

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

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Published by Igneous Incorporated, Australia, March 2015

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

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

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

Suzon Fuks

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

WATERWHEEL WORLD WATER DAY SYMPOSIA PARTNERS

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

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

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

3WDS14 TEAMS

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).

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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

9 ■ Hydrosonics

HYDROSONICS – OVERVIEW

by Suzon Fuks

Hydrosonics, spanning two sessions, hosted by NYU Steinhardt, and curated by Leah Barclay was produced by Ear to the Earth, a worldwide network for environmental sound art. The 6-hour programme, divided into two parts, featured artists of high calibre. The online audience was very “verbal” (through the typed chat), commenting on the amazing quality of the performances. Riveted and transfixed, they wondered when to take a break so as not to miss anything. Some of these comments appear below in quotation marks.

The first part of Hydrosonics, Symposium session #39, kicked off with The Australian Voices. They premiered Leah Barclay’s new work ‘Distill.’ Transported into “quiet nature,” online audience appreciated live vocals mixed with field recordings from the Amazon River, rendered as a textured and dense landscape with many nuances.

An improvisation then took place between musicians in NYC and Mahesh Vinayakram in Chennai. In the previous session, Mahesh had sung a carnatic shloka (South Indian chant) dedicated to the water of the sacred Ganges River. He also plays morsing (mouth harp), leaving enchanted listeners feeling “blessed” and “so impressed to see and hear all these performances from all parts of the world”. Someone commented: “Yes! Amazing! Connecting people through art and science... connecting continents and communities.”

David Monicci’s composition ‘Stati d’Acqua’ triggered auditive sensitivities and feelings of being embraced by nature: “I LOVE THIS SO MUCH! this person is very talented with water recordings and filters!”, wrote one. Another, inspired, said “great soundscape for film, dance and life in general... could be great to collaborate.”

Fernando Godoy’s audio-visual treat ‘Hidrografias: 607kms,’ based on field recordings collected on three rivers and a glacier in Chile, suggested an “immersive web painting,” “so organic,” “like cells,” “like a birth,” “...a creation.”

Julie Rouse and Jacques Perconte gave us a foretaste of ‘Mille Lumières,’ one hour before their concert in the Poitiers Planetarium. They processed previously recorded sound and images of the city, projecting them in HD on the hemispheric screen of the planetarium.

Their deconstruction of matter, granulation, and playing with digital compression, was a contemporary rendering which reminded me of artworks from the 70’s which used photocopies of photocopies. A link between pixels and H₂O molecules, the fluidifying of digits through the various states of water, where among many interpretations which came to mind.

Audience members remark: “One has the impression of being in a cave on a boat,” “transported in vegetal and cosmic universe,” “Water dust,” “Glitches from universe, in between black holes,” “visually impressionistic,” “bound by water.”

Sergey Jivetin’s ‘Voluminous HydroLogic,’ inspired by the fragility of the equilibrium of the hydrologic cycle, was an installation using medical tubing, filled with water, and run by a peristaltic pump, powered by solar energy. Shown first in a hospital, it was designed for patients, as a meditation piece, aiming to alleviate anxiety. A fantasmagoric perfusion machine, modified to run with the air bubbles, conjured images

from those online: “water going through a life support drip?,” “our blood system,” “The machine looks alive :),” “white noise & blue blood,” “so peaceful and mesmerising!”

The diversity of Hydrosonics was stunning. Some commented that the second part, session #41 and the finale of the Symposium, was “good for radio,” with Leah Barclay as a dynamic announcer. We definitely experienced an remarkable internet event—more than just a webcast—with a very interactive audience, both online and at NYU.

Joel Chadabe introduced Ear to the Earth, saying, “We view environmental art, in sound and image, as a vibrant and engaging communication. Sound communicates the way we feel about something. Image makes the ‘something’ specific.” He then invited the public to listen to Garth Paine’s ‘Presence in the Landscape,’ and the premiere of Eric Leonardson’s ‘Awash on the Lake.’ Paine’s field recordings, gathered while kayaking in Bundanoon (NSW), plunged everyone into “very subtle,” “morning sounds from Australia”—merging, for listeners in the southern hemisphere, with actual morning sounds: “if I turn the sound up, a chorus of birds might arrive through the window,” and “Now, you must imagine it’s not afternoon, nor night for us, it’s early morning—sunrise—and I’m listening to these birds outside,” typed someone in Argentina.

Eric Leonardson’s piece evoked the Lake Michigan landscape, with its depths of amplitude and force. “Atmospheric”, said a person in Cairns. And others: “It would be great if the Tap went mobile and we could be participants in journeys through that territory,” and “I liked Eric Clapton. From now on, I like Leonardson as well!”

Ricardo Dal Farra curated and played ‘Conciertos Imaginarios,’ a playlist consisting of composers and sound artists from Canada, Mexico, Portugal, Argentina, the UK and US. The last track, ‘Mosquitoes’ by Joao Fernandes, was a pearl despite its subject matter. “Interesting to listen to a work on mosquitos, divorced from the health issues that they represent... dengue fever, malaria, Ross River fever etc.” “Yes, but look at the bright side... you can listen to the music of mosquitos without the diseases :)”

Nicholas Ng and Amber Hansen performed ‘Remembering Chinaman Creek,’ a tribute to Chinese Australian heritage, as quite a few creeks in Australia have this name—after gold miners and market gardeners. Amber and Nicholas used traditional instruments, along with drums dipped in water and chanting in Chinese. They took us on a voyage, aligning the past and the present in their sounds, and producing visual ebbs and flows with silk ribbons, in an exquisite improvised dance. “These two are visual also... so a plus for them :),” “I can feel a Chinese dragon here and now,” “Great choreography,” “such a treat,” “very evocative.”

Toby Gifford and Simon Linke welcomed us outdoors, under a beautiful blue sky, on the bank of the Brisbane River. They gave us an insight into “the liveness of water,” “fishing for sound” with a hydrophone in the river. “The point of our group is to reconnect with the environment in tangible embodied ways” said Toby. Audience reply: “Audio witness—sound as environmental evidence,” “Excellent!”

The final performance, live from NYC, paid homage to rivers around the world, with Joel Chadabe and Tom Beyer improvising on percussion and electronics, and Leah Barclay mixing field recordings. Leah commentated: “the voice you hear now is Lyndon Davis from Gubbi Gubbi country on the Noosa River, Australia,” and “Now we are at the Pamba River in Kerala, South India.” “Travelling,” responded someone in the public, “What a wonderful journey!”

HYDROSONICS – NEW YORK NODE

Curated by Leah Barclay

at New York University Steinhardt, USA

Ear to the Earth is a worldwide network for environmental sound art based in New York City, which produced Hydrosonics, and hosted a node as part of the Waterwheel Symposium at New York University Steinhardt.

Hydrosonics was curated and presented by Leah Barclay, and involved live performances, artist talks and research presentations inspired by the Symposium's theme, "Caring and Daring about Water," and exploring the extremes and contrasts of water through sound. The works featured field recordings from rural lakes in Australia, the depths of the Indian Ocean and the sounds of cracking ice in the Arctic.

This node also included the Hydrosonics lab, an intuitive improvisation featuring musicians from across the world responding to water.

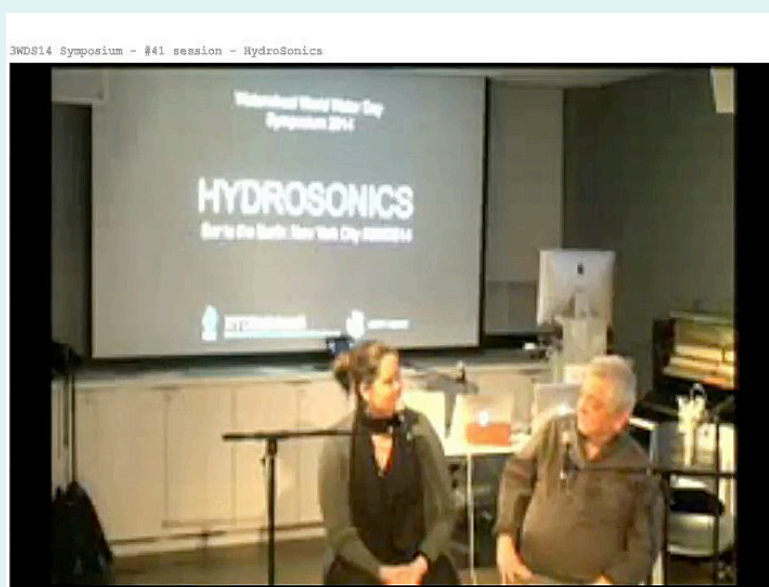


Fig.1 Leah Barclay & Joael Chabade introducing Ear to the Earth, and Hydrosonics, from NYU Steinhardt.

BIOGRAPHIES

Dr Leah Barclay is an Australian composer, sound artist and creative producer working at the intersection of art, science and technology. Her work has been commissioned, performed and exhibited to wide acclaim across Australia, New Zealand, Canada, USA, Europe, India, South Africa, China and Korea. She has been the recipient of numerous awards and has directed and curated intercultural projects across the Asia-Pacific. She creates complex sonic environments and transmedia experiences that draw attention to social issues including climate change. These works are realised through immersive performances and multi-sensory installations drawing on environmental field recordings, data sonification, multi-channel sound diffusion, live performers and ephemeral projections. Her work is multi-platform in nature and often involves rich community engagement programs and accessible virtual outcomes embedded in each project.

Barclay's PhD involved site-specific projects across the globe and a feature length documentary exploring the value of creativity in environmental crisis. Her research has been published internationally and her creative work has been selected for major international festivals and conferences. She is currently an artist in residence at the Australian Rivers Institute

investigating the creative possibilities of aquatic bioacoustics, the president of the Australian Forum for Acoustic Ecology and the founder and artistic director of Biosphere Soundscapes, a large-scale interdisciplinary art project connecting the soundscapes of UNESCO Biosphere Reserves across the world.

Joel Chadabe is a composer, pioneer, author and historian, entrepreneur, and educator. His music has been presented throughout the world, recorded on several labels, and he has received many awards and fellowships. He pioneered interactive composing, a new approach to composition. He has written many articles and a book on the history of electronic music. He founded an R&D company and various not-for-profit organizations. He has taught, as faculty, visiting faculty, and adjunct faculty, at various universities and colleges. Joel is the founder and President of Ear to the Earth.

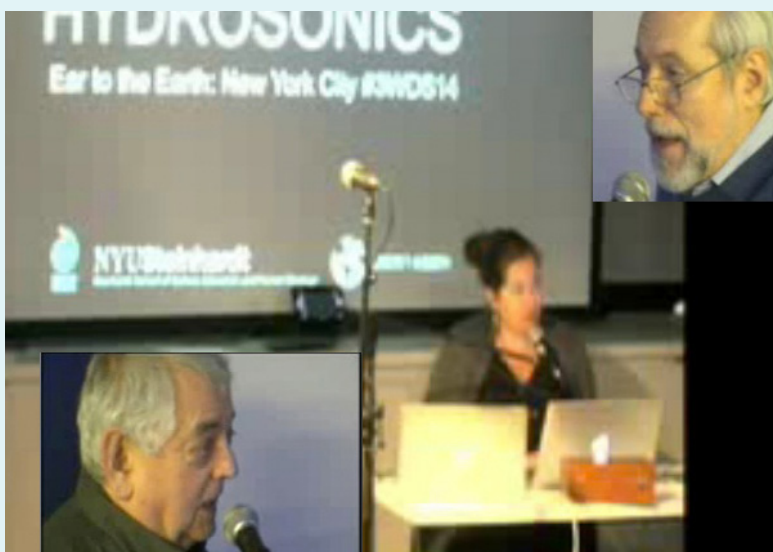


Fig.2 Left to right: Joel Chadabe, Leah Barclay, and Tom Beyer, at the New York University Steinhardt Node. Screen capture.

Tom Beyer studied classical percussion with Paul Price and later studied jazz and ethnic music with percussion masters, Fredrick Waits, Eddie Blackwell, Jack DeJohnette, Billy Hart and Guillermo Franco. He has worked in most styles of music including various ethnic musics, jazz, rock, opera, theater and new media as a drummer, percussionist, composer, engineer, technologist and teacher. Professor Beyer completed a Masters Degree in Music Composition at NYU/Steinhardt. In addition to being a member of the New York University Composers Ensemble, and a founding member of the newly formed International Composers & Interactive Artists, he is engaged in engineering and sound design projects throughout New York City. He also composes for various concerts, internet and multimedia projects. His awards and honors range from a Lincoln Center Award as a High School Student to recently receiving, each for two consecutive years, the NYU/Steinhardt Music Jack Krieselman and ASCAPlus Awards.

The Australian Voices' mission is to commission, perform, record and promote the music of Australian composers to the highest international artistic standards. The Australian Voices are singers selected from all over Australia. A gold-medal winning choir with several YouTube hits to their name, they continue to surprise audiences around the world with their vocal acrobatics. Directed by Gordon Hamilton, their recent hits 'The 9 Cutest Things That Ever Happened', 'The Facebook Song' and 'We Apologise' contrast with their beautiful renditions of sacred repertoire

by composers like Rachmaninoff and choral-theatre works like 'Moon' (receiving 5-stars at Edinburgh Fringe Festival 2012). The Australian Voices premiered Leah Barclay's new work 'Distill.'

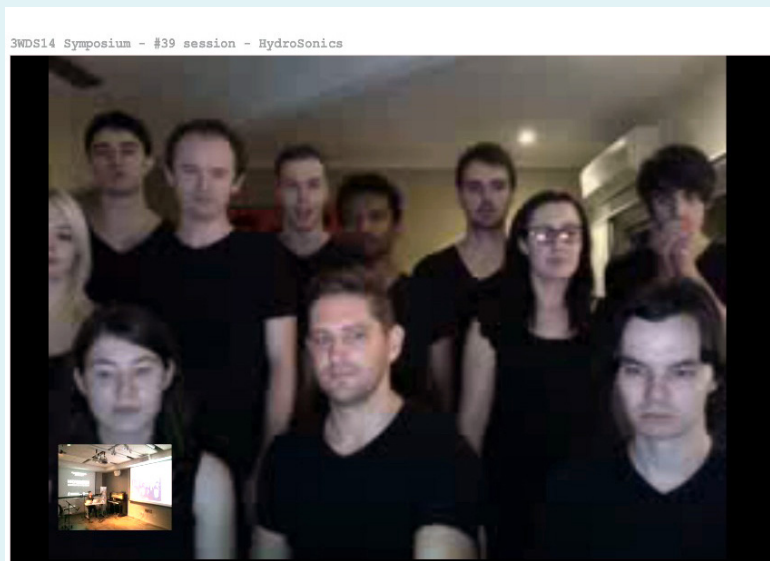


Fig.3 The Australian Voices premiered Leah Barclay's piece 'Distill'. Screen capture.

Mahesh Vinayakram, son of Grammy Award Winner Padmashri T.H. Vikku Vinayakram, is one of the leading artists in the field of Carnatic and world music. He started his music training at the age of 3, his career as a solo vocalist at the age of 13, and has toured extensively to most capital cities in the US, the UK, Europe, Africa, and Asia. Award winner himself, he collaborates with world class musicians such as Jonas Hellborg, Ustad Zakir Hussain, Steve Smith, Pete Lockett, George Brooks, Nithin Sawhney, Chebbie Sabha, Talvin Singh and Shawn Lane.



Fig.4 Mahesh Vinayakram in Chennai, India, improvising with sound artists in NYU Steinhardt.

David Monacchi's primary research focus is recording natural sonic environments and untouched ecosystems throughout the world with cutting-edge field recording techniques to create music for sound installations, museums, and experimental and new music concerts. For nearly two decades, he has recorded in Europe, Africa, North and South America, and used the recordings as material for creating eco-acoustic compositions. His honors include the Erato Farnesina fellowship for the World Soundscape Project (Vancouver), the Fulbright Research for CNMAT at University of California

(Berkeley), and prizes from the Russolo-Pratella competition (Italy), Locarno Film Festival (Switzerland), Multiple Sound Festival (Holland) and recognized twice at the Bourges International Grand Prix of Electroacoustic Music (France). His music is published by Ants Records, Domani Musica, Coclearia (IT), Wild Sanctuary and EMF Media (USA). Currently he is Professor of Electroacoustic Music at the Conservatory of Music of Foggia, and Adjunct Professor at the University of Macerata and the Conservatory of Pesaro, Italy. His composition 'Stati d'Acqua' was presented during the Waterwheel Symposium.

Garth Paine is particularly fascinated with sound as an experiential medium, both in musical performance and as an exhibitable object. This passion has led to several interactive responsive environments where the inhabitant generates the sonic landscape through their presence and behaviour. Garth has composed several music scores for dance generated through video tracking of the choreography, and more recently using Bio-Sensing on the dancers body. His immersive interactive environments have been exhibited in Australia, Europe, Japan, USA, Canada, UK, Hong Kong and New Zealand.

Garth Paine is internationally regarded as an innovator in the field of interactivity in electronic music and media arts. He gained his PhD in interactive immersive environments from the Royal Melbourne Institute of Technology, Australia in 2003, and completed a Graduate Diploma in software engineering in the following year at Swinburne University. All a long way from his Bachelor of classical Flute performance from the conservatorium of Tasmania.



Fig.5 Dr Garth Paine recording in the field

Dr Paine is Associate Professor in Digital Sound and Interactive Media at the School of Arts Media + Engineering, Arizona State University in the USA. His previous post was as Associate Professor of Sound Technologies at the University of Western Sydney, where he established the Virtual, Interactive, Performance Research environment (VIPRe). He is often invited to run workshops on interactivity for musical performance and commissioned to develop interactive system for realtime musical composition for dance and theatre performances. He was selected as one of ten creative professionals internationally for exhibition in the 10th New York Digital Salon; DesignX Critical an Reflections, and as a millennium leader of innovation by the German Keyboard Magazine in 2000. Dr Paine was awarded the Australia Council for the Arts, New Media Arts Fellowship in 2000, and The RMIT Innovation Research Award in 2002. He is a member of the advisory panel for the Electronic Music Foundation and an advisors

to the UNESCO funded Symposium on the Future, which is developing a taxonomy / design space of electronic musical instruments. Recently Garth has been invited to perform at the Agora Festival, Centre Pompidou, Paris, the New York Electronic Arts Festival, with recent performances in Australia (Sydney, Melbourne, Perth), Limerick Ireland, Paris, Luxembourg, Madrid, New York, Philadelphia, Providence and Phoenix, Arizona in the USA, and Montréal and Quebec in Canada and in 2014, Korea, Macedonia, France, UK and Australia. His music has been released on a number of CD's available on iTunes: Bowl Chant Meditation and Parallel Lines, and on Amazon, amongst other retailers. Dr Paine is the director of the multi-disciplinary, collaborative research project Listen(n), which is documenting the acoustic ecologies of the US South Western Deserts. The project is currently in development in National Parks across Arizona and California.

During HydroSonics, Dr Paine's composition 'Present in the Landscape' was performed at NYU. This work specifically addresses the existence of a river, which runs across floodplains, and has had a dynamic and active life, changing direction, remapping its own presence in the landscape over centuries, as large weather events have occurred. However, a decade ago the large Tallowa dam was constructed upstream from the Bundanon property in regional Australia with the intention of providing drinking water to the communities on the south coast of New South Wales. This construction substantially changed the life of the river, including the migration of the perch fish from river breeding out to sea on an annual basis, the transformation of the reeds and grasses growing in/along the river, the destruction of the mangroves and the transformation of the salt content of the water itself, which has been reflected in changing fish stocks.

In order to explore some of these issues, I spent a day on the river in a boat, stopping to talk with people about their use of the river and why they were there, either in a boat or on the side of the river, swimming and walking, picnicking etc. These recordings, which formed a snapshot of the white man's use and perspectives on the river, are juxtaposed in this work by interviews with local Aboriginal men about the lore of the land and the importance of both water and the river in that natural lore. The Aboriginal lore reflects on changes of season, of the circle or cycles of life or energy, harmony and counterpoint within the land itself and our presence on and within it.

A third character in this work is the natural environment itself, represented here through many early morning ambisonic recordings of the dawn chorus, of the afternoon and into evening changes of birdlife, insects and fish jumping, representing the temporal flow and dynamism of the landscape itself. In the centre, between these three critical players is a interstitial space, an energy space that represents the interplay of sharing the commonality, conflict and the transformation that occurs as these three elements dynamically dance around each other over time. This work was originally composed for a six channel surround sound performance in the original sandstone Bundanon homestead in which Arthur Boyd lived. The performance of this work during the World Water Day Symposium was completely immersive at NYU and streamed live on WaterWheel as a stereo remix. The live stream represented the original work without the same sense of immersion in the material properties of the sound but introduced a global interplay between the characters and sonic landscapes.

Eric Leonardson is a Chicago-based composer, radio artist, sound designer, instrument inventor, improviser, visual artist, and teacher. He

has devoted a majority of his professional career to unorthodox approaches to sound and its instrumentation with a broad understanding of texture, atmosphere and microtones.

Leonardson's interest in creating new sounds for performance and studio composition led to the invention of the Springboard, an electroacoustic percussion instrument made from readily available materials. Its sounds belie its humble origins, thanks to the rich enharmonic timbres of bowed coil springs and the curious sound of the crude wooden daxophones—all amplified by a single, inexpensive piezoelectric contact mic. Leonardson's music resists categorization.

'Awash on the Lake' premiered during the Waterwheel Symposium.

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Mahesh Vinayakram http://water-wheel.net/media_items/view/4967

Garth Paine and Eric Leonardson http://water-wheel.net/media_items/view/4978

Closing improvisations http://water-wheel.net/media_items/view/4980

HYDROGRAPHIES: 607KM

Fernando Godoy Monsalve

Chile

Abstract

Mapping project of research and sound recording of territories at risk of ecological / social change, carried out on three rivers and a glacier located in the extreme north and the extreme south of Chile: the Pascua and Baker rivers in Aysen Patagonia, the Lluta river in the highlands and the Grey Glacier in the region of Magallanes.

Introduction

Hydrographies: 607km is a research project involving the sound recording of territories at risk of ecological / social change. The research project covered three rivers and a glacier located in the extreme north and the extreme south of Chile: the Pascua and Baker rivers in Aysen Patagonia, the Lluta river in the highlands and the Grey Glacier in the region of Magallanes.

During three trips conducted between February and August 2013, the soundscape of these rivers and their surroundings was mapped. Each trip focused on mapping the acoustic territories in the process of change, where the main agent and intervention engine corresponds to large economic and/or energy interests.

The process of mapping and field work was carried out considering different levels of sonic activity present in the territories: environmental records to capture sound through the air, hydrophone records for underwater sound, VLF (very low frequency) to capture the low natural frequency signals of the planet, and finally contact microphones to capture the vibration of surfaces.

For each expedition, the research focused on the natural environment and water-related environments and rivers, as well as the cultural aspect through contact with people and residents of the territories.



Fig.1 Los Ñadis: Recording system for ambient sound. Sistema de registro sonoro ambiental.

First Trip: Aysen

We traveled to the Chilean Patagonia, a territory characterized by its remoteness and difficulty of access. This region (Aysen) has poor connectivity and low population density due to the harsh climate and fragmented territory. Currently, there is only one route, which connects towns and villages in the area: the 1240 km long Carretera Austral, built on gravel.

The trip focused on the areas demarcated by the Baker and Pascua rivers, especially flood areas where mega-power project plans (Hidroaysen) intended to install dams. The trip consisted of a journey between Coyhaique city and the town of Villa O'Higgins, which are located between these rivers. During the trip a number of recordings were made in the natural environment and especially the flood areas, where to date (2013) a few families live in a situation of extreme isolation.

In Ñadis, one of the flood zones, we visited the family of Nelson Garrido, a resident who has spent a lifetime in the region. Furthermore, we were able to cross by boat to the north side of the Baker River, where there is no vehicular access, to visit a family living in extreme isolation, without any connectivity. While in the Ñadis, we were able to learn about and record part of the daily life of these people as well as the Patagonian natural environment, where human presence seems to diminish before the immensity of the landscape.

The voyage continued in the Pascua River, where we visited Quetro Lago Guest House, a family-friendly Inn, located in the landscape and the banks of the Pascua region, which will eventually be affected by the flood. We investigated and recorded the family environment, using radio as a primary means of communication with the outside world, and we recorded the natural landscape and wildlife nearby.

We also conducted a number of recordings in the immediate and intermediate locations between these two rivers, besides these places of flooding, reaching the town of Villa O'Higgins, where the Carretera Austral ends.



Fig.2 Río Baker: Patagonian landscape in Ñadis. Paisaje Patagónico en los Ñadis.

Second Trip: Magallanes

We traveled to the region of Magallanes and Southern Ice Fields. It was the only crossing without using automobile transport to explore the territory, because the studied site, the Grey Glacier and its surroundings are a national park, a completely natural environment, where you can move only by boat or foot.

This trip was made in conjunction with two organizations from the city of Punta Arenas (the southernmost Chile, located 400 km from the Glacier): LiquenLab independent group of visual artists and a group of scientists from the DPA or Department of Antarctic Programs of the University of Magallanes.

We coordinated a joint trip to the glacier, under the supervision of scientists from the DPA, who had the mission to rescue measuring equipment installed inside the glacier. LiquenLab artists were looking at how to perform visual projections on the glacier. So the expedition set up had three simultaneous objectives.

Thanks to the DPA researchers, we were able to access privileged areas, inaccessible to tourists.

After traveling two hours by ferry on Lake Grey, we arrived at a nunatak (a huge stone island located right in the middle of the wall of the glacier that falls into the lake), where a camp was set up. From there, and after a two hours walk, we climbed the surface of the glacier where, under the supervision of scientists, we walked across the ice with the primary goal of rescuing the equipment, which was 600 meters inland.

The experience of walking on this ice mass is complex to describe, mainly because it is a very particular area full of irregularities, cracks, water flows, 'moulines', submarine flows etc. After 40 minutes of walking, we rescued the scientific equipment and began the return walk to nunatak, during which time we made two stops to record some aspects of ice, such as drain holes located at the surface (moulin).

Due to complications, safety measures and priorities for scientists who commanded the expedition, we didn't have much time for aural exploration, which meant we did only two recordings of no more than 15 minutes. Therefore our research in the Grey Glacier was concentrated on the vicinity, in the off-ice in the surrounding beaches and forest. So for the next two days, we covered the nearby Grey lake, mapping the natural life, the activity of boats and especially landslides glacier through the icebergs that were accumulating in small bays and beaches nearby to it. While it was not possible to return to the glacier, we could explore underwater activity in surrounding areas and icebergs as signs of kickback.



Fig.3 Glaciar Grey: environmental recording session. Sesión de registro ambiental.

Third trip: Arica and Parinacota

The third trip was the most extensive and focused on the exploration of Lluta river, including a desert area and the highlands.

Lluta Valley is located in the far north of Chile and depends on large scale agricultural production in the city of Arica and the region. There are plantation crops and native plants such as corn and tomatoes.

There is a conflict in Lluta due to the imminent implementation of the mining project Los Pumas to be located at the origin of the river, to extract manganese. This project includes the installation of toxic waste ponds, 150 to 200 meters from the riverbed, which will mean certain contamination. This will have a direct impact on the 10,000 villagers who live off the valley crops and the drinking water from the city of Arica.

During our trip, we spoke with a great number of residents and activists, generating interviews with Eliana Belmonte, a scientist from the Botanical Department of the University of Tarapaca, Francisco Salvia; activists against mining projects; some farmers and informal conversations with residents of the area. All these interviews form an important part of the recordings made during the three trips.

Lluta basin has a very diverse landscape ranging from a wetland at its mouth, to a lively and agricultural valley. Upstream of the river, the Andean highlands reach 4000 meters. We settled in the town of Putre as our main base, located above the valley and at the beginning of the plateau region, at just over 3000 meters. From Putre, we could explore both: the surroundings of the Pumas mining project, located upstream of the river, as well as the valley in the lower part.

The fieldwork for this last trip featured special characteristics depending on the region: the highlands, where the source of the river lies, with many wetlands and streams of water, wind and harsh weather conditions; Lluta Valley, however, is an oasis in the desert of Atacama, agricultural area enclosed between the gorges through which the river passes. Thus not surprising that these environments express these differences in their acoustic landscapes: highlands as open space in progressive abandonment and stillness; Lluta Valley agricultural center and arableland based on the river, a source of economic supply for rural families.

An important cultural feature of the landscape in the Chilean Altiplano are the countless villages and hamlets that are now abandoned and about to disappear. According to what is told by the residents, this is due to the attractiveness of the city of Arica for the new generations, leaving abandoned places, which in many cases were set up by prehispanic cultures.

Another noteworthy aspect is the resistance that has formed against the Pumas project in the Valley and the city of Arica, we interviewed peasants and activists wary of the future of the project and the internal problems faced because is almost the first time who the people, most of them elderly, confronted with threatening situations where they can loose their few assets.

The Hydrographies: 607km project had multiple objectives regarding the results and material collected. The first was the publication of recordings and interviews to include in our collaborative sound cartography project www.audiomapa.org, where you can now view the three trips. In addition, the project has generated presentations such as a concert/performance in the context of the Waterwheel World Water Day Symposium sessions dedicated to sound and music, Hydrosonics. The performance was based on the sounds captured during the trip. This concert was performed jointly by Fernando Godoy, Rodrigo Rios and Entelequia Projections, who were responsible for the visual projections. The entire performance was based on recordings of water.

Eventually, we hope to publish a durational sound piece based entirely on trip logs, which is currently in development.

The project was funded by the Dutch Prince Claus Foundation.



Fig.4 Surire: Fernando Godoy and Rodrigo Ríos, recording during their third trip. Fernando Godoy y Rodrigo Ríos en sesión de registro durante el tercer viaje.

Project Credits

Fernando Godoy Monsalve: Idea, sound recording and project manager.

Rodrigo Rios Zunino: audiovisual and photography recording, support for sound recording and production.

Paola Ruz Canto: Photography during travel in Aysen and Lluta.

Author Biography

Fernando Godoy M is an electrical engineer with a degree in music. He lives and works in Valparaiso. His work uses various means and media to investigate the phenomena of sound. Some of his areas of interest are the study of soundscape, linking art / technology, acoustic phenomena and their relationship to the land and time perception. His practice includes live performances, installations, web projects, compositions and craft development of electronic technologies. Since 2008, he has been director of Sound Art Festival Tsonami platform for the dissemination and development of contemporary sound proposals.

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Screen recording of the Tap presentation parts 1 & 2:

http://water-wheel.net/media_items/view/4969

http://water-wheel.net/media_items/view/5079

Versión Española

HIDROGRAFÍAS: 607KM

Fernando Godoy Monsalve

Chile

Abstract

Proyecto cartográfico de investigación y registro sonoro de territorios en riesgo de cambio ecológico/social, realizado en torno a tres ríos y un glaciar ubicados en el extremo norte y el extremo austral de Chile: los ríos Pascua y Baker en la Patagonia de Aysen, el río Lluta en el altiplano y el glaciar Grey en la región de Magallanes.

Introducción

Hidrografías: 607km es un proyecto de investigación y registro sonoro de territorios en riesgo de cambio ecológico/social. El proyecto consistió en la investigación de tres ríos y un glaciar ubicados en el extremo norte y el extremo austral de Chile: los ríos Pascua y Baker en la Patagonia de Aysen, el río Lluta en el altiplano y el glaciar Grey en la región de Magallanes.

Durante tres viajes realizados entre febrero y agosto del 2013, se cartografió el entorno sonoro de

estos ríos y sus alrededores. Cada viaje se centró en el mapeo de los territorios acústicos en procesos de cambio, donde el principal agente y motor de intervención corresponde a grandes intereses económicos y/o energéticos.

El proceso de cartografía y trabajo de campo fue realizado considerando distintos niveles de actividad sónica presentes en los territorios: registros ambientales para capturar el sonido por el aire, registros hidrofónicos para el sonido subacuático, registros de VLF (very low frequency) para capturar las señales de baja frecuencia naturales del planeta, y finalmente grabaciones con micrófonos de contacto para capturar la vibración a través de las superficies.

En cada expedición la investigación estuvo centrada en el ambiente natural y los entornos vinculados al agua y los ríos, como también el aspecto cultural mediante el contacto con gente y pobladores de los territorios.

Primer viaje: Aysen

Viaje realizado a la Patagonia chilena, territorio que se caracteriza por lo aislado y el difícil acceso. Esta región (de Aysen) posee escasa conectividad y baja densidad de habitantes debido a la dureza del clima y el territorio fragmentado. En la actualidad existe un único camino como medio de conexión entre las localidades y poblados de la zona: la Carretera Austral de 1240 kms construidos sobre ripio. Debido a la crudeza climática y geográfica, este territorio se ha mantenido poco intervenido por grandes intereses económicos, preservando importantes riquezas naturales, en especial las reservas hídricas.

El viaje se concentró en las zonas demarcadas por los ríos Pascua y Baker, especialmente los lugares de inundación donde un mega proyecto energético (Hidroaysen) pretende instalar represas. La travesía consistió en un recorrido entre la ciudad de Coyhaique y el poblado de Villa O'Higgins, zona entre la cual se ubican estos ríos. Durante el trayecto se realizaron una serie de registros del entorno natural y en especial de los lugares de inundación, en donde a la fecha (2013) viven unas pocas familias en situación de extremo aislamiento.

En los Ñadis, una de las zonas de inundación, se visitó la familia de Nelson Garrido, un poblador que ha pasado una vida entera en la región. Además fue posible cruzar al lado norte del río Baker -donde no existe camino para vehículos y solo es posible llegar en bote- para visitar una familia que vive en condiciones de aislamiento extremo, sin conectividad alguna. Durante la estadía en los Ñadis fue posible conocer y registrar parte de la realidad cotidiana de estos pobladores como también el entorno natural patagónico, donde la presencia humana parece desaparecer ante la inmensidad del paisaje.

El viaje continuó en la zona del río Pascua, donde se visitó el Hospedaje Lago Quetro, una posada familiar ubicada en medio del paisaje y la rivera del río Pascua, zona que eventualmente sería afectada por la inundación. Ahí se investigó y registró el entorno de la familia, el uso de la radio como principal medio de comunicación con el exterior y también el paisaje natural de las inmediaciones y su vida silvestre.

Además de estos lugares de inundación también se realizaron una serie de registros en las inmediaciones y locaciones intermedias entre estos dos ríos, llegando hasta el poblado de Villa O'Higgins, donde termina la Carretera Austral.

Segundo Viaje: Magallanes

Viaje a la región de Magallanes y Campos de Hielo Sur. Fue la única travesía donde no se utilizó transporte de automóvil para explorar el territorio, ya que el lugar de estudio, el glaciar Grey y sus inmediaciones, son un parque nacional y un entorno completamente natural donde no es posible desplazarse más que en barco y a pie.

Este viaje fue realizado en conjunto con dos organizaciones de la ciudad de Punta Arenas (la ciudad

más austral de Chile y ubicada a 400 kms del glaciar): LiquenLab, grupo independiente de artistas visuales, y un grupo de científicos de la DPA o Dirección de Programas Antárticos de la Universidad de Magallanes.

Se coordinó un viaje conjunto al glaciar, bajo la supervisión de los científicos de la DPA, quienes tenían como misión rescatar equipos de medición instalados al interior del glaciar. A su vez los artistas de LiquenLab buscaban realizar proyecciones visuales sobre el glaciar, en lo que configuraba como una expedición con tres objetivos simultáneos.

Gracias a los investigadores de la DPA fue posible acceder a zonas privilegiadas no accesibles para turistas. Luego de un viaje en barcaza de dos horas por el lago Grey se accedió a un nunatak (enorme isla de piedra ubicada justo en la mitad del paredón del glaciar que se precipita al lago), donde se instaló un campamento. A partir de ahí, y luego de una caminata de dos horas se ascendió hasta la superficie del glaciar donde, bajo la supervisión de los científicos, se caminó por el hielo con el principal objetivo de rescatar los equipos enterrados 600 metros hacia el interior de este.

La experiencia de caminar sobre esa masa de hielo resulta compleja de describir, principalmente por que es una superficie muy particular, llena de irregularidades, grietas, flujos de agua, moulines, flujos submarinos etc. Luego de 40 minutos de caminata fue posible rescatar los equipos científicos y comenzar el regreso al nunatak, tiempo en el cual se realizaron dos detenciones para registrar algunos aspectos del hielo como orificios de drenaje ubicados en la superficie (moulin).

Debido a las complicaciones, medidas de seguridad y prioridades de los científicos que comandaban la expedición, el tiempo de exploración aural sobre el glaciar fue muy reducido, lo que significó solo dos registros de no más de 15 minutos. Por esta razón la investigación en el glaciar Grey se concentró en las inmediaciones, en los hielos desprendidos, en las playas circundantes y el bosque. De este modo durante los dos días siguientes se abarcaron las inmediaciones cercanas al refugio del lago Grey, cartografiando la vida natural, la actividad de los barcos y especialmente los desprendimientos del glaciar a través de los témpanos que se iban acumulando en pequeñas bahías y playas próximas a él. Si bien no fue posible volver al glaciar, si pudo explorarse la actividad submarina en zonas próximas y los témpanos como signos de su retroceso.

Tercer viaje: Arica y Parinacota

El tercer viaje fue el más extenso y estuvo centrado en la exploración del río Lluta, incluida una zona desértica y el altiplano.

El Valle de Lluta se ubica en el extremo norte de Chile y de él depende parte importante de la producción agrícola de la ciudad de Arica y la región. Posee cultivos y plantaciones de vegetales como choclo nativo y tomate.

El conflicto en Lluta esta instalado debido a la ya inminente construcción del proyecto minero en los orígenes del río, donde se ubicará la minera Los Pumas que extraerá manganeso. La construcción de este proyecto contempla la instalación de lagunas de residuos tóxicos a solo 150 y 200 metros del cauce del río, lo que significará la contaminación inminente de este. El impacto caerá directamente sobre los 10.000 campesinos que viven de los cultivos del valle y también sobre el agua potable de la ciudad de Arica.

Durante este viaje se realizó un mayor número de intercambios con pobladores y activistas, generando entrevistas como la realizada a la científica/botánica de la Universidad de Tarapacá Eliana Belmonte, o el activista en contra de los proyectos mineros Francisco Salvia. También se entrevistó a campesinos y se documentaron algunas conversaciones casuales con pobladores de la zona. Todas estas entrevistas, como también parte importante de los registros realizados durante los tres viajes, se encuentran disponibles.

La cuenca del Lluta presenta un paisaje muy diverso que va desde un humedal, en su desembocadura, a un valle lleno de vida y agricultura. Hacia el origen del río en la cordillera, se alcanza el altiplano andino llegando hasta 4000 metros de altura. Cerca de allí se instaló la base de

operaciones de la travesía, en el poblado de Putre, ubicado por sobre el valle y a los inicios de la región altiplánica, a poco más de 3000 metros de altitud. Desde Putre fue posible recorrer y explorar tanto hacia el origen del río, donde se proyecta la minera Los Pumas, como también hacia la parte baja donde se encuentra el valle.

El trabajo de campo durante este último viaje presentó características particulares dependiendo de la región: el altiplano -donde se ubica el origen del río- es un paisaje de altura, con muchos bofedales y afluentes de agua, viento y condiciones climáticas difíciles; el valle de Lluta, en cambio, es un oasis en medio del desierto de Atacama, zona agrícola encerrada entre las quebradas por donde transita el río. De este modo no resulta extraño que estos entornos expresen estas diferencias en sus paisajes acústicos, el altiplano como espacio abierto en progresivo abandono y quietud; el valle de Lluta como centro agrícola y de tierra cultivable en base al río, fuente de abastecimiento económico para las familias campesinas.

Una característica cultural importante del paisaje en el altiplano chileno son los innumerables poblados y caseríos que se encuentran actualmente en abandono y a punto de desaparecer. Según relatos de los propios pobladores esto es debido al atractivo de la ciudad de Arica para las nuevas generaciones, dejando abandonados lugares que en muchos casos habían sido instalados por culturas prehispánicas.

Otro aspecto destacable es la resistencia que se ha formado contra el proyecto los Pumas en el Valle y la ciudad de Arica, allí se entrevistó a campesinos y activistas que relataron como ven con preocupación el futuro del proyecto y los problemas internos que enfrentan debido a que la mayoría de los pobladores son personas de edad avanzada que por primera vez se ven enfrentadas a una situación que pone en riesgo su escaso patrimonio.

El proyecto Hidrografías: 607km tiene múltiples objetivos respecto a los resultados y el material recopilado. El primero fue la publicación de los registros y entrevistas en la cartografía sonora colaborativa www.audiomapa.org, donde actualmente se pueden revisar los tres viajes. Además el proyecto a generado presentaciones a modo de concierto/performance, siendo en el contexto de Hydrosonics, nodo del 3WDS14, donde se realizó por primera vez el ejercicio performático basado en los sonidos capturados durante el viaje. Este concierto fue realizado en conjunto por Fernando Godoy, Rodrigo Ríos y Entelequia Proyecciones quienes se encargaron de las proyecciones visuales. Toda la performance esta basada en registros del agua o en la manipulación de ella para ser proyectada visualmente.

Finalmente se espera publicar una pieza sonora de larga duración, basada íntegramente en los registros del viaje, pieza que se encuentra actualmente en desarrollo.

3WDS14 Symposium - #39 session - HydroSonicS

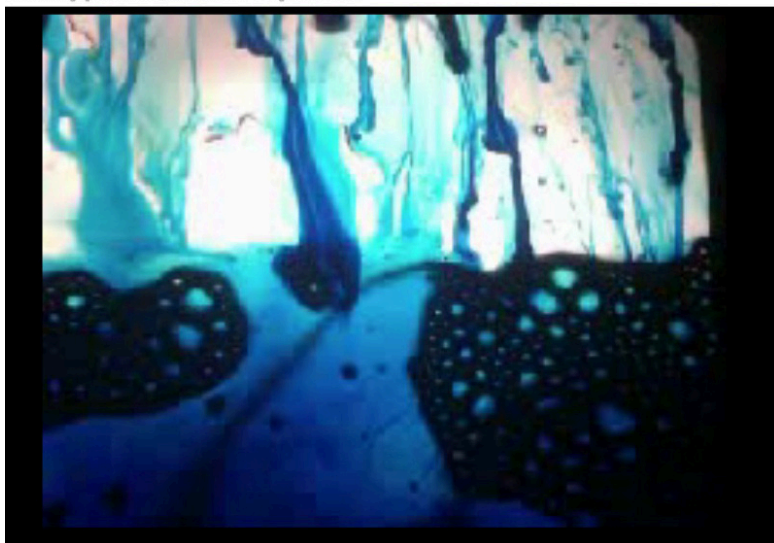


Fig.5 Captura de pantalla de la presentación en el TAP / Screen recording of the Tap presentation

El proyecto fue financiado por la Fundación Príncipe Claus de Holanda.

CRÉDITOS DEL PROYECTO

Fernando Godoy Monsalve: Idea, registro sonoro y encargado del proyecto.

Rodrigo Ríos Zunino: Registro audiovisual y fotografía, apoyo en registro sonoro y producción.

Paola Ruz del Canto: Registro fotográfico en los viajes a Aysen y Lluta.

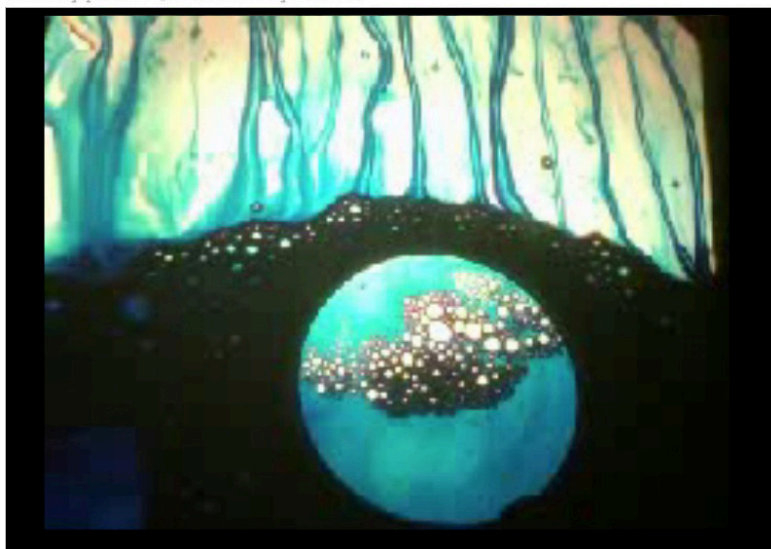
Biografía del Autor

Fernando Godoy M. es ingeniero electrónico y licenciado en música. Vive y trabaja en Valparaíso. Su trabajo utiliza diversos medios y soportes para investigar los fenómenos sonoros. Algunos de sus campos de interés son el estudio del paisaje sonoro, la vinculación arte/tecnología, los fenómenos acústicos y su relación con el territorio y la percepción temporal. Sus prácticas incluyen presentaciones en vivo, instalaciones, proyectos web, composiciones y el desarrollo artesanal de tecnologías electrónicas. Desde el año 2008 ha sido director del Festival de Arte Sonoro Tsonami, plataforma para la difusión y el desarrollo de propuestas sonoras contemporáneas.

Referencias y Links

Por favor consulte la versión en Inglés de arriba.

3WDS14 Symposium - #39 session - HydroSonics



3WDS14 Symposium - #39 session - HydroSonics

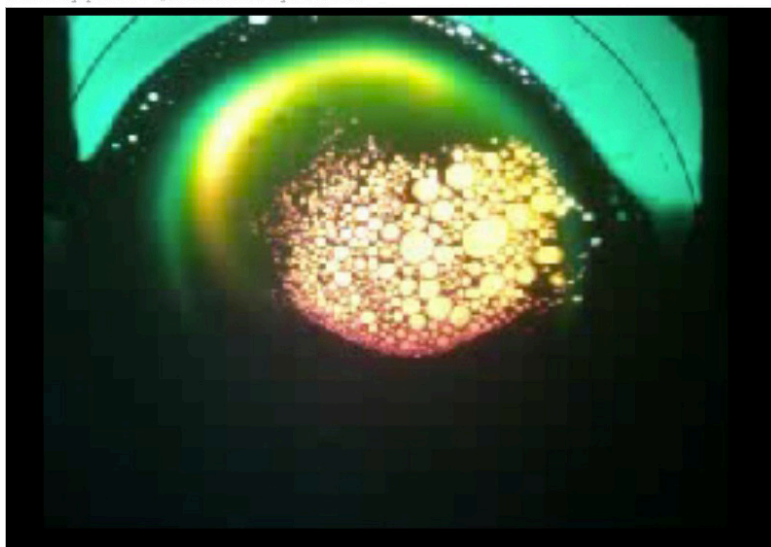


Fig.6 & 7 Captura de pantalla de la presentación en el TAP / Screen captures of the Tap presentation

REMEMBERING CHINAMAN CREEK

Dr Nicholas Ng & Amber Hansen

Griffith University, Brisbane, Australia

“When men are friendly, the water is sweet.” —Chinese proverb

Abstract

This cross-art collaboration (dance, music, spoken word) is a performative response to the role of water in China’s age-old relationship with Australia. Using new media with traditional instruments in a structured improvisatory format, we arrived at a contemporary interpretation of the importance of water in this saga of Australian history. In this practice-based piece, we drew on notions of myth and memory with a vision towards the future.

Background

Australia, unequivocally a western nation situated in the Asia Pacific, has grappled to define and redefine its connection with the ‘Middle Kingdom’ since the earliest times of Chinese migration. Water has been a constant point of connection between the two countries. Historians reveal that the intelligentsia of China were aware of a great land mass to the south, centuries prior to European exploration: the northern Australian coast line was frequented by Chinese-employed Makassar fishermen in search of Bêche-de-mer (a potent aphrodisiac), while the great Fifteenth Century Ming Admiral Zheng He allegedly directed his fleet to the northern coastal line of Australia using the brilliant star Canopus for navigation (Rolls, 1992, 1996; Langton, 2011). The figure below reveals the official Seventeenth Century Chinese understanding of the world as a round globe, consisting of land masses separated by huge waterways.



Fig.1 Map of the world by ALENI, Giulio. Zhifang waiji, (Hangzhou, 1623).

The mid-1800s brought shiploads of Chinese to Australian shores. This was mainly due to the explosion of the Mainland Chinese population to some 400 million by 1850 due to a long phase of internal peace without any means to engage the growing population in any productive way. China was consequently infested with ‘destitution, popular demoralization, corruption, apathy, and the breakdown of public order and personal morality’ (Pan 1994: p. 43). In addition, there was political and civil strife caused by the Opium Wars, the Treaty of Nanjing, other unfair treaties and the infamous Taiping Rebellion of 1850–1864 (Belden 1997: pp. 30–31).

The earliest Chinese to venture into Australia via the southern seas during this period came as

indentured labourers and gold diggers. Early films such as *The Birth of White Australia* (1928) reveal that Chinese diggers seeking their fortune on the goldfields were quick to alienate their European counterparts by polluting communal waterways (Walsh 1928) (Figures 2, 3 & 4). Social tension was further exacerbated by the performance of Cantonese opera, which most European miners found intolerable. The ensuing disharmony fuelled by this and other cultural differences eventually culminated in outbreaks of civil violence and brutal massacres, the best remembered of which are the Lambing Flats Riots of 1861 (Fitzgerald, 1997; Fitzgerald, 2007; Rolls, 1992; Williams, 1999, p. 28).

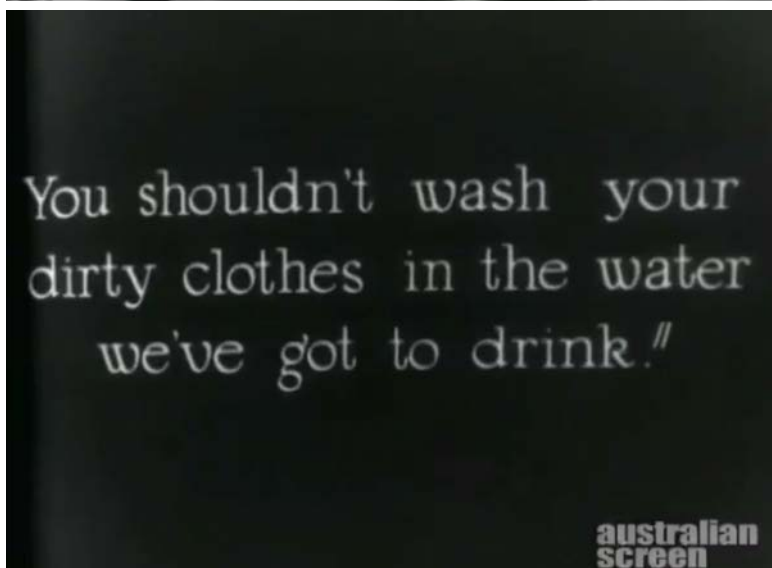


Fig.2,3 & 4 *The Birth of White Australia* – washing in the creek (1928).

Many Chinese returned home as gold dwindled, but many stayed and later took up market gardening. They developed methods of working with water as a shared resource, to the benefit of themselves and those around them. These highly progressive gardeners gained their success from natural fertilisation and strategic placement of garden beds along waterways.

In 2012, the film *Chinaman Creek* was released in recognition of the Chinese contribution to ecological farming (Figure 5). This historic film is set around the location of Chinaman Creek, near Conclurry in northwest Queensland, and addresses the theme of mixed marriages between “Chinamen” and European women. Amber Hansen is herself partially of this heritage, so it was a pleasure for us to explore this narrative through sound and exploratory movement (*Chinaman Creek*).



Fig.5 *Chinaman Creek* – film shoot 2 (2012).

Performance

In our piece, we wanted to draw on the importance of water in relation to Chinese settlement, and various related themes and issues that have arisen in the often times uneasy dialogue between Australia and China.

Water represents wealth in Chinese culture; it is also one of the five natural elements that govern Chinese cosmological thought. While preparing for the performance, we looked for ways to sonically explore how this money-bringing element brought prosperity to the gold diggers, and later, the market gardeners.

3WDS14 Symposium - #41 session - HydroSonics



Fig.6 “The large gong, struck and dipped in water.” Screen capture.

The large gong, struck and dipped in water to produce varying pitch and timbral inflections, comes with symbolic meaning (Figure 6). Musically marking the beginning of the piece, it represents the entry of the early Chinese into the rich gold-bearing waters of the Australian gold rush. The gong, like the small cymbals used in this piece also alludes to gold, another of the Chinese cosmological elements, and the main reason behind the eighteenth century mass Chinese exodus into Australia and America.

After the opening gong passage, a metal bowl is placed in the same container of water and struck in rhythmic counterpoint to the gong in the adjacent screen. This bowl is a reference to the tools of colonial gold fossicking and tin mining. The percussive dialogue refers back to the sounds of the arduous labour of many a Chinaman in this era. There is much recorded on the recreational activities of the early Chinese in Australia on the goldfields and in the mines. When not working, they enjoyed performances of music and theatre produced by fellow workers or professionals on an Australian show circuit (Farrell 2009; Giese 1995; Love 1985; Lydon 1999).

3WDS14 Symposium - #41 session - HydroSonicS



Fig.7 “After the opening gong passage, a metal bowl is placed in the same container of water.” Screen capture.

The most popular instruments still in use today are the erhu (two-stringed fiddle) and pipa (four-stringed lute), and Nicholas introduces these instruments in succession, with some sacred and secular vocal vignettes to complement Amber’s own sojourn from Chinese temple drum, gong, accordion and voice.

Facing the online audience on the left of the screen, Amber explores her unique Australian ancestry in relation to the theme of the film, Remembering Chinaman Creek. On her paternal “Australian” side, Amber has a Chinese ancestor from Amoy (otherwise known as Xiamen) in Fujian Province, who migrated to Australia during colonial times. She embeds textural, melodic and harmonic passages on the accordion against Nicholas’ Chinese instruments. In addition, she brings in her maternal Lebanese ancestry through vocal inflections and Arabic modes through a pre-composed piece, Old Streets of Amoy, featuring a melody written specifically for Nicholas’ zhonghu (two-stringed fiddle), a lower variant of the erhu.

In terms of form, we jointly decided on a semi-improvised structure of four sections with pre-composed segments that would at times isolate each of the instruments, and other times combine them in a meaningful way. Of course, we were limited by what we could physically achieve as a duo, and our particular skills and areas of expertise: Chinese chant was juxtaposed with piano accordion; the temple drum occasionally appeared solo in fast sections and above a pre-recorded soundscape; and the erhu and accordion were played above a contemporary digitised track. We each had a pre-recorded track embedded into the performance. These soundscapes very much allude to the unique contours of the Australian coastal landscapes and the murkiness of myth and memory.

To help evoke this memory, we found the need to move physically over the pre-recorded soundtrack

towards the end of the performance as a cathartic gesture. Amber and I have trained in completely different types of movement (we have between us bellydancing, wushu and ballet). However, we managed to find ways to structurally improvise together in a meaningful way with long, red and yellow ribbons most commonly used in Chinese ribbon dancing (Figures 8, 9 & 10). The colours red and yellow are symbolic of China. The Yellow River is China's most well-known waterway, while red has for several centuries been the colour associated with China. At the same time, yellow, as a racially signifying colour, was used in a derogatory manner to refer to the Chinese at a time when Australia feared a 'Yellow Invasion' from the North (Rolls 1996). This eventually led to the Chinese exclusion acts of the late Nineteenth Century and the infamous White Australia Policy. Red, as part of our artistic dialogue, refers also to bloodlinks and blood, which like water flows through the generations despite prejudice and other social obstructions to intercultural harmony.

3WDS14 Symposium - #41 session - HydroSonics



3WDS14 Symposium - #41 session - HydroSonics



3WDS14 Symposium - #41 session - HydroSonics



Fig.8,9 & 10 'Remembering Chinaman Creek' – ribbon work. Screen captures.

Concluding remarks

Water has played an extremely important role in the centuries-old relationship between Australia and China. It was a great privilege for us as artists to address this importance through a musical and movement-based play on myth and memory as part of the Waterwheel initiative. Inspired by the proverb at the start of this paper, we aimed to explore, through sound and movement, how the quality of life improved for colonial Australian pioneers when people worked together towards harmony between cultures. Water, so central to the lives of those in the goldfields and mines, certainly started to run sweet despite racial attitudes of the time.

Using a contemporary and multimedia platform within a semi-improvised structure, we were able to explore, through suggested sounds and gestures, certain historical incidents in the often tenuous relationship between China and Australia. We are aware that many positive developments are taking place as these two cultures continue to meet in friendlier ways through the medium of water; it is of great interest to us how this relationship will develop in the decades to follow.

AUTHOR BIOGRAPHIES

Dr Nicholas Ng is a composer/performer/Research Fellow at Queensland Conservatorium. His music may be heard on the radio (ABC), in dance and theatre productions (Australian Choreographic Centre), and as exhibition installations (Art Gallery of NSW). Nicholas has performed at venues including Merkin Concert Hall (New York), and has been commissioned by the Melbourne Symphony Orchestra and other ensembles. He is published by Orpheus Music and collaborates with William Yang, Anna Yen and Julian Wong.

Amber Hansen is an Australian multidisciplinary artist, composer, producer, performer, researcher and teacher with a mixed cultural heritage (Lebanese, Danish, Chinese, Irish, Welsh). Amber is most passionate about composing for film and dance works as well as engaging with Arabic music, language and dance. In 2012 Amber successfully completed a Master of Music practice-based research project exploring her own cross-cultural practice as a composer, producer and performer, and is founder / creative director of ASHAJARA (Arabic for 'The Tree'), an emerging Australian / Arab Near Eastern inspired creative initiative and arts company.

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Amber Hansen www.amberhansen.com

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Screen recording of the Tap presentation:
http://water-wheel.net/media_items/view/4977

VOLUMINOUS HYDROLOGIC

Sergey Jivetin
High Falls, NY, USA

The presentation showcased 'Voluminous HydroLogic' sculptural installation artwork in action. 'Voluminous HydroLogic' is one in a series of Jivetin's mechanical installation artworks, inspired by the fragility of the equilibrium of the Hydrologic cycle. First shown in a hospital environment, it uses medical apparatus and materials to convey a sense of an artificially supported bodily organ. For the Waterwheel Symposium, the piece was installed and live-streamed from Jivetin's studio in High Falls, New York, USA.

'Voluminous HydroLogic' is composed of 800 feet of medical flow tubing filled with blue-colored water and intermittent bubbles, and hooked up to an internal feeding pump. In medicine, such peristaltic pumps are used to provide nutrition by an artificial means, such as a feeding tube.

The rate of flow of water inside the tubing is designed for a steady and peaceful reflection, though it is often interrupted with moments of higher or lower rates of flow, created by the pressure fluctuations inside the closed system. These natural occurrences/disturbances allude to the unpredictability of full control over nature.

The mechanical pump sound provides white-noise: a synthetic soundscape alluding to human involvement, and adding a sense of artificiality.



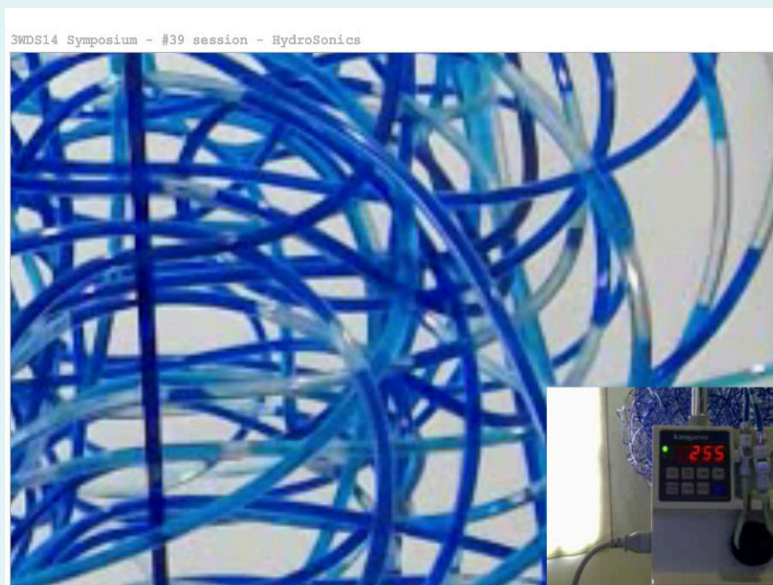
Fig.1 'Voluminous HydroLogic' sculptural installation.

Artist Statement

Our existence is an intersection of finely balanced eco-systems: internal and external; biological and environmental; micro and macro. Most of the time we take the configuration and maintenance of those systems for granted. But whenever that delicate balance is out of tune, we seek to re-establish the equilibrium through artificial and synthetic means, relying on scientific apparatus, advanced materials and current technology to correct the imbalance.

A hospital environment is teeming with artificial support systems that replicate or enhance natural cycles of the human body. Each apparatus is designed to serve a specialised purpose, to replace one of the elements in a

very complex system. Curiously, the consequent external observation of the internal dynamics of the body also reveals the precision and fragility of its equilibrium.



Water is an essential element in these cycles, being the medium as well as the necessary nutrient. Its flow sustains the individual as well as collective planetary existence. As invisible and seemingly disparate as they appear, the internal biological and external hydrologic cycles of water are inseparable. Unfortunately, we often realize their fragility only when these flows are interrupted.

Growing up in a green oasis-city near a vast desert in Central Asia, I became acutely aware of the scarcity and importance of water, and its absolute necessity for our environment. I was witnessing the poorly planned irrigation for agriculture and cotton production significantly interfering with the delicate balance of the natural, local eco-system to the point of inflicting major and irreversible damage.

Now living on the East Coast of the United States, surrounded by a great abundance of water, I find it is completely taken for granted. In my recent work, I seek to highlight the fragility of the equilibrium of the hydrologic cycle and the effects of our intentional or unintentional influence on it.

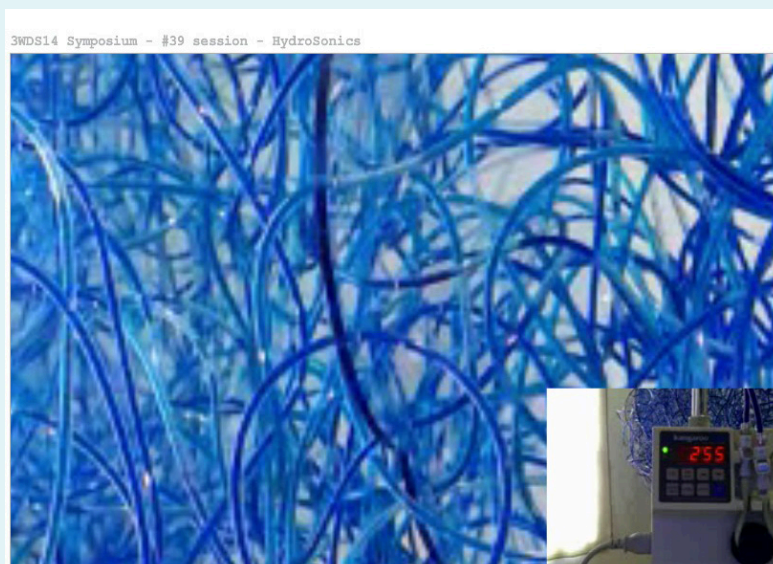


Fig.2 & 3 'Voluminous Hydrologic' sculptural installation. Screen captures.

BIOGRAPHY

Sergey Jivetin: Born in Tashkent, Uzbekistan in 1977. Living and working in the USA since 1992.

Received MFA from SUNY New Paltz, NY, and BFA from Parsons School of Design, NY. Taught at SUNY New Paltz, New Jersey City University, Rhode Island School of Design and Kean University. Currently co-owner of Nano-Setting, Inc., a high tech micro-pave diamond setting training center. Honors include: Louis Comfort Tiffany Foundation Fellowship, 2011; Reed Foundation Individual Artist's Grant, 2007; Herbert Hoffman Preis, 2005 (Germany); Second Prize and Grand Prize at Itami International Jewelry Biennial, 2009 and 2005; New York Foundation for the Arts Individual Artist's Fellowship, 2009 and 2005; Art Jewelry Forum Emerging Artist Award, 2005; Silvermine Guild Board of Trustees Award, 2005.

Work is in permanent collections of the Smithsonian American Art Museum, Metropolitan Museum of Art, Museum of Art and Design, Dallas Museum of Art, Mint Museum Itami Museum of Art and Craft, Japan and numerous private collections.

LINKS

<http://jivetin.com>

video 1: http://www.youtube.com/watch?v=Z8o_ddpZx74&feature=youtu.be

video 2: <http://www.youtube.com/watch?v=ew7TeS3HTgk&feature=youtu.be>

Screen recording of the Tap presentation:

http://water-wheel.net/media_items/view/4971

IMAGINARY CONCERTS

Dr. Ricardo Dal Farra

CEIARTE, National University of Tres de Febrero – Argentina

'Imaginary Concerts' is an electroacoustic music performance series that the Electronic Arts Experimental and Research Centre (CEIArtE) of the National University of Tres de Febrero (UNTREF) launched in Argentina in 2006.

The online edition of the 'Imaginary Concerts' presented during the Waterwheel Symposium 2014 included works focusing on the main theme of the event: water.

CEIArtE has been linking art, science and new technology projects for a decade. The centre devotes a significant part of its activities and initiatives to projects aiming to find solutions to environmental threats to human life by using new media art as a catalyst.

In 2010, CEIArtE organized the first Balance-Unbalance Conference in Buenos Aires, and in 2012 launched the first 'art!×climate' competition in collaboration with the Red Cross Climate Centre. Most of the sound-based art miniatures in the 'Imaginary Concerts' program were pieces selected during this international competition.



Fig.1 Screen capture of the Tap presentation. Captura de pantalla de la presentación en el Tap.

PROGRAM / PROGRAMA

- 'Many Drops'—Richard Garrett (UK / Reino Unido) [*]
- 'Drip Bop Drop Dribble'—Alden Jenks (US / Estados Unidos) [*]
- 'Agua'—Antonio Russek (Mexico) [*]
- 'Entre mi cielo y tu agua / Between my Sky and your Water'—Ricardo Dal Farra (Argentina / Canada)
- 'Radiation Balance at 'Top of the Atmosphere' (TOA) from 1850 to 2300'—Katharina Vogt (Austria) [*]
- 'Natural'—Pablo Anglade (Argentina) [*]
- 'Mosquitoes'—João Fernandes (Portugal) [*]

[*] Piece submitted to the 'art!×climate' contest.

BIOGRAPHY

Ricardo Dal Farra is an electroacoustic music composer and new media artist, researcher, educator and curator. He holds a PhD in Arts from UQAM. Dal Farra is Professor in the Music Department of Concordia University, Canada and has been director of the Hexagram Centre for Research-Creation in Media Arts at the same university.

He is also the founding Director of CEIArtE, the Electronic Arts Research Centre at the National University of Tres de Febrero, Argentina. Dal Farra has been developing a number of projects aiming to use (electronic) art as a catalyst, with the intent of engendering a deeper awareness and creating lasting intellectual working partnerships towards solving our global environmental crisis, among them: Balance-Unbalance, the 'art!×climate' contest together with the Red Cross/Red Crescent Climate Centre, and more recently, the ECh0 worldwide database.

LINKS

http://ceiarteuntref.edu.ar/art_climate_selected_works

<http://hexagram.concordia.ca/researcher/ricardo-dal-farra>

<http://ceiarteuntref.edu.ar>

<http://www.fondation-langlois.org/html/e/page.php?NumPage=556>

First Balance–Unbalance conference at the National University of Tres de Febrero, Buneos Aires, Argentina <http://ceiarteuntref.edu.ar/eq-deseq-en>

Second Balance–Unbalance conference at Concordia University, Canada http://balance-unbalance2011.hexagram.ca/?page_id=229

Third Balance–Unbalance conference at Noosa biosphere <http://www.balance-unbalance2013.org>.

'art!×climate' contest http://ceiarteuntref.edu.ar/art_climate & More Information / Más infomación: <http://ceiarteuntref.edu.ar/3wds14>

http://ceiarteuntref.edu.ar/arte_clima_obras_seleccionadas

http://ceiarteuntref.edu.ar/art_climate_2014

http://ceiarteuntref.edu.ar/seleccion_especial_arte_clima

Video document of the 3WDS14 presentation:
http://water-wheel.net/media_items/view/4976

Versión Española

CONCIERTOS IMAGINARIOS

Dr. Ricardo Dal Farra

Centro de Experimentación e Investigación en Artes Electrónicas de la Universidad Nacional de Tres de Febrero - Argentina

'Conciertos Imaginarios' es un ciclo dedicado a la música electroacústica que el Centro de Experimentación e Investigación en Artes Electrónicas (CEIArtE) de la Universidad Nacional de Tres de Febrero viene realizando en Argentina desde 2006.

El concierto online presentado durante el simposio Waterwheel tuvo como tema central al ‘agua’.

CEIArtE viene realizando actividades vinculando arte, ciencia y nuevas tecnologías desde hace alrededor de una década. El Centro dedica una significativa parte de sus esfuerzos a proyectos que buscan encontrar soluciones a los problemas ambientales que ponen en peligro la vida humana, empleando a las artes electrónicas como factor catalizador.

CEIArtE organizó la primera conferencia internacional Equilibrio-Desequilibrio (Balance-Unbalance, por su nombre en inglés - en 2010 y más recientemente el concurso ‘arte!⊗clima’, conjuntamente con el Red Cross/Red Crescent Climate Centre.

BIOGRAFÍA DEL AUTOR

Ricardo Dal Farra es compositor y artista multimedia. Doctorado en artes por la UQAM, es profesor del Departamento de Música de Concordia University, Canadá, y ha sido director asociado del Hexagram Centre for Research-Creation in Media Arts en la misma universidad. Es además Director fundador del Centro de Experimentación e Investigación en Artes Electrónicas (CEIArtE) de la Universidad Nacional de Tres de Febrero, Argentina. Dal Farra ha iniciado proyectos como Balance-Unbalance dedicado a buscar soluciones a la crisis ambiental integrando al trabajo artístico como factor catalizador; y “arte!⊗clima” en conjunto con el Centro del Clima de la Cruz Roja.

REFERENCIAS Y LINKS

Por favor consulte la versión en Inglés de arriba.

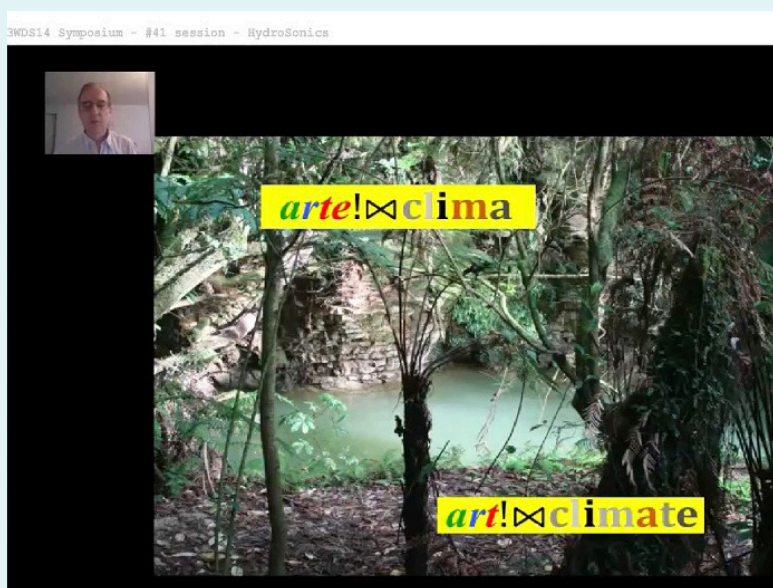


Fig.2 Captura de pantalla de la presentación en el Tap / Screen capture of the Tap presentation

Presentation

'Mille Lumières' preview at the Planetarium of Espace Mendès/Lieu Multiple. Shift from a landscape to abstraction, for a delicate visual and sound adventure in Poitevin country with Jacques Perconte and Julie Rousse. Thousands of sounds, thousands of colours, thousands of pixels, thousands of samples, thousands of materials for an acoustic and visual meeting. Manipulation of video files with broken structures, savage compressions and magical landscapes mixed with spontaneous collages of acoustic taken as raw and dynamic. It is an experience that oscillates tenderly between bucolic initiation and psychedelic trip.

Presenters

Julie Rousse, born in 1979, lives and works in Paris. Sound artist, improviser performer and electroacoustic composer. Her work is diverse and expressed through many different projects, first of all live performances. She also works on sound installations, music scores for films, works with choreographers and directors and does sound creation for photographers. Passionate phonographer, she is always looking for new sonic sources in her travels through Europe and the world, exploring the possibilities of sound capturing in specifically chosen contexts (urban, natural or industrial); working with different recording devices and microphones, using them as instruments; sometimes with movie extracts, television or radio archives... In this process she oscillates between purity of the recordings and a special attraction for archaic, Lo-Fi machines.

Jacques Perconte is a French filmmaker and new media artist born 1974 and living in Paris. He is well known as one of the pioneers of French Internet art. He is among the first artists to have worked on compression codecs. Jacques made his debut with Internet and video art. His first films date back from 1995 and his first Internet artworks from 1996. The website technart.net is the core of his work, showcasing all his activities (notes, articles, performances... the web is endless). He frequently works with other artists. Even though his works become less and less theoretical, the relation between form and substance remains crucial. Jacques Perconte works on the forms of fiction in various media as well as a formal research, focused on the body and the landscape. He has a good knowledge of his technology, which serves him when dealing with frame and colour. He tries to transform digital technology into a new media, which can be aesthetically as rich as any other classical art.

Links

<http://julie.la.rousse.free.fr>

<http://technart.net>

<http://www.jacquesperconte.com/oe?142>

Screen recording of the Tap presentation parts 1 & 2:

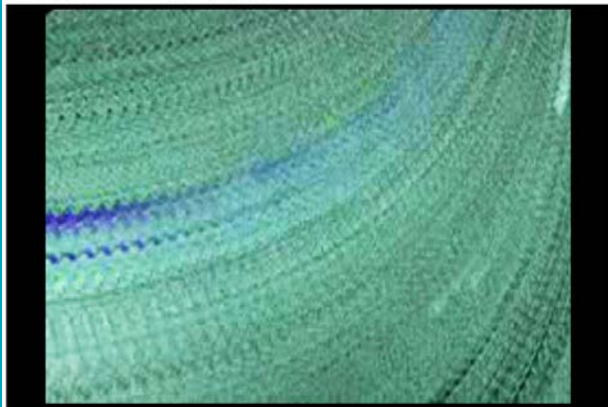
http://water-wheel.net/media_items/view/4970

http://water-wheel.net/media_items/view/5078

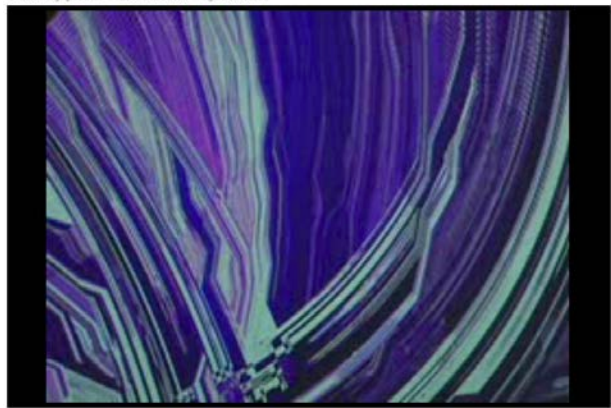
IMD514 Symposium - #39 session - Hydrosonics



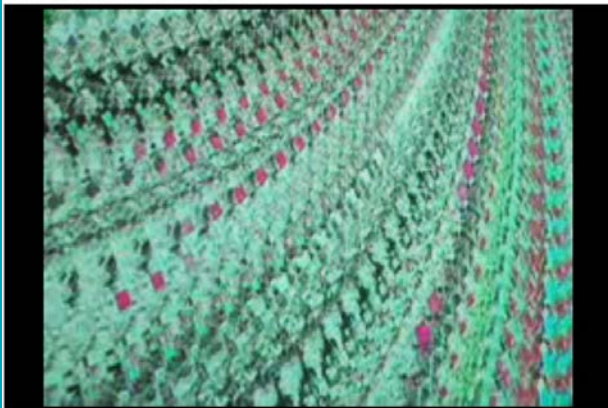
IMD514 Symposium - #39 session - Hydrosonics



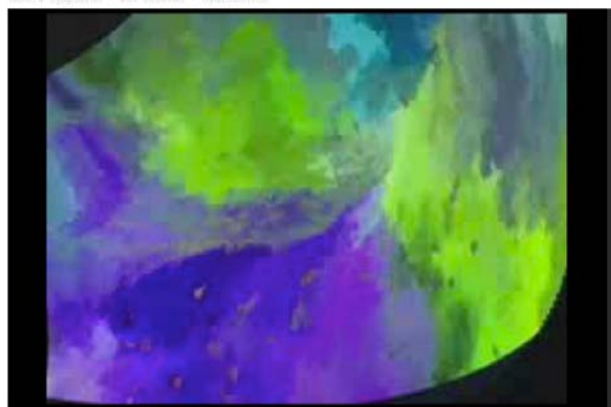
IMD514 Symposium - #39 session - Hydrosonics



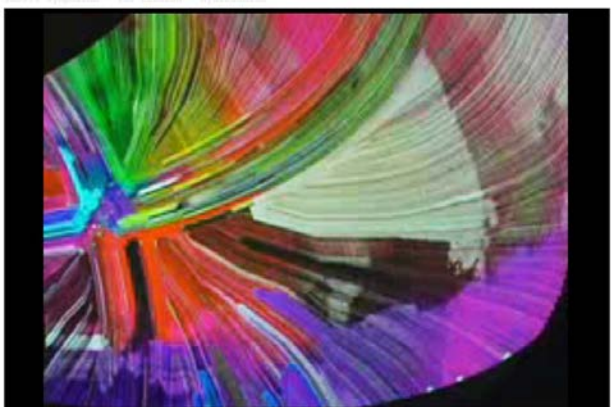
IMD514 Symposium - #39 session - Hydrosonics



IMD514 Symposium - #39 session - Hydrosonics



IMD514 Symposium - #39 session - Hydrosonics



Top Left: Julie Rousse and Jacques Perconte during their performance at the Poitiers Planetarium, Espace Mendes in France
Screen capture.

'Mille Lumières' preview. Screen captures.

Presentation

Electroacoustic performance and research presentation with a live hydrophone in Brisbane River was presented by Toby Gifford and Simon Linke, who are part of the '**River Listening**' Project. This was a pilot performance for 'River Listening,' a large-scale art-science project exploring the creative possibilities of aquatic bioacoustics and the potential for new approaches in the management and conservation of global river systems. In 2014, The Australian Rivers Institute (ARI) and Dr Leah Barclay were awarded a prestigious Synapse grant to support the development of 'River Listening.'

Presenter

Dr Toby Gifford is a music technologist, sound designer and acoustic musician. He has recently completed his PhD in interactive music systems. His Jambot software has received national acclaim, appearing on the ABC New Inventors program. Recent interactive installations have been exhibited at the Australian Centre for the Moving Image, the Museum of Melbourne, Splendour in the Grass music festival, and the European Capital of Culture Festival in Patras, Greece. He is currently an artist-in-residence at GOMA, Brisbane, developing live soundtracks for silent films. He is an active acoustic musician. His teaching experience includes computational arts, digital aesthetics, and music interaction. He is currently working as a Research Fellow in computational musicology.

Dr Simon Linke is a Senior Research Fellow of the Australian Rivers Institute, Griffith University. After graduating from Universitaet Konstanz, Germany, in 2000, he moved to Canberra, at first working as a research officer in biomonitoring and species modelling and then, supervised by Prof Richard Norris (University of Canberra), Prof Bob Bailey (University of Western Ontario) and Prof Bob Pressey (now James Cook University) for his PhD (2003–2006), he adapted systematic planning algorithms to riverine landscapes. In 2006, Simon moved to the University of Queensland on an eWater CRC funded postdoctoral fellowship, working in Hugh Possingham's lab. Today, Simon Linke is recognized as one of the world leaders in the field of freshwater conservation planning. Despite only being six years out of his PhD, together with a group of 4–5 researchers from Australia, New Zealand and South Africa, he is one of the founders of the discipline of conservation planning in river systems.

Links

<http://riverlistening.com>

<http://leahbarclay.com>

Screen recording of the Tap presentation:
http://water-wheel.net/media_items/view/4979

3WDS14 Symposium - #41 session - HydroSonics



From left to right: Toby Gifford and Simon Linke at Brisbane River in the early morning, and on the Tap. Screen capture.