw sewage spilling into the sea where the treatment plant stood before the bombs began to fall. They show us sketches of rain and clouds, fishermen and boats, soldiers and warships, drinking water and growing plants. "You can't separate art from politics," Dr. Mona tells us. Therefore, we will paint, knowing that our work will speak to people whose basic needs are not being met, and hoping that our images translate their reality into the world and attract solidarity from across the seas. Israel has stopped the Flotilla and Flytilla many times.



Fig.5 MAIA Mural Brigade, #Waterwrites, Art Forces, MECA, Jabaliya Refugee Camp. Photo Art Forces.

My colleagues and I are witnessing what the eight-hundred activists and committed cultural workers from across the world were denied. As I sit here, in the lobby overlooking the sea, my mind goes to what I've seen: drawing inspiration for art. Tomorrow we will paint, and begin the first in a series of eight murals. These murals will stand as our statement, and we will testify via our craft: bearing witness to Gaza. The message: Give these people the water they deserve and need."

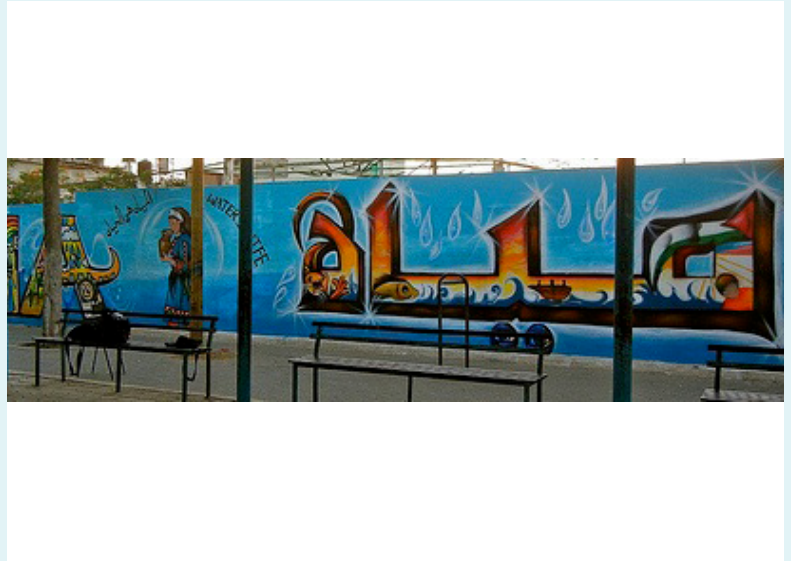


Fig.6 MAIA Mural Brigade, #WaterWrites, Art Forces Burij Refugee Camp. Photo Art Forces.

'Roses Grow From Concrete,' by Nancy Hernandez

On our seventh day in the Gaza Strip we painted a mural at a kindergarten in Beit Hanoun, a town along the Northern Border. As we approached, the driver pointed out rubble and empty lots where rows of houses stood before the 2006 bombings, and then parked in front of a cement wall, riddled with bullet holes. "Yalla" (Lets go!) he told us, walking towards the gate, I wondered what it would be like to drop your child off at a school with bullet holes across the front wall. One of the most densely populated places on earth, Gaza is a one hundred and forty square mile piece of land that is home to over 1.7 million people. Raw sewage contaminates more than half of the ground water since the bombing of the sewage plant, and due to over pumping salt water from the Mediterranean has spilled into the aquifer.



Fig.7 JeJe (with spray paint) & artist Mohammad El Dirri (right). Photos: Art Forces.

Children and babies are susceptible to the water borne illnesses caused by the lack of sanitation. Over sixty-percent of the population is under eighteen and scientists predict that within the next fifteen years there will be no water left in the area [4]. After a tour of the school (and rounds of children practicing their English: “What is your name?” and “Hello!”, the principal showed us the water purification system, part of MECA’s MAIA Project, that has brought drinkable water to their school in this small piece of the desert. Author Alice Walker funded this particular purification system after the Israeli government denied permits to rebuild the sewage plant that it had bombed.



Fig.8 Maia Mural Brigade #WaterWrites, Art Forces, MECA; Ghassan Kanafani Kindergarten, Beit Hanoun, Gaza. Photo: Art Forces.

Our group of artists from the United States and Gaza unpacked paint and brushes and began to talk about what images to create. We worked on a sketch that would both inspire the children who attend the school, and help the international community understand the impact of the occupation and take action. As we began to paint, Alice Walker was on a boat near Greece as part of an international protest against the blockade attempting to reach Gaza by Sea. We painted an image of boats sailing with banners proclaiming, “To Gaza with Love” in English and Arabic.



Fig.9 MAIA Mural Brigade, #WaterWrites, Art Forces, MECA, Al Shati Refugee Camp. Photo: Art Forces.

Larger than life birds lead the boats and carried people towards land to symbolize the Flytilla in which eight hundred international people were

denied entry by the Israeli government in the week following our arrival. Behind the boats, messages of faith, love, peace, and human rights float in bottles. Talking with the teachers and the school Principal we agreed, that even if the boats and planes are all turned away, we have delivered messages of solidarity.

As we painted in the hundred-degree sun, playing Lupe Fiasco and Nancy Ajram songs, children kept popping their heads over the wall to watch us, and practice English. One of the artists, Vyal from Los Angeles walked around the corner to see how they were getting up the wall and found that they were using the bullet holes in the wall as footholds. Using sign language, he asked if they would like to paint the wall and they gathered around him. He began to spray-paint flowers growing from the holes and turned some into eyeballs. As the kids coloured in the petals and leaves, he wrote across the bottom “Bear Witness, Free Palestine.”



Fig.10 Bombed Water Purification Plant, Gaza City. Photo EWASH.

BIOGRAPHIES

Yaser Murtaja is a filmmaker and photographer living in Gaza and is co-founder of the recently formed Ain Media production house. Yaser directed the film, ‘Gaza above the Storm’ (2013), documenting the Palestinian community in the face of adversity during recent floods in Gaza.

Susan Greene is an international interdisciplinary artist, educator and clinical psychologist. Her practice straddles a range of cultural arenas, new media, and public art; focusing on borders, migrations, de-colonisation, resilience and memory. Through public art projects Greene conducts research on the intersections of trauma, creativity, resilience and resistance. Originally from NYC, she has been a resident of the Bay Area for thirty years. She lectures widely and has a private psychotherapy practise.

REFERENCES & LINKS

- [1] Above the Storm by Ain Media <http://youtu.be/BXuarlXRn-E>
- [2] <http://www.ewash.org/en>, <http://www.unrwa.org/activity/health-gaza-strip>
- [3] <http://www.mecaforpeace.org/projects/maia-project>
- [4] <http://www.unrwa.org/newsroom/features/battling-water-crisis>

Screen recording of the Tap presentation:
http://water-wheel.net/media_items/view/4940

SPEAKING TRIBUTARIES

Ana Labastida, Kate Lee Short, Sadie Harmon & Jesus Landin-Torrez
Oakland, USA

Speaking Tributaries is a collaborative project by Ana Labastida, Sadie Harmon, Kate Lee Short, and Jesus Landin-Torres that explores the human relationship to the formless nature of water and time. This multi-layered project is site-specific to Oakland's Sausal Creek and its surrounding neighborhoods.

The artists have been designing three stages of a one-year-long project, beginning with interviews with senior residents of a local, assisted living facility, focusing on memories of water.

Inspired by these conversations, the artists designed two public water performance-rituals at Sausal Creek, taking place during the spring and fall equinoxes of 2014. 'Speaking Tributaries' is partnered with Salem Lutheran Home for senior interviews and with the Friends of Sausal Creek for performance rituals.

For the symposium a video-based performance piece was shown, composed of the elements of the performance-ritual: interviews with the elderly around their memories of water, site-specific projections at Sausal Creek, sound and video from speakers made of ice that will be melting as they broadcast a soundscape of voices and the sounds of the natural habitat.

BIOGRAPHIES

Ana Labastida is a Mexican artist based in San Francisco, California. She holds an MFA in Social Practice from California College of the Arts. She has exhibited in Mexico, Spain and the United States. Ana Labastida is the lead artist for Speaking Tributaries, which has recently received an East Bay Community Foundation grant to develop a site-specific one year long piece. Currently, her art practice explores poetic strategies that deal with the forsaken, the intangible, the subtle, and the overlooked often where nature and urban systems meet. Her practice spans social practice projects, architectural interventions, sculptural projections and photography.

Jesus Landin-Torrez III is an artist residing in San Francisco. He holds an MFA in Social Practice from the California College of the Arts and was the recipient of the Murphy Cadogan Award. Jesus has exhibited extensively in the United States and has collaborated in several site-specific projects with the Inuit communities in Alaska. Jesus' practice is based in the abstract telling of narrative through metaphor. He is interested in the places and moments in life where the metaphysical is channelled through the physical by ritual, and how contemplation and healing through ritual can bring understanding and closure to hard and meaningful subjects. Jesus is attempting to distill these moments into subtle poetic gestures that manifest themselves into sound and film installations and performances that reinterpret the original poetic gesture. He sees this as a way of mirroring the action of recalling a memory of one's past.

Kate Lee Short is a sound and installation artist and teacher residing in Oakland. She holds an MFA from Mills College. She was the recipient of the Murphy Cadogan award as well as the Herring Award. She has exhibited extensively in the Bay Area. Currently, her art practice questions the role of sound in creating and defining personal, political and social spaces within our culture.

Sadie Harmon is a social practice artist residing in Oakland. She holds an MFA from the California College of the Arts and has exhibited extensively in the United States. She currently also works at Salem Lutheran Home as an art enrichment therapist in the memory care facility. This project is especially exciting to her because it presents an opportunity for the often isolated community of seniors in an Alzheimer's unit to contribute to something that is then disseminated to a larger group. A goal that she has in her work as a professional and an artist is to increase opportunities for this kind of dynamic exchange. This project allows her, along with other artists, to explore the poetic element of community engagement, and to explore this within the community in which she works every day.

REFERENCES & LINKS

<http://www.speakingtributaries.com/>

Documentation of earlier related work by each participating artist
<https://vimeo.com/74582266>

Interview with Peggy (resident at Salem and one of our collaborators) around her perspective on water and activism
<https://vimeo.com/81105078>

Screen recording of the Tap presentation:
http://water-wheel.net/media_items/view/4939

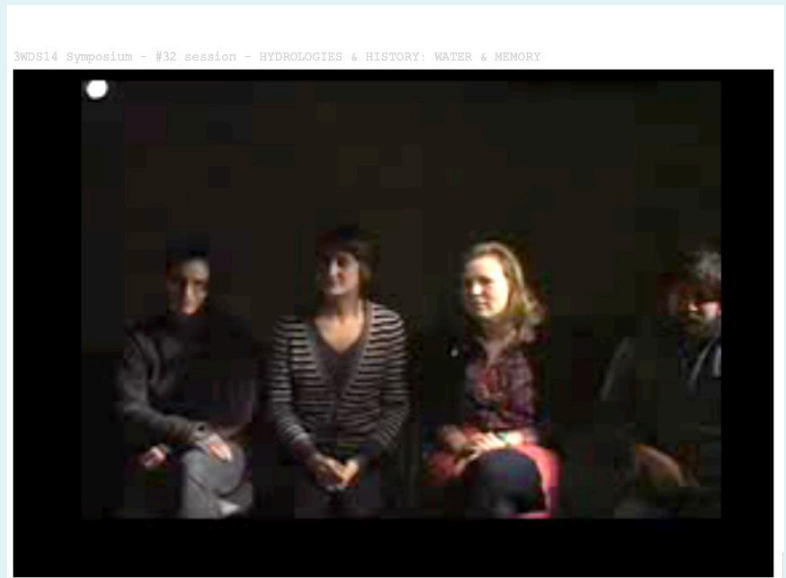


Fig.1 Ana Labatista (second from right) and her group presenting 'Speaking Tributaries' on the Tap, from the Millbar Node in Oakland, CA, USA.

SEE, SEA – AN EXPLORATION OF MEMORY AND TIME

Susan Sentler MACP

Trinity Laban Conservatoire of Music and Dance, London, UK

Abstract

The starting point for 'See, Sea' came from a significant episode with water that I experienced at the age of five when visiting my aunt's swimming pool. I took a step too deep and found myself underwater, drowning. When I was under the water I remember it to be a calm, joyous sensation. From that moment on, I have had an extraordinary kinship with water. This has developed into a meditative and ritualistic relationship with the sea and with the activity of swimming.

The full work is that of a live durational installation of four assemblages: 'Film 1,' 'Film 2,' 'the Grid,' and 'the Blanket/wave.' The installation is a collaboration with performer Irina Baldini, composer Ronen Kozokaro, and designer Vanessa Gerotto. For the Waterwheel symposium only 'Film 1' and 'Film 2' are seen coupled with a "response" from a live dancer, Tiffany ToneL. 'Film 1' reveals a surreal non-narrative journey of triggers in the domestic environment that elude to the memory of the embodiment in the sea. 'Film 2' opens up the activity of the swimming ritual in the sea. The two films "speak" to each other in a sensorial conversation.

'See, Sea' was originally created for my final MA project, which culminated in the summer of July 2013. I was interested in working with a balance of film and live performative body within an installational form. Furthermore, as agent/author of the work, I wanted to explore the use of time in relation to the viewer and how the work itself could encourage and envelop the audience to allow for a temporal kinesthetic experience to evolve.

In a culture where time vanishes, or is exploded, as in our age of speed, the task of the arts seems to be to defend the comprehensibility of time, its experiential plasticity, tactility and slowness. (Pallasmaa 2011, p.78)

The research had as its starting point a significant episode with water that I experienced at the age of five. At my aunt's swimming pool, I journeyed too deep and found myself underwater, drowning. I was under the water remembering it to be a calm, sublime sensation. My Mother pulled me out and saved me. Since then, I have had an amazing relationship with water wanting to stay within it for as long as I could. This has developed into a meditative and positive kinship with the sea and with the activity of swimming.

The complete installation unpicks the essence of the sensation of the activity of my personal ritual with water, with the sea. It combines moving image, still image, objects, and live performance orchestrated into a whole. It should be viewed not as a fixed object, but rather as an event, to be experienced in dialogue with the viewer's senses. The use of both ritual and image become a trigger into the memory landscape. There are four assemblages that make up the work: 'Film 1,' 'Film 2,' 'the Grid,' and 'the Blanket/wave.' A succinct description of each of the assemblages within the whole of the installation:

'Film 1' is in a 15-minute loop projected on a large hanging vertical screen. The dancer/performer is the body in a domestic environment triggered into the memory of being in, swimming in the sea through images and everyday rituals/activities.

'Film 2' is in a 15-minute loop projected on a smaller screen hanging horizontally. I am the body in a sea environment. My personal ritual of swimming is revealed in this film, exposing only the water, body and sky.

'The Grid' could be viewed as a corridor, a lap pool. It is composed of two elements. First there is a water tank filled $\frac{3}{4}$ with water along with 200 sheets of watercolour paper concealing images that have gone through a cyanotype process [1]. The other half of 'the Grid' is a hanging aluminum grid, with threads of fishing wire hanging 100 metal clips. Linking the elements and forming this corridor/lap pool is a dark grey strip of plastic marley flooring. The dancer/performer, Irina Baldini, performs her ritual of washing the watercolour paper to reveal the past sea images, the cyanotype process having altered them to a cyan-blue colour, and then hanging them to dry, one by one, on the grid.

The 'Blanket/wave' is made up of 200 acetate black and white negative images, all of past photographic stills of various seas I have swum in. They are strung together by black plastic attachments, woven as a quilt, yet flowing and suspending like a wave. All of these were used within the cyanotype process as the images, which were 'cooked' onto the chemical solution.



Fig.1 Installation view of 'See, Sea' Film 1. Photo S. Sentler, 2013.

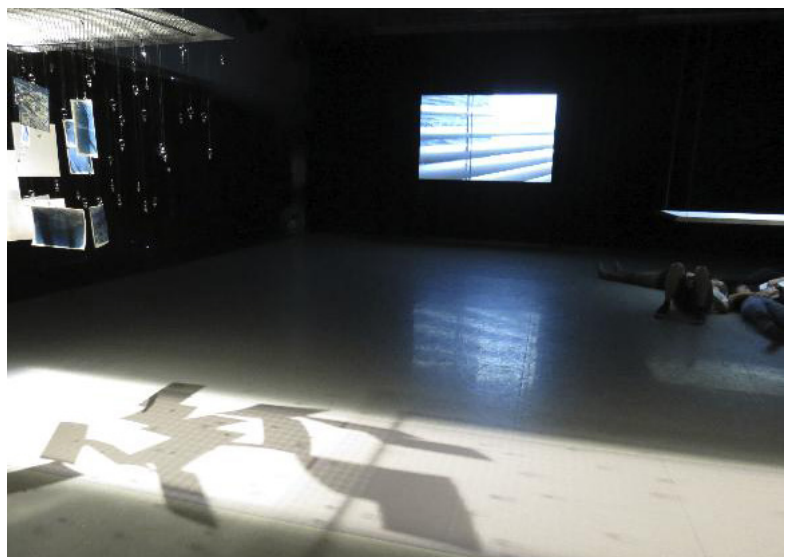


Fig.2 Installation view of 'See, Sea' Film 2. Photo S. Sentler, 2013.

The installation ideally is presented in a durational manner, allowing time to accumulate images revealed within the performance and both films looping within their 15-minute time frame. The work can be exhibited with all elements, or possibly in varied deconstructed forms.

This paper focuses on the creation of Films 1 and 2 within the installation, as they were the assemblages used for exhibition in the Waterwheel symposium 2014. They were part of the node, 'session #32: Hydrologies + History: Water and Memory' curated by Molly Hankwitz at the Milkbar in Oakland, CA, USA. The dancer Tiffany Tonel performed a live "response" to one loop (duration 15 minutes) of the films. She acted on embodied echoes and traces that were sensed in the moment.



Fig.3 'See, Sea.' 'The Grid' set up during technical rehearsal, installation in performance, Blanket/wave. Photo S. Sentler, 2013.

Inspiration and support for the process of the work came from three main sources, the French philosophers Gilles Deleuze and Henri Bergson as well as the author Roland Barthes. Deleuze's theories on difference and repetition and their association with Bergson's ideas on memory threaded into the making of the piece. Erin Manning, a cultural theorist, elaborates the possibility of making the past anew in the present within her book 'Relationscapes' as she speaks about Deleuze and his key to memory, "The event of the memory is how it takes form in the present, its hue activated through the contrast past—present, then—now" (2009, p.80). Each time a memory is sensed, something new unfolds. Perhaps through the repetition, the essence of the root of the sensorial memory is revealed in the difference. Deleuze (1994, p.70) quotes from a famous thesis of the philosopher David Hume, "Repetition changes nothing in the object repeated, but does change something in the mind which contemplates it." We arrive with our individual embodiment registering how we relate to an object, site, or performance. We then allow shifts to occur, which determine what to hold on to, what to let go. In other words, we evolve, we become. It is the becoming, this embodiment, that was my interest. Deleuze (1988, p.57) believed in Bergson's interpretation that memory should not be considered as an impassive "Being"; that we gradually give it an embodiment. As Bergson states, we make "a genuine leap...a true leap into Being" (Deleuze, 1988, pp.56, 57). The memory becomes inhabited in the moment, making changes, rooted to the original but opening to a new embodiment, becoming a related other.

Much of this memory is dependent upon images. The writings of Roland Barthes, and predominately his book 'Camera Lucida,' provided a theoretical understanding of what underpinned my choices in all aspects of the images, both moving and still. It revolves around his concept of the "punctum." He writes, "There is a punctum that occurs. A photograph's punctum is that accident which pricks me (but also bruises me, is poignant to me)" (Barthes, 2000, p.27). Barthes speaks of this punctum in relation to the viewer and not the photographer; but I believe that it exists for both. I personally experience a sort of "prick" in the initial capturing of an image. And each time I revisit those images of the past, sometimes it reoccurs, but at other times new and different stimuli appear. The choice of shooting both still and moving images as well their use in editing are dependent upon what punctuates the vision and kinetic dialogue between artist and image(s). There is a distinctive "agency" in arriving at punctum. As Barthes (2000, p.43) poetically states, the punctum is the element that "rises from the scene" of vision.

Every time I am at the sea, I try to capture it, to gather it, to allow the experience to remain in my everyday urban existence. How can this be done? The memory itself, once played, becomes something else. What is the essence, the sensation, the seed of activity of the experience that I want to hang on to? For me it persists as the affect I experience: the meditative calm, the breath, the repetition of motion/activity, the counting of strokes, the images, the smell, the sound, and the

buoyant freedom. All of this harmoniously weaves as one allowing me a key of reminiscence of the experience

'Film 1' had a particular focus from the start. I wanted it to explore everyday domestic rituals as well as multiple images of my past associations with the sea, opening a channel for the viewer to experience a kinesthetic connection with my memories. Subtle, simple things in everyday life can activate this "event of the memory." Manning emphasizes Deleuze's "difference in repetition" as each time a memory is sensed, something new unfolds. I was interested especially in 'Film 1' to embrace this difference within the domestic landscape, far removed from the source of the sea. Seeing and hearing water, and the activities associated with the element, even if different, allow the memories or fragments of them to evolve, perhaps exposing a clearer core of sensation.

In creating the movement language for 'Film 1,' the main emphasis was on the hands—in water—washing, stirring, touching, in simple repetitive modes/gestures used in the everyday, even the use of hands to open the blinds was activated. I experimented with my dancer/performer Irina Baldini through improvisational games with personally known activities. Repetition and detail of qualities of weight and sensitivity of touch were essential. Finding means that wove from the "normal" to morph into a more surrealist state reminiscent of being in, moving in water. I was trying to discover subtle rituals in the everyday domestic environment that alluded to being in water, the essence of movement within the element. I was interested in how the episodic memory, and moreover the specificity of sensations that are associated with it, can be ignited by the simple but conscious repetition of these rituals. Perhaps it is in the rhythm, the texture, the material, the space, or the duration—what are the essential qualities that would engage the association?

The language evolved into how the activity of swimming could transfer into the body, without being in the source. I did not want a mimetic vocabulary, but one that captured a sensitivity and simplicity of activity. A main component for this came from some footage I had of the dancer in preparation for another performance. She had a beautiful mode of warming up the whole of the body, emphasizing the arms, spine, and breath. We utilized this with more details of specificity of connectivity, resistance, and energy to evoke the appropriate sensation. Other "patterns" evolved resembling varied swimming modes, but mysterious and obscure in the domestic environment. It appeared as if the rituals transformed into another landscape. The patterns evolved: stroke, crawl, breath, and buoyant. These patterns were transferred into a home environment, onto a staircase, within the sink, on the terrace, on the carpet floor, in the bed, with blinds of the window. Furthermore, levels and facings were explored to add to the mystery.

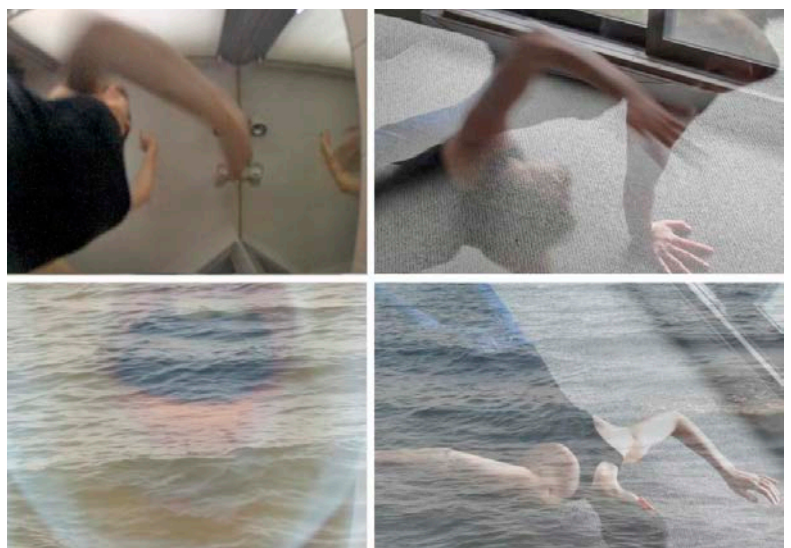


Fig.4 Stills from Film 1, clockwise from upper left: stroke, crawl, buoyant, breath patterns. Photos S. Sentler, 2013.

My collection of photographic images of the sea were gathered and improvised with in varied ways within the domestic environment, from immersing them in the sink, to sticking them to the window,

to flowing on the body of the dancer. This repetitive play opened a poetic exchange of environments, from the urban everyday to that of the sea.



Fig.5 Images from Film 1. Photos S. Sentler, 2013.

In the use of the camera as well as in the editing I focused on creating a “floating” environment. The filmmaker Maya Deren writes:

The camera provides the elements of the form...can either discover or create them, or discover and create them simultaneously. Upon the mechanics and processes of ‘editing’ falls the burden of relating all these elements into a dynamic whole. (Deren, 1946, p.46)

Images from the past are revisited. A punctum resonates within each of them that open a kinesthetic link for me. This vibration may have been the same or different in the moment of the taking of the shot. But the potential of the rhythm and energy of the image threads into the body. The images are not “representative” for me as an artist. They are far too full of energy, textures, movement, and qualities to be constricted to one symbolic thing. For me, the images transform into bodily sensations and a bodily sensation transforms into new images, and so on...and on...

In ‘Film 1’ of the installation, these photographic images of the sea were collected and viewed as originals, in original colours. They then slipped into a mysterious interplay first being viewed with the dancer stirring them in water in the sink basin, to reappearing hung/dripping on the window, to coupling the still image with the moving image, and then spilling from different parts of the body of the dancer...as if imprints/fossils were revealed from a past experience.

An element of the image important within the work is that of stillness, movement within stillness and stillness within movement. “Stillness is full of microscopic moves” (Lepecki, 2000, p.344). In ‘Film 1,’ stillness, state, and minimal/subtle movement was necessary to allow the sensations to be visibly revealed. In short, “it is not movement that explains the levels of sensation, it is the levels of sensation that explain what remains of movement.” (Deleuze, 2002, p. 36)

All images used were selected and edited to allow for a specific and yet open and inexhaustible possibility of meaning. This was crucial for the poetic framework of the whole. Beautifully articulated by Tarkovsky (1987, p.110), “The image is not a certain meaning, expressed by the director, but an entire world reflected as in a drop of water.”

The dynamic conveyed was to be suspended, sensorial. It was important not to compose a narrative but to allow a non-linear play of images to create a more fluid landscape, a voyage of reminiscence.

The film opens one’s vision into a stream of consciousness, into a surrealistic landscape. The layering of the “real” in the moving image with the photographic stills that have captured “movement” of the sea shifts the viewer into somewhat of a temporal displacement. This is exemplified in the clip of the still close-up image of the sea placed in the sink with the water pouring on top.



Fig.6 Image taken from Film 1. Photo S. Sentler, 2013.

'Film 2,' however, was to be a more intimate, personal, and somewhat microscopic in exploration. I wanted to use myself as protagonist within this, but not to allude to my identity. It was important to keep it abstract, but yield the kinesthetic, felt sense of the swimming activity, of my personal ritual within the sea. I was interested in capturing my personal physicality of ritual in the "real" environment of the sea. I have a specificity of "play" when swimming in the sea, which was performed and filmed. A specific number of strokes, followed by front and back flips within the water, and a moment of floating—to begin again. It is a focused, meditative ritual for me, promoting a calm and yet energized sense of self.

I worked exclusively with a GoPro [2] camera already used for some footage in 'Film 1.' Here however, I physically "wore" the device. I mounted it on my head, on the inside and outside of both wrists as well as ankles. This time, it was completely up to "chance" as to what would arise in the filming. To my surprise it was amazing. Truly capturing the energy, sound, and sensation I feel when in the activity.

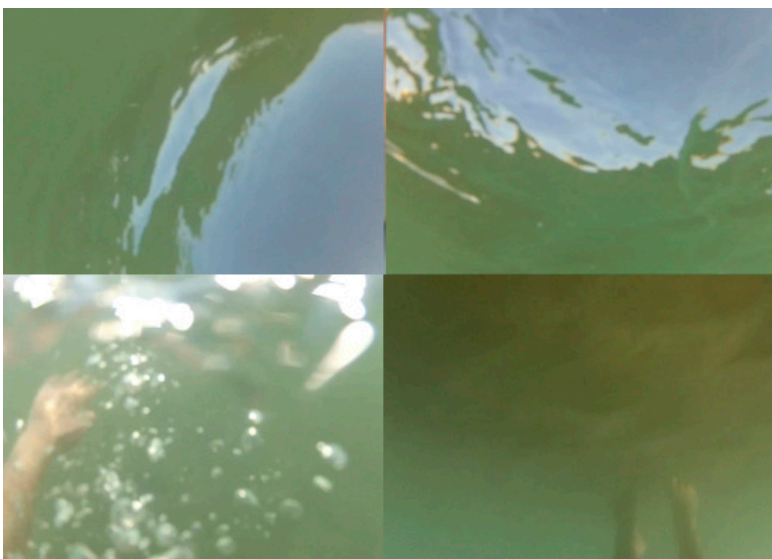


Fig.7 Images from Film 2. Photos S. Sentler, 2013.

At times the water seems to move as an organ within the human body, yielding an image of circling, embryonic, and cell like. At other moments, the body parts cut and slipped into the environment, appearing like aquatic animals. This abstraction was exactly what I was looking for.

I wanted to create this kind of immersion; thus in the original installation the screen was chosen to be floating in space on a horizontal plane, encouraging the viewer to lie beneath it to enhance his/her experience.

In 'Film 2,' the editing was crucial to push the "felt" experience of my sensations within the ritual in the sea. Thus I cropped out everything in the frame, except for water, sky, and body. The play of the cuts from one frame to another and the use of slow motion also added to the rhythm of the whole.

In this assemblage, my focus was to cradle the viewer into the meditative play of the ritual.

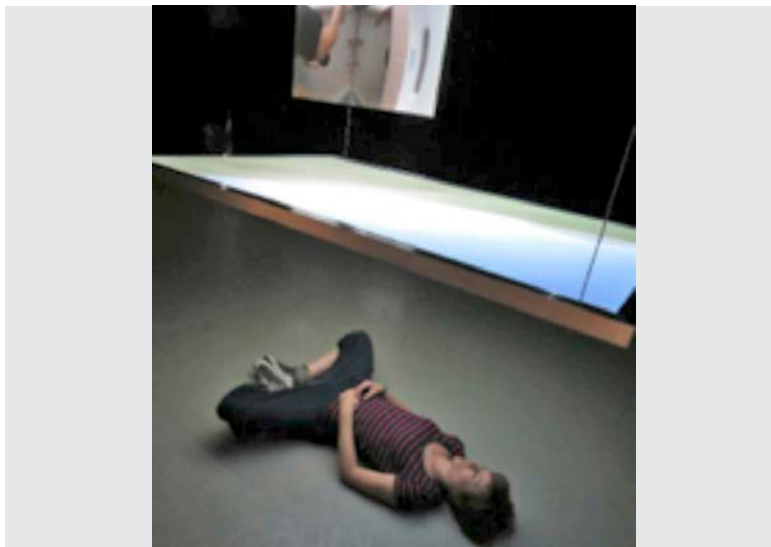


Fig.8 From Film 1 with Film 2 in dress rehearsal of original performance.

Photo S. Sentler, 2013.

Both films are 15 minutes in length and on a loop. At 6 minutes, 30 seconds white light was used and at 14 minutes, 1 minute as well. This was used to alter the sense of time within the films, no beginning or end. Moreover it was to connect with the live performer in the original installation, Irina, as it became a prompt for her to respond to and shift out of her ritual at the 'Grid' and fall into the "buoyant" pattern.

The sound within both films is subtle and communicates as a whole. The live "field" sounds that were captured in the filming of each were used and sophisticatedly manipulated and layered with other instruments/sounds to evolve two sensorial soundscapes. Ronen Kozokaro, the composer, envisaged 'Film 1' to be formal, almost documentary in feel. 'Film 2' however, was intended to be immersive, like in the bottom of the sea. The audible textures of both weave in and out, with moments of tonal echoes. There is a sense of conversation between the two, playful and yet calm and meditative.

In a work of installation art, the viewer is encouraged to "physically enter, being immersive, experiential...heighten the viewer's bodily response" (Bishop, 2005, p.6). I believe the installation as a whole achieved that, and each assemblage has the potential as well. The films capture the core of the sensorial link.

AUTHOR BIOGRAPHY

Susan Sentler is a Senior Lecturer of Dance at Trinity Laban Conservatoire of Music and Dance in London, UK. She teaches contemporary dance technique, choreography and performance. She has a MACP (Masters in Creative Practice). Susan's creative practice focuses on installation modes within unconventional spaces. Her work involves still and moving images as well as the body and objects. She has shown work in various venues/exhibitions such as Somerset House London/UK, Museo del Tessuto Prato/IT, Teatro Nuovo Spoleto/IT, Hangart Pesaro/IT, FRAME Porto/Portugal, Decoda Coventry/UK. She has recently worked as a performer for Tino Sehgal in 'These Associations' at the Tate Modern, London and rehearsal director/performer for Josiah McElheny's exhibition at the White Cube, London.

REFERENCES & LINKS

[1] A photographic process that was used on all still photo images of the sea within the installation, yielding a cyan-blue print. In this work, the original image is converted to a black and white negative on acetate. The cyanotype solution of Ammonium iron(III) citrate and Potassium ferricyanide are brushed onto watercolour paper and dried. The negative image is then cooked onto the paper by UV light. The original image disappears and only reappears in cyan-blue when exposed in sunlight or by agitation in water.

[2] GoPro camera is a small action camera with a fisheye lens, mainly used to capture physical activity, sports. Both in Films 1 and 2 used underwater in a waterproof casing.

Barthes, R. (2000). *Camera Lucida* (J. Cape, Trans.). London, England: Vintage.

Bishop, C. (2005). *Installation Art*. London, England: Tate Publishing.

Deren, M. (1946). *An Anagram of Ideas on Art, Form and Film*. Yonkers, NY: The Alicat Book Shop Press.

Deleuze, G. (1988). *Bergsonism* (H. Tomlinson & B. Habberjam Trans.). Brooklyn, NY: Zone Books.

Deleuze, G. (1994). *Difference & Repetition* (P. Patton, Trans.). London, England: Athlone Press.

Deleuze, G. (2002). *Francis Bacon: The Logic of Sensation* (D.W. Smith, Trans.). Minnesota, MN: University of Minnesota Press.

Lepecki, A. (2000). 'Still: On the Vibratile Microscopy of Dance.' G. Brandstetter, & H. Volckers (Eds.), *Remembering the Body*. Ostfildern-Ruit, Germany: Hatje Cantz Publishers.

Manning, E. (2009). *Relationescapes, Movement, Art, Philosophy*. Cambridge, MA: MIT Press.

Pallasmaa, J. (2011). *The Embodied Image, Imagination and Imagery in Architecture*. Chichester, England: Wiley.

Roffe, J. (2005). 'Gilles Deleuze (1925–1995).' Retrieved from Internet Encyclopedia of Philosophy: <http://www.iep.utm.edu/deleuze/>

Tarkovsky, A. (1987). *Sculpting in Time* (Bodley Head, Trans.). Austin, TX: Twelfth University of Texas Press.

Screen recordings of the Tap performance & presentation:

http://water-wheel.net/media_items/view/4937

http://water-wheel.net/media_items/view/4938