

# WATER VIEWS: CARING AND DARING

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



WATERWHEEL

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

ISBN: 978-0-9925610-0-0

Editor: Suzon Fuks

Assistant Editor: Silvana Tuccio

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

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

Graphic Design: Inkahoots / Book Production: Suzon Fuks

Published by Igneous Incorporated, Australia, March 2015

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

Compilation Copyright © 2015 by Igneous Incorporated.

Copyright of the individual papers are retained by the authors.

For permission requests, please contact:

Igneous Incorporated

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





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

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

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

*Suzon Fuks*

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

## WATERWHEEL WORLD WATER DAY SYMPOSIA PARTNERS

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

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

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

## 3WDS14 TEAMS

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

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

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

## CONTRIBUTORS

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

# CONTENTS

<b>1. Opening.....</b>	<b>011</b>
<b>OPENING – OVERVIEW by James Cunningham.....</b>	<b>012</b>
<b>OPENING – OVERVIEW by Liz Bryce.....</b>	<b>013</b>
– ‘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
<b>2. Voice of the Future.....</b>	<b>027</b>
<b>VOICE OF THE FUTURE – OVERVIEW by Suzon Fuks.....</b>	<b>028</b>
<b>YOUTH PERSPECTIVE – OVERVIEW by Liz Bryce.....</b>	<b>029</b>
– ‘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
<b>VOICE OF THE FUTURE – OVERVIEW by Alberto Vazquez.....</b>	<b>059</b>
– ‘Coburg Node’ by Jasmin Müller-Alefeld, Mariana Carranza – Ripple.....	060
– ‘Mares y Malabres’ by Mariana Carranza – 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
<b>3. Activism, Art &amp; Science.....</b>	<b>077</b>
– ‘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
<b>ACTIVISM, ART &amp; SCIENCE – OVERVIEW by Lila Moore.....</b>	<b>090</b>
– ‘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
<b>BERLIN NODE – OVERVIEW by James Cunningham.....</b>	<b>112</b>
– ‘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
<b>4. Art &amp; Science.....</b>	<b>131</b>
<b>ART &amp; SCIENCE – OVERVIEW by Dr D.L. “West” Marrin.....</b>	<b>132</b>
– ‘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
<b>ECOLOGY</b>	
– ‘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
<b>VISUAL NARRATIVES – OVERVIEW by James Cunningham.....</b>	<b>182</b>
– ‘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
<b>5. Hydrology – Past &amp; Future.....</b>	<b>203</b>
<b>INDIA, GREECE, TUNISIA &amp; CA, USA</b>	
– ‘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
<b>PATTERNS &amp; CYCLES – OVERVIEW by Dr. D.L. “West” Marrin.....</b>	<b>250</b>
– ‘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
<b>URBAN WATER</b>	
– ‘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
<b>6. Conservation &amp; Transmission.....</b>	<b>277</b>
<b>PAST &amp; FUTURE – OVERVIEW by Molly Hankwitz.....</b>	<b>278</b>
– ‘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



<b>PERFORMANCE CONNECTIVITY &amp; RESEARCH – OVERVIEW by Molly Hankwitz</b>	<b>458</b>
– ‘Bay Requiem: A Work in Progress’ by Nina Haft, Ian Winters – Ripple.....	459
<b>PERFORMANCE CONNECTIVITY &amp; RESEARCH – OVERVIEW by Alberto Vazquez</b>	<b>463</b>
– ‘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
<b>OCEAN SYNAPSE – OVERVIEW by Zsuzsanna Soboslay.....</b>	<b>470</b>
– ‘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
<b>9. Hydrosonics.....</b>	<b>493</b>
<b>HYDROSONICS – OVERVIEW by Suzon Fuks.....</b>	<b>494</b>
– ‘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
<b>Appendices.....</b>	<b>529</b>
– Call for Proposals.....	530
– Call for Proposals for Voice of the Future – Youth Participation.....	534
– Media Release.....	540



**3** ■

**Activism, Art  
& Science**

## Presentation

In terms of coffee drinking statistics, Finns rank second in the world. It is said that coffee is an indication of the way people think in Finland. Drinking coffee is a way of reaching out to people, of socialising and an "excuse" to pay someone a visit. People discuss matters over a cup of coffee. However, a cup of coffee carries quite a heavy ecological backpack, due to, for example, the cultivation method, erosion and long distances involved in transportation, such that each cup of coffee consumes 300g of natural resources. So, maybe it's worthwhile to make one cup count.

It was over a cup of coffee, then, that Mari Keski-Korsu, Andrew Paterson, Nathalie Aubret and Mikko Laajola talked about energy production and consumption in Finland. The focus was on nuclear power, in particular: what does water mean in the context of nuclear power? Finland is one of few countries in Europe that is living a nuclear power renaissance. The sixth nuclear power plant of Finland is going to be built in Cape Hanhikivi in Pyhäjoki, North-West of Finland. The plant is going to be built, in part, on nature conservation area, where there is no existing infrastructure. To explore and examine the impact on the area and the wider global perspective, an international group of artists, activists and scientists organised by Mari Keski-Korsu gathered at Pyhäjoki, giving rise to the Case Pyhäjoki Project. They discussed what kind of role people from cultural professions can play in light of events like those taking place at Pyhäjoki, and generally in places around the world that are experiencing environmental distress.

## Presenter

**Mari Keski-Korsu (mkk)** is a transdisciplinary artist. She explores how ecological and socio-economic changes manifest in people's everyday life. Her works are political in nature with a humorous twist. The basis of the work is in location: a place and people's relationship to it. Keski-Korsu started her artistic career with photography and then started to work with live internet streaming in the mid 1990s. This led her to work with live video visualisations as well as net and video art, interventions, documentary, installations and location-based art. She is interested in the relationship between art, activism, politics and science. Her works have been exhibited in Europe and in several other countries around the world. She collaborates with artist groups and researchers, as well as organising and curating different types of projects. She holds an MA from the University of Arts and Design Helsinki (Medialab) and a BA in visual arts from the Polytechnic of Western Lapland.

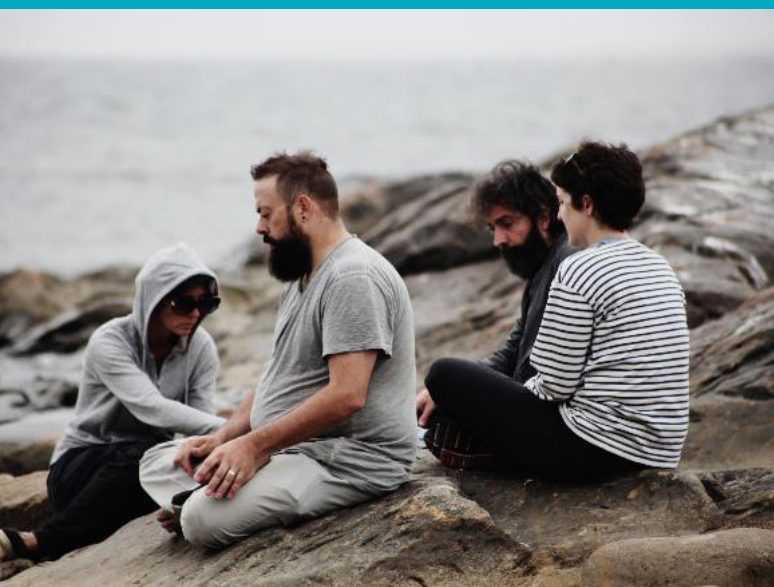
## Links

<http://www.casepyhajoki.info>

<http://www.artsufartsu.net>

Screen recording of the Tap presentation:  
[http://water-wheel.net/media\\_items/view/4875](http://water-wheel.net/media_items/view/4875)





Top to bottom:

Having a cup of coffee and a talk in a place that will change: the view out to sea that will disappear if a nuclear power plant is build on Cape Hanhikivi.

Antye Greie-Ripatti, Brett Bloom, Martin Howse and Bonnie Fortune recorder humming on Cape Hanhikivi. They wanted to connect with their environment in this way, to then process the feeling that the presence of the impending nuclear power plant causes.

Photo: Liisa Louhela

Carmen Fetz, Andrew Paterson and Mikko Lipiäinen organized the Power Sport Day, which was supported by many local people and other Case Pyhäjoki participants. Different nuclear actors and investors were competing in the race and they were disturbed by geese. The race also put light on the history of the nuclear power plant.

Photo: Bonnie Fortune

## Presentation

After a research and workshop residency dedicated to developing prototypes and user manuals for open source washing machines, Rob van Kranenburg, Paula Vélez and Jean Noël Montagné met remotely on the Tap, to discuss the political, ecological and social implications of open source washing machines. They discussed how it might be possible to rethink the technological and sociological ways clothes are washed around the world, in accordance with economic, cultural and environmental aspects. Is it possible to create new modes, new technologies, new ways to liberate people from this task, all the while keeping sustainable development and respect for the natural and human environment in mind? Is it possible to bring solutions to isolated and poor communities, where people are using soap and washing clothes by hand in rivers and water bodies. How do we make people think about water as a resource and the importance of taking care of this vital element.

## Presenters

**Jean Noël Montagné** is a visual artist, founder of the Sensitive Art Association and the Sensitive Art Resource Centre at Mains d'Oeuvres in Saint Ouen, a medialab dedicated to the initiation, counseling and support of artists, teachers, students and any cultural player wishing to explore sensing, actuation and real-time processing technologies in contemporary art creation. Amateur of artistic practices linked to free/open communities, and devotee of DIY, he develops easy to make, cheap interfaces enabling individuals to produce and use their own technology. He is the creator of the Estive Numérique festival, and is part of the bricolabs network.

**Paula Vélez** is a media\_video artist, filmmaker, and vj, involved in cultural, social and environmental projects. Paula is involved in projects in the Colombian Caribbean Coast: a pilot green building of a cultural centre built with bioconstruction methods; and a documentary filmed in Colombia. She is part of a wide network that involves arts, hackerspaces, independent collectives and labs from South America. She is part of the bricolabs network.

**Rob van Kranenburg** wrote [The Internet of Things](#), a critique of ambient technology and the all-seeing network of RFID, Network Notebooks 02, and the Institute of Network Cultures. He is cofounder of bricolabs and the founder of Council. Together with Christian Nold he published [Situated Technologies Pamphlets 8: The Internet of People for a Post Oil World](#). Currently Community Manager at EU Societal Project, and consultant to IoT China, Shanghai, 2014.

## Links

<http://ark0.tumblr.com> - <http://www.oswash.org>

<http://paulav.net> - <http://bit.ly/1Cl7KPy>

Resources Center Art Sensitif at Mains d'Oeuvres <http://craslab.org>

<http://www.theinternetofthings.eu/content/rob-van-kranenburg>

Screen recording of the Tap presentation parts 1 & 2:

[http://water-wheel.net/media\\_items/view/4874](http://water-wheel.net/media_items/view/4874)

[http://water-wheel.net/media\\_items/view/4918](http://water-wheel.net/media_items/view/4918)

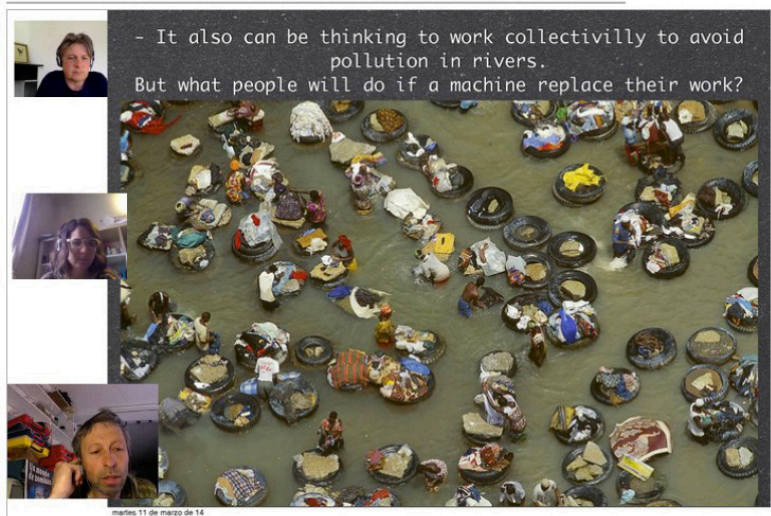
3WDS14 Symposium - #7 session - ACTIVISM, ART & SCIENCE 1



3WDS14 Symposium - #7 session - ACTIVISM, ART & SCIENCE 1



3WDS14 Symposium - #7 session - ACTIVISM, ART & SCIENCE 1



SPLASH

Top to bottom:

Fig.1: Rob van Kranenburg, top left, Paula Vélez, top right, and Jean Noël Montagné, bottom left. Screen capture.

Fig.2 & 3: from top: Rob van Kranenburg, Paula Vélez, Jean Noël Montagné.



## Presentation

### ‘Sounding Zameen: Exploring the role of interdisciplinary art in environmental activism’

Zameen is a Hindi word meaning “land.” It is a word that has become synonymous with the damming of the Narmada River in North India. To date over 30 million people have been internally displaced, and the resulting Indigenous activist movement – the Narmada Bachao Andolan – has become one of the most successful and sophisticated in contemporary history.

Zameen is also the title of the first major production resulting from ‘The DAM(N) Project,’ a venture which began in 2011 when a group of artists from Australia and India journeyed deep into India’s Narmada Valley. They met and lived with communities that are gradually being submerged due to large-scale dam development in their region. ‘The DAM(N) Project’ has evolved into a large-scale interdisciplinary art project that connects Australian and Indian communities around the common concern of global water security. The project is focused on community capacity building and the creation of multi-platform content that can be disseminated internationally.

‘The DAM(N) Project’ is designed to reveal the ramifications of damming rivers that hold cultural and spiritual significance for indigenous communities worldwide. The project was conceived and developed by Australian composer Leah Barclay, Sydney-based producer Jehan Kanga and S. Shakthidharan, the director of CuriousWorks.

This presentation explored the evolution of ‘The DAM(N) Project’ and the creative development of Zameen, its process from the perspective of a composer, including the initial onsite field recordings with the communities and hydrophones in the Narmada River to the production of a multi-channel dance score. This research is ultimately exploring the role of interdisciplinary art in environmental engagement and the possibilities for creativity and technology in community empowerment, social activism and cultural change.

## Presenters

**Leah Barclay** is an Australian composer, sound artist, curator and researcher working internationally. She has been the recipient of numerous awards and has directed and curated intercultural projects across Australia, India and Korea. Barclay’s PhD at Griffith University involved site-specific projects across the globe exploring the value of creativity in environmental crisis. In addition to her creative practice, she serves in an advisory capacity for a range of arts and environmental organisations, including Ear to the Earth (New York), InterCreate (New Zealand) and The Australian Forum for Acoustic Ecology. She is currently the Artistic Director of Biosphere Soundscapes, a large-scale interdisciplinary art project connecting UNESCO Biosphere Reserves across the world.

## Links

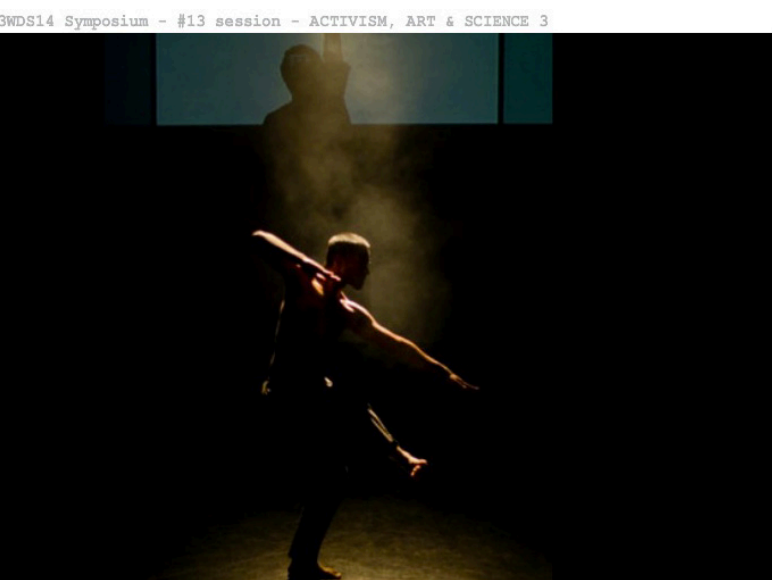
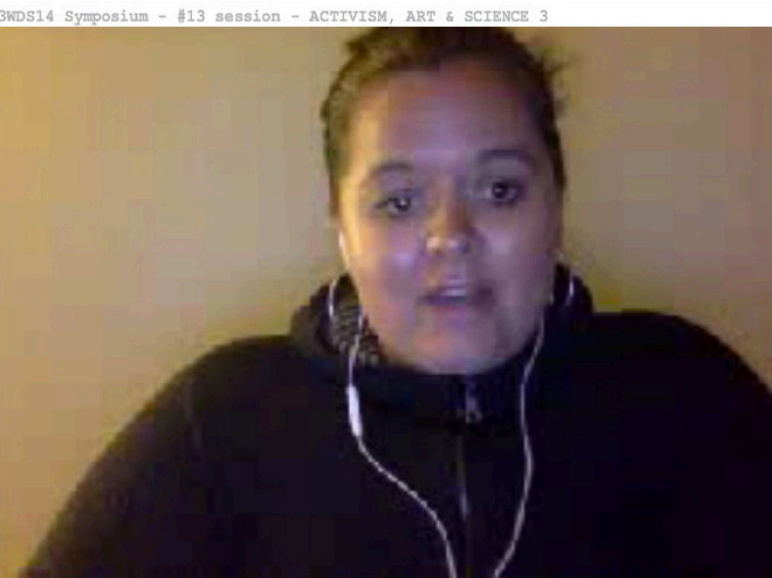
<http://www.leahbarclay.com>

Screen recordings of the Tap presentation & end discussion:

[http://water-wheel.net/media\\_items/view/4888](http://water-wheel.net/media_items/view/4888)

[http://water-wheel.net/media\\_items/view/4920](http://water-wheel.net/media_items/view/4920)





Top to bottom:

Leah Barclay, Australian composer, sound artist, curator and researcher. Screen capture.

Dancers from Attakkalari. Screen capture.

Community members relocated from the submerged Narmada Valley, in India. Screen capture.

## Presentation

'Rights' is a 12-minute experimental video by poet Elizabeth Zetlin featuring water activist Maude Barlow, who is National Chairperson of the Council for Canadians. It includes "on the street" interviews about the rights of nature. Zetlin has created a hybrid form, the "docu-poem" or "video-haibun," which combines a story with haiku, alternating the lyrical with local and global viewpoints about water.

The story takes place in Owen Sound, Ontario, Canada, a small city (pop: 22,000) on the shores of Georgian Bay, part of the Great Lakes system. Fish, and the waters they depend on, are a big deal in this town. Zetlin asks passers-by "what rights do fish have?" Starting at the local Salmon Derby, we see a range of viewpoints from "no rights," to "they should be treated with respect."

Maude Barlow, first senior advisor to the UN on water issues, talks of the planetary water crisis. Barlow shares a new concept, that water and watersheds have rights beyond their usefulness to us. "We're not above everything else, we're just an animal, like other animals, and we have to find a way to live in a more compatible way with our world."

"Something is deeply, powerfully wrong," she says, and references a recent study that states the Great Lakes could be bone dry in 80 years. "These lakes, and waterways around the world, are the most important part of a living ecosystem that gives us all life, and we have to change our heads around it, and see it very differently."

'Rights' is part of 'Water Stories,' a series about how homo sapiens treat water and the creatures that depend upon it. The film ends on a note of hope with Barlow saying "I think a new consciousness is being created."

## Presenter

**Elizabeth Zetlin** is an environmental poet, filmmaker and visual artist. She is the author of five collections of poetry, a feature documentary and many video-poems.

## Links

Video <http://youtu.be/RYBRY2oWYOM>

Screen recordings of the Tap presentation & end discussion:

[http://water-wheel.net/media\\_items/view/4886](http://water-wheel.net/media_items/view/4886)

[http://water-wheel.net/media\\_items/view/4920](http://water-wheel.net/media_items/view/4920)

3WDS14 Symposium - #13 session - ACTIVISM, ART & SCIENCE 3



Elizabeth Zetlin presenting her video  
'Rights.' Screen capture.

## Presentation

### **‘Drinking Water and Sanitation Challenges, and Way Forward, in Flood Plains of North Bihar through Water Vagabond’s Lens’**

**Eklavya Prasad** aka **Water Vagabond** has photographed situations, people, challenges, and way forward relating to access to safe drinking water and sanitation in rural India while leading a grassroots organisation Megh Pyne Abhiyan (MPA - literally meaning Cloud Water Campaign).

The extensive travels undertaken in the north Bihar flood plains to address issues concerning groundwater, livelihood, drinking water, sanitation, and floods allowed Water Vagabond to capture the uniqueness of the region through his cameras – his soul mates.

A firm believer of “A picture is worth a thousand words,” Water Vagabond continues with the passion of capturing the right moment for larger sensitisation concerning challenges and alternatives.

## Presenter

**Eklavya Prasad** (New Delhi, India) is a social worker, artist/photographer and managing trustee of Megh Pyne Abhiyan (Cloud Water Campaign), a Public Charitable Trust committed towards behavioural change amongst the rural communities to effectively revive, innovate and institutionalize water and sanitation management practices and mainstream issues concerning floods through collective accountability and action. MPA works through a network of grassroots organizations, social development professionals and resource institutions/individuals in five flood prone districts (Supaul, Saharsa, Khagaria, Madhubani, and Pashchim Champaran) of North Bihar, India.

## Links

<http://meghpyneabhiyan.wordpress.com>

[http://water-wheel.net/media\\_items/view/3557](http://water-wheel.net/media_items/view/3557)

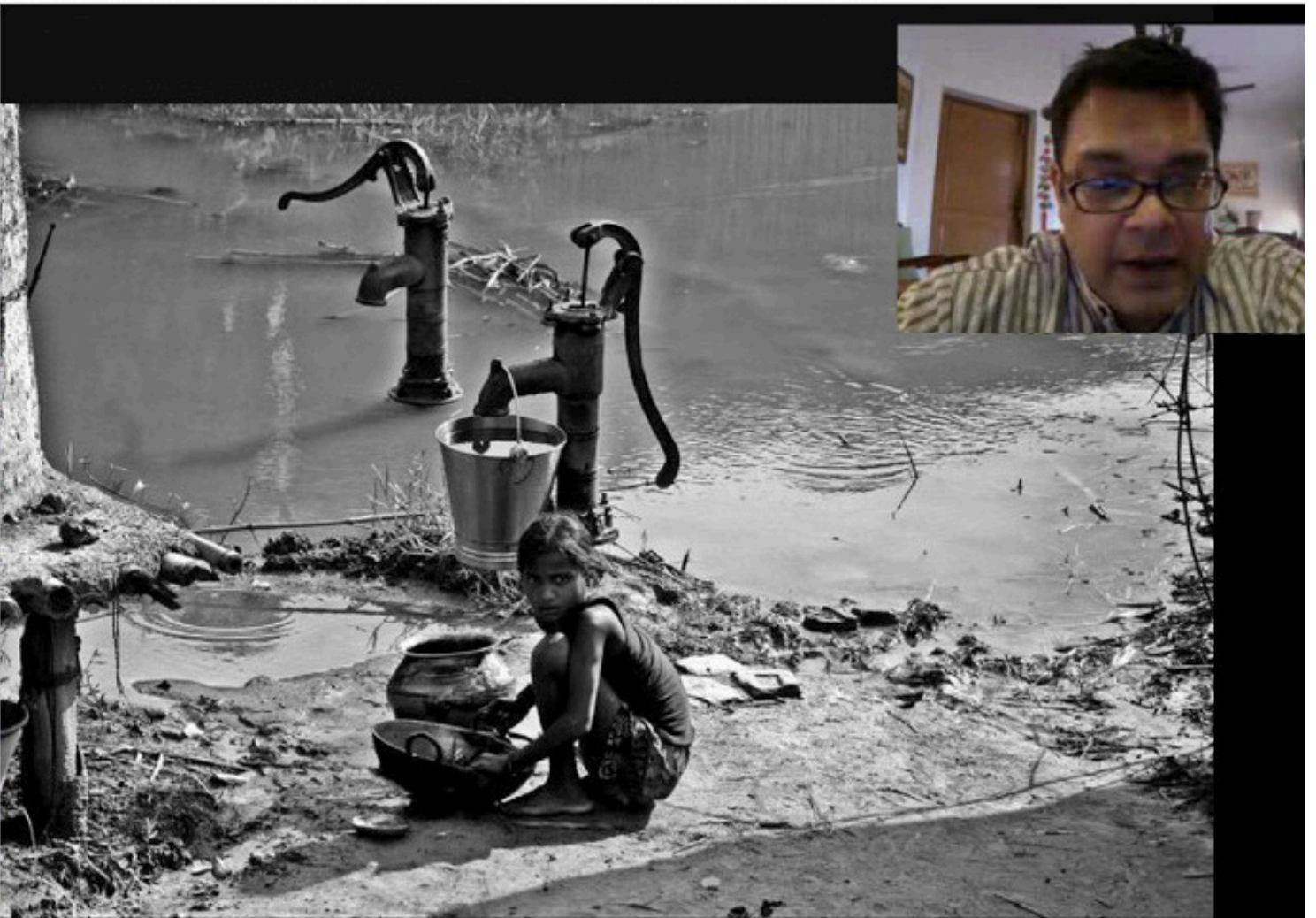
<http://yourshot.nationalgeographic.com/profile/504696/>

Screen recording of the Tap presentation:

[http://water-wheel.net/media\\_items/view/4922](http://water-wheel.net/media_items/view/4922)



3WDS14 Symposium - #8 session - ACTIVISM, ART & SCIENCE 2



Eklavya Prasad presenting 'Drinking Water and Sanitation Challenges, and Way Forward, in Flood Plains of North Bihar through Water Vagabond's Lens.' Screen capture.

## Presentation

### 'The Mary Flows On'

For three and a half years the community of the Mary Valley in Queensland, fought the Queensland Government to save the Mary River from being dammed. They finally won the battle in November 2009, when Federal Environment Minister Peter Garrett said, "There will be no dam." Since then the locals have not stopped celebrating, having felt the social, economic, environmental and cultural repercussions of the initial announcement in 2006. The Save the Mary River Coordinating Group was formed two days after the announcement and their website was up within two weeks. They attracted volunteers from around the region and further afield, who helped put their case forward in a peaceful and scientific manner. They did not waver in their protest all the way through the battle. They started the Information Centre, which today continues to be a strong reminder of what they went through, having been turned into a Museum and Education Centre.

The amount of activities undertaken by the group was consistent and significant during the battle and included many peaceful rallies, protests and awareness raising activities. A flotilla was held each year which attracted up to three to five hundred canoeists at a time, including the Greens Leader at the time, Bob Brown, and kayaker and water engineer Steve Posselt. A street march in June 2006 attracted eight-hundred protesters in Brisbane, and in 2008, the Get Up! team joined in. Many papers were written by the group, and many scientific studies were carried out to provide evidence of the Mary River's significance. A Federal Senate Enquiry was held in 2007, which saw sixteen-hundred submissions. The submissions showed that eighty-eight percent of the public in the Wide Bay area was opposed to the dam.

Art and culture played a large part in expressing opposition to the dam, through performances, exhibitions, writing, music and photography.

## Presenters

**Glenda Pickersgill** and **Joolie Gibbs** are members of the performance group 'Sisters of Mary,' formed as a protest against the dam proposal for the Mary River. Glenda is a self-employed grazier whose property would have been affected by the dam proposal. Her background is in environmental science and she is currently President of the Save the Mary River Coordinating Group and is involved in the Mary Valley Renewal programme. Joolie is an artist, Mary River Festival organizer (along with Glenda) and regional gallery coordinator. They sometimes get to paddle the Mary River together.

## Links

<http://www.savethemaryriver.com>

<http://www.maryriverfestival.org.au/>

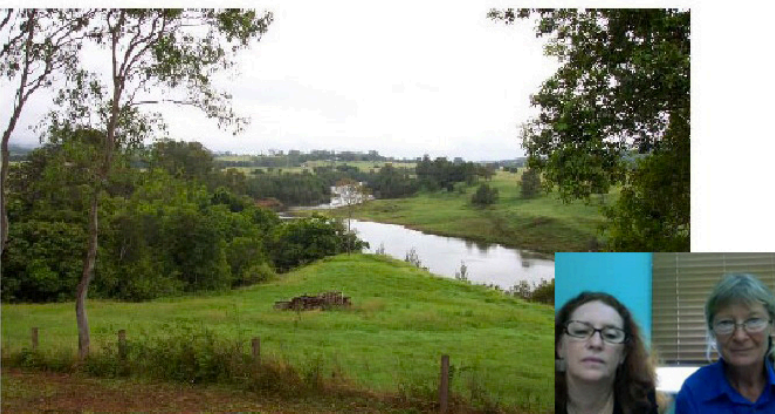
[www.facebook.com/SaveTheMaryMuseumAndRiverEducationCentre](http://www.facebook.com/SaveTheMaryMuseumAndRiverEducationCentre)

Screen recording of the Tap presentation and end discussion:

[http://water-wheel.net/media\\_items/view/4887](http://water-wheel.net/media_items/view/4887)

[http://water-wheel.net/media\\_items/view/4920](http://water-wheel.net/media_items/view/4920)

3WDS14 Symposium - #13 session - ACTIVISM, ART & SCIENCE 3  
**The Mary Flows On...**  
Joolie Gibbs and Glenda Pickersgill



The **Mary River** winds through fertile alluvial farming land carrying fresh water to the Ramsar wetlands of the Great Sandy Strait.

3WDS14 Symposium - #13 session - ACTIVISM, ART & SCIENCE 3  
**The Sisters of Mary**



Images from [stoppress.com.au](http://stoppress.com.au)

Top to bottom:

From left to right Joolie Gibbs and Glenda Pickersgill.

Glenda Pickersgill showing an aerial view of the mouth of Mary River.

Joolie Gibbs and Glenda Pickersgill talking about the Sisters of Mary, a community protest group.

All Screen captures.

SPLASH



## ACTIVISM, ART & SCIENCE – OVERVIEW

by Lila Moore

In 'Water Sense,' the researcher Alireza Hejazi (Iran) presented the paradoxical gap between the technological and scientific treatment of water, the notion of water in myth and poetry, and the disputed rights and sense of water. He showed how easily water and its perception can be maneuvered, with a video of a flowing stream turned upside down. The visual metaphor evoked the artificial management of watercourses, and the mechanical movement involved in turning on a tap and watching the water flow insensibly.

The challenges involved in the management of watercourses were further discussed in a photo-essay by Eklavya Prasad (India). A social worker, artist photographer and managing trustee of Cloud Water Campaign, Prasad undertook extensive travels in the north Bihar flood plains to address issues concerning groundwater, livelihood, drinking water, sanitation, and floods. Describing the camera as a 'soul-mate,' his photographic views disclose to outsiders the innate resilience of the region's population against the disastrous effects of annual flooding.

The poetic photographs illustrate the total failure of the embankments constructed to combat the floods, which even brought an increase in flooding. The local women and adolescent girls, who stay behind whilst the men leave the region to find work elsewhere, appear to bravely carry the burden of the natural disasters in resourceful ways. Images of children playing in flood waters and mud, stress in a situation where flooding is a way of life.

Nevertheless, a new outlook bringing new solutions to problems such as sanitation and livelihood could be on the horizon. As Prasad's imagery implies, it may emerge from the wisdom and vision of the local women, and a new generation of literate girls, whose contact with the environment is essential for understanding and managing floods.

Understanding the communication of floods is a topic explored by artist Joolie Gibbs (Australia). Her work and findings were inspired by the Mary River and the increased flooding in recent years around Gympie in Queensland due to climate change. Gibbs discovered that after the floods, debris on farmers' fences produced patterns out of grasses, branches, mud, etc., which she documented in numerous photographs. These patterns, the inspiration to her visual art works, gave the impression that the floodwater communicates through visual language. Similar to graffiti, the floodwater displayed anarchic disregard of authority and ownership of public and private spaces. The floodwater seemed to regard fences like graffiti artists have regarded walls. The soundscape composed for this project by Carlotta Ferrari (Italy) is a sonic expression of this volatile correspondence between civilized, measured space and unbound nature.

Describing the flood communication as 'Flood Language,' Gibbs asks: "Is it possible that the flood is doing this as an act of defiance, perhaps demanding a new relationship between nature and civilization?" or, is it possible, as Prasad implies (See chat box) that there is a "local understanding which is written off under the pretext of advanced 'knowledge'?" Hence, in dealing with environmental issues, 'Flood Language' and 'Water Sense' could serve as 'strong tools of persuasion.'

## WATER SENSE

Alireza Hejazi  
Tehran, Iran

During the Waterwheel World Water Day Symposium, I shared my thoughts about 'Water Sense' with water fans.

The importance of water for the processes of life and for reproduction is obvious. The language of water is universal, conveying concepts close to our soul, and motivates or creates feelings and behaviour.

In his speech at the inaugural Prince of Wales Young Sustainability Entrepreneur Prize, in January 2014, Prince Charles said: "In our modern world we have such blind trust in science and technology that we all accept what science tells us about everything—until it comes to climate science." [1]

'Water Sense' at first may be interpreted as an ordinary term related to the traditional five faculties (sight, touch, taste, hearing and smell). But 'Water Sense' is more: it is mixed with our memories, deep in our soul, reminding us of myths and stories. It works like:

- a new-born artwork,
- a metaphor,
- a symbol,
- a feeling (e.g. that of being in paradise when seeing flowing rivers and trees; or when reciting poems; in the Japanese tradition, there is the ceremony of a poem on water, *Kyoku Sui no En*)
- having a good time with friends,
- a desire (to cleanse the soul).

Water acts like a facilitator between the physical world and our inner and aesthetic feelings. It can act as a bridge between nature and our soul. It reminds us about peace. Water can bring peace to people living in democratic societies. Water is clear and transparent. Congratulations to Transparency International for choosing the right name. [2] (Transparency International (TI) is a non-governmental organization that monitors and publicizes corporate and political corruption in international development).

Living in a world without water is impossible. But the lack of awareness in the attitudes we harbour towards water, is a potential disaster.

National Geographic magazine reports: "A River in New Zealand Gets a Legal Voice." [3] It might sound extreme, but, really, what is more extreme than a river deprived of water?

"In most legal systems today, rivers have no rights at all. In legal parlance, they lack 'standing'—the ability of a party to bring a lawsuit in court based upon their stake in the outcome," said Sandra Postel. [4]

The Watercourse Convention (Convention on the Law of the Non-Navigational Uses of International Watercourses 1997) was adopted into international law in 1997. Now in its seventeenth year, it still has not come into force.

People living in crowded, noisy cities cannot hear this voice. They do not recognize water and its music. They do not even see the water. They send hundreds of litres of water into the sewage system because of their inability to hear the voice of water.

My main question, therefore, is the following: How to awaken this “Sense of Water?”

Water Sense is an ability to understand, recognize, value, or react to water. It is also a response to adaptation: for our existence to adjust under critical conditions relating to the resource of water; the ability to perceive water issues (contamination, over-use and scarcity, equitable and reasonable utilization, lack of sufficient legal protection); and to establish a flexible and overarching global legal framework that establishes basic standards and rules for cooperation between States with watercourses, and the use, management, and protection of international watercourses.

I would like to introduce a number of artists whose artworks made me aware of water sense: Ahmad Shamlou, David Whyte, John Ford, and Houshang Ebtehaj (Sayeh).

The late Ahmad Shamlou, Persian poet (1925–2000), describes the relationship between woman, life and water. In ‘The Fish,’ the capacity and inner passion of the poet, and his supernatural powers, or soul, form as a woman.

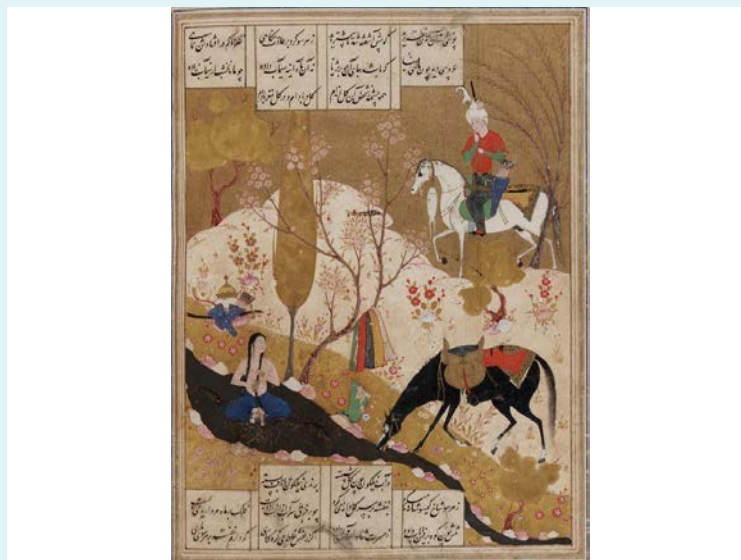


Fig.1 A manuscript of the Khamsa or Five Poems of Nizami Ganjavi, Persian poet (1141 to 1209), shows Prince Khusraw discovering Princess Shirin bathing in a pond, as if she were the soul of water. He falls immediately in love with her. <http://bit.ly/1w85y8j>  
[http://en.wikipedia.org/wiki/Nizami\\_Ganjavi](http://en.wikipedia.org/wiki/Nizami_Ganjavi)

### The Fish [5]

I don't suppose  
my heart was ever  
warm and red  
like this before.

I sense that  
in the worst moments of this black, death-feeding repast  
a thousand thousand well-springs of sunlight,  
stemming from certitude,  
well up in my heart.

I sense, further, that  
in every nook and cranny of this salt barrenness of despair  
a thousand thousand joy forests,  
stemming from the soil,  
are suddenly springing.



Oh, lost certitude, oh, sea-creature

fleeing in the concentric,  
shivering,  
mirroring pools,  
I am the clear pool:  
mesmerized by love,  
search out a path for me  
among the mirror pools.

I don't think  
my hand was ever  
strong and alive  
like this, before.

I sense that  
at the flow of blood-red tears in my eyes  
a duskless sun pours forth a song.

I sense that  
in my every vein,  
in time with my every heartbeat,  
the warning bell of a departing caravan tolls.

She, bare, came  
one evening  
through the door  
like the soul of water.

At her breast  
two fish

In her hand a mirror  
Her wet hair,  
moss fragrance, intertwined moss.

On the threshold of despair,  
I bellowed: Ah, oh retrieved certitude.

I won't put you aside again.

And "this is love—the vertigo of heaven, beyond the cage of words, suddenly to be naked in the searchlight of truth, no shade no leaf for senses..." —Rumi, *divan* 1919. [6]

Pacific NW poet, David Whyte's words are a welcoming embrace as the "hands across the water" reach out through these pages in a gesture of friendship and familiarity. In his rivers poems, you feel like the poems are in communion with nature; you can find yourself within nature. 'River Flow' is a graceful journey, highlighting the ebb and flow of humanity as it drifts along on words of wisdom, compassion and understanding.

Irish-American film director, John Ford directed *Young Mr. Lincoln* (1939), a partly fictionalized biography about the early life of President Abraham Lincoln. [7] In this film, you can see the relationship between nature, politics and woman. In one scene, for example, Lincoln is sitting by a river studying Blackstone's *Commentaries* and is interrupted by Ann Rutledge who wants to talk about the future. Young Lincoln falls in love with Ann Rutledge, and after this event, the film focuses on the river.

"Love is a river, Drink from it," —Rumi (1207–1273), Persian poet. [8]

"There's an ocean inside you, and when you're ready you will drink," —Kabir (1440–1518), Indian poet. [9]

Contemporary Iranian poet Houshang Ebtehaj (Sayeh) advises us to keep on moving like a river. His poem titled 'Nasheb,' compares the philosophy of water with life.

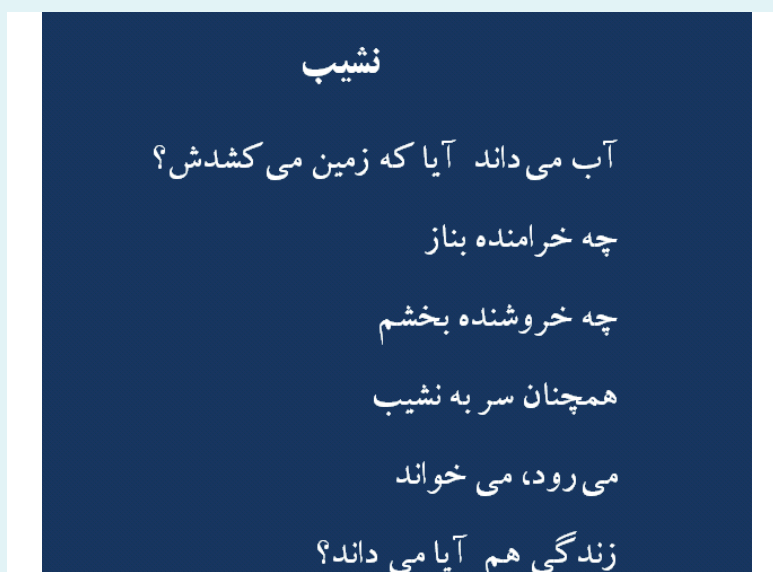


Fig.2 'Nasheb' compares the philosophy of water with life.

To raise awareness on water rights, the way of looking at water can be changed. In this video clip, shot at Saadabad, a palace in the Shemiran area of Tehran, the harmonious nature of water is captured as music.



Fig.3 Collage of screen captures from the video.

On a final note, the poem entitled 'Rain,' by Rumi, states: "I feel like the earth, astonished at fragrance, borne in the air, made pregnant with mystery, from a drop of rain." [10]

**BIOGRAPHY**

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

**REFERENCES & LINKS**

[1] <http://www.express.co.uk/news/uk/457273/Climate-change-deniers-are-headless-chickens-says-Prince-Charles>

[2] <http://www.transparency.org>

[3 & 4] Postel, Sandra (2012) A River in New Zealand Gets a Legal Voice, National Geographic <http://bit.ly/1DMupGz>

[5] Rahnema, Houshang (2009) 101 Memorable Poems, A Selection of Persian Lyric Poetry from the Beginnings to Recent Times, Hermes publisher, Tehran

[6] Abdulla, Raficq (2000) Words of Paradise, Selected Poems of Rumi, Frances Lincoln Limited, London

[7] 'John Ford Issue,' Cahiers du Cinema 223, Aug-Sept 1970, pp. 29-47

[8] Rahnema, Houshang (2009) 101 Memorable Poems, A selection of Persian Lyric Poetry from the Beginnings to Recent Times, Hermes publisher, Tehran

[9] Abdulla, Raficq (2000) 'Words of Paradise, Selected Poems of Rumi,' Frances Lincoln Limited, London

[10] Chopra, Deepak (2001) The Soul in Love: Classic Poems of Ecstasy and Exaltation. Harmony Books, New York

[http://www.davidwhyte.com/river\\_flow.html](http://www.davidwhyte.com/river_flow.html)

Video <http://water-wheel.net/m/93/40/60/16566040931.mp4>

Linkedin groups:

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

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

Screen recording of the Tap presentation:

[http://water-wheel.net/media\\_items/view/4877](http://water-wheel.net/media_items/view/4877)

# FLOOD LANGUAGE

Joolie Gibbs

Gympie, Queensland, Australia

My project is inspired by a reconsideration of debris caught on fences as the recent floods in the Gympie area of Queensland receded. We had five floods in three years, and ironically now we are in a declared drought zone.

I propose that this debris may be a form of flood writing, or possibly a flood language. I can see visual similarities of this flood language with urban graffiti. I wish to take the analogy with graffiti further by suggesting that, just as graffiti is seen as a challenge to authority and ownership, making a specific claim for spatial identity, so it is with flood language. Its copious “script or text” runs along the property lines in the area. Just as there is an urgency to remove graffiti by property owners and authorities, the flood language is pulled away as rapidly as possible.

The focus of my project is a specific fence line approximately two hundred and fifty metres long, on Kidd Bridge, which crosses the Mary River in Gympie, Queensland. The debris on this fence line is a ‘sampler’ of the Mary River’s make-up—the local/regional flora and fauna, good or bad land practices and its history. It is a specific environment based on locality and practice.

Last year through the Waterwheel blog, I put out a call for collaborators to turn my specific fence and what it stood for into a soundscape. I was honoured to receive a reply from Carlotta Ferrari, an Italian composer who was inspired by the images and produced her “watermusic” ‘Where Two Worlds Meet.’



**Fig.1** Section of one side of Kidd Bridge, Gympie, after the floods in 2013. This inspired Carlotta Ferrari to compose a soundscape in response to the images and floods.

Carlotta Ferrari wrote: “This piece has been composed to express the power of nature, of flood, and the safe space created by human beings exemplified by the fence. In this musical work, electronic sounds represents water and flood, while the piano represents the human space: the left hand is a steady fence and the right hand displays a language resembling the debris on the fence, with its texture recalling ancient neumatic musical notation as well as prehistorical graffiti. A meeting of humanity and nature through the language of water. Both share the same

musical material, but while electronics are very free, just as water can be, the piano part, which is the human part, is the place where language is brought to life. This piece is free to be used in any contemporary project about water. The piano performer is Paolo Valcepina. Floods have existed before and after human beings have been present in the environment, that's why the piano part is inserted in the middle of the piece."

The fence became important early on as a symbol of authority and ownership. These fences are normally boundaries for cattle on the fertile alluvial flats on both sides of the road, with signs that read "Trespassers will be prosecuted."

Early settlers, through mapping and land division, built fences to denote ownership of land (and river), and penalised encroachment as they manipulated the environment through agriculture. Contributing factors to some of the devastation witnessed today on the Mary River, as signified by the flood debris on the fence line, could be any of the following: the degradation of the riverbank through cattle grazing, disappearing riparian zones, the introduction of foreign flora and fauna species, weed control and various political stances for the health of the river, and control of water storage (Queensland Government Water Act 2000). Changing river flow during floods can cause legal problems concerning the ownership of boundary lines, in relation to the "ad medium filum aqua rule" ("to the centre thread of the water").

Globally, the increase in changing weather patterns and flood activity has been noted, and the amount and severity of floods in recent years in Queensland alone can attest to this. There are strong claims that human activity has contributed to climate change.

Floods result in loss of property, life and general devastation, but how a particular flood could be read is dependent on the local situations. Is nature trying to communicate its power over this human constructed space, just as graffiti seems to challenge the status quo on where, when and how it communicates its message?

The debris and graffiti share common characteristics in our social order and language, such as

- a substrate to hold the message (fence/wall);
- being seen as a visual nuisance;
- having a bad reputation with those in authority and those who own property;
- when it disrupts the ordered and controlled environments of authorities and questions their domination and power over the landscape [1];
- portraying displacement (of animals, insects, flora, humans and property, and graffiti through marginalized people);
- links to an historical background through repeated patterns of occurrence in floods, social unrest and social change in graffiti;
- controlling intervention, when there is a change to the flow of water through dams or levees, or in painting over/removal of graffiti or mainstreaming the art form to take away the stigma of rebellion; and
- sharing a textural, calligraphic quality.

The differences between the debris and graffiti lie in how the marks or debris arrived, how they were made, or if they are in a rural or urban context.



## Background Studio research

I had been taking photos of floods in the Gympie region for many years, in particular the debris, and over the years my documentation was stockpiling. I started interpreting the photographic images into drawings in my drawing-a-day sketchbook, also noting what was happening of significance on that particular day. I started reducing the main characteristic of that image down to a basic design shape, and also how that shape could be made into a woven symbol. These later became my 'Flood Spirits.' I was also doing works in encaustic, using wax as a medium, and hand-made paper for other works.



**Fig 2.** One of the hundreds of images of the flood debris inspiring the 'Flood Language' idea, with journal drawings showing reduction of images to symbolic shapes.

While I was drawing these images, we were in the midst of two floods a month apart. When there is a flood in our town, especially a big one, it divides our town in more than two areas, and as many roads are blocked, including in and out of Gympie, from the north and south. Everything comes to a standstill. I wanted to work more with these images, which was the start of a series of works on paper using masking fluid and ink as the main mediums and a dash of colour, with actual Mary River mud from the floods. Some became more symbolic and others were trying to capture that flow in the mark making.

There was a circular thing happening, which reminded me of the circular movement of water: from capturing the flood as an image, reinterpreting it as a drawing, reducing it to a symbol, then making it into a shape, using the lomandra fibre found on the banks of the Mary River, then drawing that shape to make another artwork. The full circle of going back into the river isn't yet complete.

I was developing my own graffiti using the debris, but I am still interpreting its language.

Amongst semiologists, language is considered the most important of all sign systems; through it we represent the world, learning to classify and understand it as a phenomenon observable through linguistic comprehension and production. Alistair Pennycook argues that language is a form of action in a specific place and time [2]—a concept which relates to the flood debris. Jacobsen suggests that a dominant function influences the general character of the "message," meaning that we need code and context, recognising both the place occupied by the given messages and the context of the surrounding message, which seems to tie the language

threads I have been developing together. Bourdieu (1977) informs us that practices are actions with a history, suggesting that when we think in terms of language practices we need to account for both time, and space, history and location. [3]

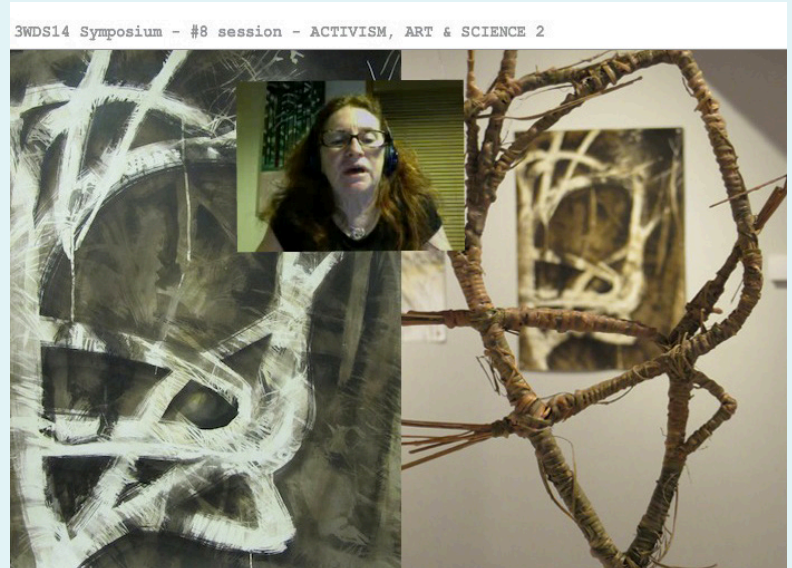


Fig.3 This series of images shows how the process. The last one taken at a recent exhibition, where you can see the woven shape echoed in the work behind. Originally I saw this image as a lung, or another organ, hence the title under the small image before it, but it ended up being called 'heart squeeze.' Think about sizes here.

According to textural positioning theorists, understanding the meaning of a text involves taking on an appropriate ideological identity, where the reader is obliged to take a 'subject position' in relation to it. In the case of floods, this could be a variety of viewpoints from the emergency worker, the catchment committees, local authorities, farmers and their families, local businesses, and the public.

Pennycook suggests that rather than adapting to the world, languages are part of the human endeavour to create and communicate new worlds.

In the hand-made paper pieces I created, I have taken a more literal approach, by using actual words that could describe a flood, or the places in the local region that reached peak flood heights in one of the 2013 floods.

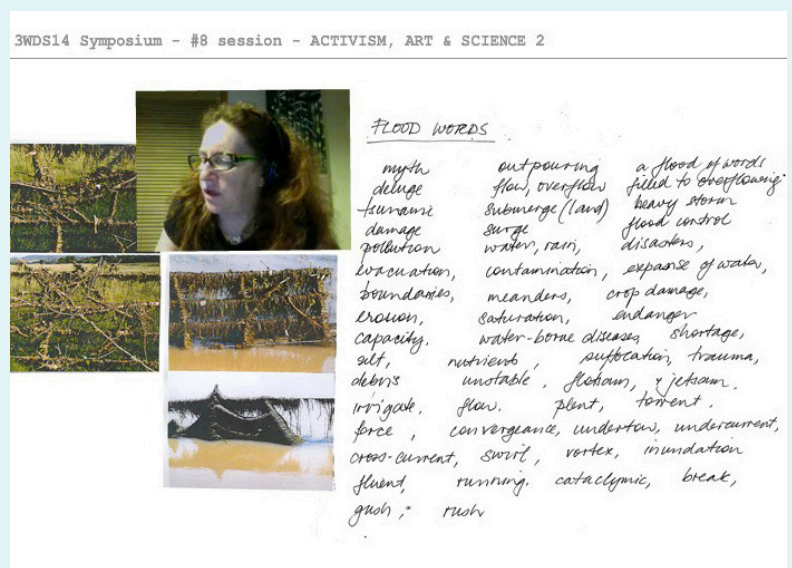


Fig.4 Playing around literally with the words for 'Flood Language,' searching for different descriptors from a range of flood perspectives, beside more images of the debris in close up.

Again, my aim was to represent the region as much as possible by using those fibres that either grew on the sides of the Mary, or added to its erosion problems, such as bladey grass, lomandra, banana, mother-in-law's tongue and, in some cases, the actual flood debris fibres.

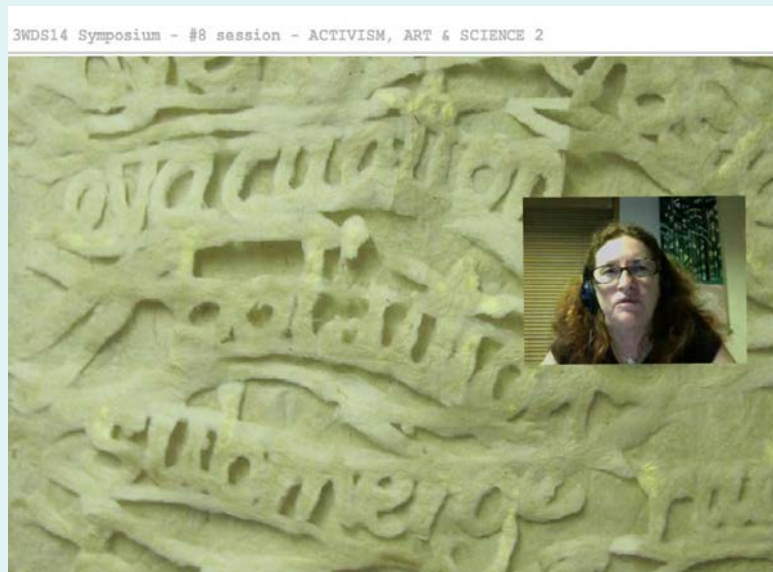


Fig.5 Flood words in hand-made paper.

These were made on a large vacuum table in a papermaking paper mill, and involved harvesting, beating, cooking the fibres first, rinsing, using lots of water, then creating and pressing and drying. Quite a laborious process, but a method I also linked to the fibre on the fence line when I first saw flood in Gympie. The fibres were left on the fences after being pounded by the water over and over, similar to the process of making paper—reducing it to cellulose. My more recent work is a 9 x 1.1 metre drawing.

Could floods have different “natural” laws governing their articulation, such as non-discursive media including photography, painting, drawing? Langer (1951) argued this to be more complex and subtle than verbal language and is peculiarly well-suited to the expression of ideas that defy linguistic “projection.” [4]

Graffiti undermines the forms of textual power, reclaiming and destroying space and spatial customs not only undermining ownership of space but contributing to re-marking the space with new owners. Is the debris a new textual code, displaying gestures of defiance, contempt, anti-authoritarianism or reflecting another reality and a sign system of revolution and social fraction? Is it the legacy of nature or man's outburst, to remind us of the language of destruction, disruption or renewal?

“Tensions between dominant and subordinate groups can be found reflected in the surfaces of subculture, in the styles made up of mundane objects which have a double meaning.” Norman Mailer (1974) calls graffiti: “Your presence on their presence... hanging your alias on their scene.” [5] Hebdige asks if humble objects can be “stolen by subordinate groups and made to carry ‘secret meanings,’ meanings which express in code, a form of resistance to the order which guarantees their continued subordination.” [6]

According to Pierce, signs address somebody and have no intrinsic meaning unless we invest them with meanings. [7] The codes help us break down the whole picture into separate parts. Are we making assumptions on the intended audience, and are there multi-accent?

Can the debris be seen to be doing this? Who controls the world of meanings?

## BIOGRAPHY

**Joolie Gibbs** lives in Gympie (Queensland, Australia) home of the infamous Mary River and where the locals won the battle against a dam on the Traveston Crossing site. She is currently undertaking her Masters in Art and Visual Art at the Queensland College of Art. Her full time job for the past 16 years has been Gympie Regional Gallery's Coordinator, where she has been involved in several projects connected to the Mary River, like Bathing with Mary and Farming with Mary. Joolie has held myriad occupations in fields including desktop publishing, graphic art, papermaking, basket-making, illustration, model-making, and tombstone art.

## REFERENCES & LINKS

[1] Ferrell, cited in Adam Jawoski, Crispin Thurlow, Semiotic Landscapes. (Continium International: London, 2010).

[2] Alistair Pennycook, Language as a Local Practice. (Routledge: London, 2010). Introduction.

[3] Bourdieu 1977, cited in Alistair Pennycook, Language as a Local Practice. (Routledge: London, 2010). Introduction.

[4] Langer 1951, cited in Daniel Chandler, Semiotics: The Basics. (Routledge, Oxon, 2007).

[5] Norman Mailer 1974, cited in Dick Hebdige, Subculture: The Meaning of Style, (Metheun, London, 1979) 3.

[6] Dick Hebdige, Subculture: The Meaning of Style, (Metheun, London, 1979) 15–16.

[7] Pierce, cited in Daniel Chandler, Semiotics: the Basics, (Routledge: Oxon, Second edition 2007) 13

Chandler, Daniel. 2007. Semiotics: The Basics. Routledge, Oxon.

Hebdige, Dick. 1979. Subculture: The Meaning of Style. Methuen & Co Ltd, London.

Jawoski, Adam, and Thurlow, Crispin. 2010. Semiotic Landscapes: Language, Image, Space. London: Continuum International.

Pennycook, Alistair. 2010. Language as a Local Practice. Routledge, London. Queensland Government Water Act 2000, <https://www.legislation.qld.gov.au/legisln/current/w/watera00.pdf>

Registrar General's Directions, NSW Government, Land & Property Information, "Survey definition of natural boundaries." Accessed 25 October 2013. [http://rgdirections.lpi.nsw.gov.au/deposited\\_plans/natural\\_boundaries/survey\\_definition](http://rgdirections.lpi.nsw.gov.au/deposited_plans/natural_boundaries/survey_definition)

Screen recording of the Tap presentation:  
[http://water-wheel.net/media\\_items/view/4921](http://water-wheel.net/media_items/view/4921)



# THE PAPERBOAT PROJECT

Mr. & Mrs. Gray

The Hague, the Netherlands

– Garbage does not exist –

Our current obsession is with constructing paper boats from old magazines and cardboard boxes that can actually float.

It all started on a cold and rainy January day in a remote part of France. It had been raining for days and the whole area was flooded. Confined indoors with nothing but a stack of old magazines, we decided to fold an armada of paper boats and set them sailing in the drowned land. But with the first boat we released, we longed to sail away ourselves. So, while we watched our little armada float away, we came up with the idea to build a life-sized paper boat.



**Fig.1 Mr. & Mrs. Gray – Launch of the Paperboat Armada, Bouron, France, January 6, 2013.**

It is not a coincidence that we used old magazines as material. Recycling is an essential part of our work. We shake our heads in disbelief over the amount of stuff that people create, and, at the same absurd pace, we throw it all away again. There are mountains of trash everywhere, made of discarded and rejected stuff. We like to give these objects a second chance, not by covering up the landfill with earth and turning it into a nice hilly park, but through upcycling and making yesterday's newspaper a "hot topic" again.

Currently, we are researching what waste has to offer in response to the changing environment. Our latest project in this era of economic and environmental crisis is building paper boats.

Due to the many different materials fused together in an average boat it is very difficult and, therefore, expensive to recycle all of them. Even wooden boats have thick coatings of polyester. And even then, the only thing that can be made out of old polyester boats is asphalt. If you own a boat and you want to get rid of it, it is easier to abandon the boat than to go to the trouble and cost of bringing it to the nearest recycling center. The result of this particular kind of boat disposal is that the waterways in cities and harbours are cluttered with half-sunken boats, which ruin the landscape and pollute the water.





Fig.2 Sunken boat, courtesy <http://gezonken.wordpress.com>

In a time when resources are running low globally, combined with an undeniable global environmental crisis due to climate change, it is very sensible and useful to look at recycling. We were inspired by Hendrik Bulthuis (1892–1948), a barber from the Netherlands who came up with the ingenious idea of building a boat for people who were less fortunate financially. Boats in his day, as today, were very expensive to make due to the materials used, such as long and straight wooden planks without any gnarls and knots.

In his spare time Bulthuis constructed a boat in a totally unconventional way, and with shorter and cheaper pieces of wood. Although the upper classes laughed at him for his attempts to make a boat out of “firewood,” he continued and in 1928 launched the first boat of its kind, the ‘BM.’ In the end the joke was on them, because nowadays you cannot imagine Dutch waters without one!



Fig.3 BM or Zestienkwadraat, courtesy [http://4151.jouwweb.nl\\_upload/3/a/7/4151/05-188.large.jpg](http://4151.jouwweb.nl_upload/3/a/7/4151/05-188.large.jpg)

Bulthuis' unconventional method of making a boat with limited means and cheap materials strengthened our belief that we could make a boat out of used paper. And since paper could be considered as a sort of wood, it is not far from what is possible with regular wood. There is also an

abundance of this cheap material to recycle. So we boldly set out to construct paper boats and try them out in the canal behind our studio.



Fig.4 Mr. & Mrs. Gray – Paperboat 1, The Hague, the Netherlands, June 12, 2013.

The first attempts were made entirely out of cardboard held together with tape, but unfortunately went to Davey Jones' Locker fairly quickly.

To strengthen the construction, we covered the model of the second paper boat with a layer of papier maché made from old newspapers, magazines and waterproof wood glue. Unfortunately this version also sunk, but it stayed afloat considerably longer than we had expected.



Fig.5 Mr. & Mrs. Gray – Film still from 'Disconnected from Reality,' August 8, 2013.

So we set out to build the next version, Paperboat 3, which was finally successful.



Fig.6 Mr. & Mrs. Gray – Paperboat 3, August 8th 2013. Photo: Bart J. Benschop.

After six months, Paperboat 3 is still operational. We demonstrated this recently at the award ceremony of the Haagse Lift, a Dutch sustainability/innovation prize at which our project came second.



Fig.7 Mr. & Mrs. Gray – Award ceremony ‘Haagse Lift’ March 4, 2013. Photo: Esther van der Wallen.

Paperboat 3 is constructed entirely of paper. The skeleton is a cardboard mesh made from old cardboard boxes collected from supermarkets. The finishing consists of layers of papier maché made of paper (newspapers, magazines) and waterproof wood-glue.





Fig.8 Mr. & Mrs. Gray – Making of Paperboat 3, July 2013.

And we are now experimenting with organic glue to see if we can make a fully bio-degradable paper boat that you can toss on the compost heap after use. So, could we build something like Noah’s Ark in anticipation of rising sea levels? What if we could make floating paper gardens or floating paper isles?

We envision the people of urban environments stepping out of the “rat-race” for a moment to spend a day on the water with a Paperboat to enjoy the beauty of nature. Just as the BM gave more people the opportunity to go boating in the past, these boats give people an opportunity for enjoyable escape. And afterwards the users can just throw away the fully recyclable, biodegradable paper boat with other waste paper.



Fig.9 Mr. & Mrs. Gray – Paperboat 1, The Hague, the Netherlands, June 12, 2013.

Since we want to offer everyone the opportunity to have fun with a Paperboat, and do something for their environment at the same time, we have made DIY-kits to create your own. These kits include recycled materials.

We embrace the “cradle-to-cradle” theory of Michael Braungart and William McDonough. They argue that eco-efficiency and traditional recycling are in

fact down-cycling and will eventually cost more and cause more damage than rethinking production methods based on the fact that in nature there is no such thing as waste. For if we use bio-degradable glue and paper for our boat, the whole boat can then be used again to make new paper, thus a new boat. Or, a sunken boat could become nutrients when it decomposes.

Our aim for the Paperboat project is to create awareness about our environmental situation in the form of something useful, pleasurable, and sustainable. We hope that people will reconsider the worth of what they throw away, where they dispose of it, and what effect its disposal has on the environment in a playful and inspiring manner.



Fig.10 Mr. & Mrs. Gray – Film still from 'Disconnected from Reality,' August 8th, 2013.

### BIOGRAPHIES

Mr. & Mrs. Gray (Jeroen van der Linde and Carmen Hutting) are an artist duo from The Hague, the Netherlands. Their work is about possibilities and new adventures to be found in the smallest and most trivial things. They don't believe in complaining over everything that is wrong, but in focusing on what there is to work with and turning it into something better.

They attended the WdK Academy in Rotterdam and graduated with honours in their MFA at the FMI in Groningen. They have both been working as lecturers at the WdK Academy and l'Ecole Superieure des Arts Decoratifs in Strasbourg, France.

### REFERENCES

Mr. & Mrs. Gray <http://mm9.nl/mmg/>

<https://twitter.com/MrMrsGray>

Screen recording of the Tap presentation:  
[http://water-wheel.net/media\\_items/view/4873](http://water-wheel.net/media_items/view/4873)



## MAGNIFICENT OBJECT WORKERS

Anna Yen, Jeff Turpin and Therese Collie  
Brisbane, Australia

Australia's finest science speakers presented their groundbreaking research papers as a thrilling premier event. A live performance with a music component.

### BIOGRAPHIES

Mrs. Maximum MacMinimum is the much-beleaguered, under-appreciated, Volunteer MC for The Professors at The Third Waterwheel World Water Day Symposium 2014. As the housekeeper for the two Professors, she is terribly concerned with washing up and water wastage and expounds on it ad nauseum in her orange rubber gloves and her terrible Scottish accent. Though overawed by the Professors and their theories and language, Mrs MacMinimum is inspired by the Symposium to offer some information about Coal Seam Gas mining, which uses huge amounts of water to force gas out of the ground. The water is then pumped back into the earth, filled with industrial contaminants. Impressed, the Professors now think Mrs. Maximum MacMinimum should be a Professor too and start a Probable campaign to allow this to happen. Mrs. Maximum MacMinimum is moved to sing 'Bring Me a Little Water, Sylvie.' Mrs. Maximum MacMinimum aka **Therese Collie**

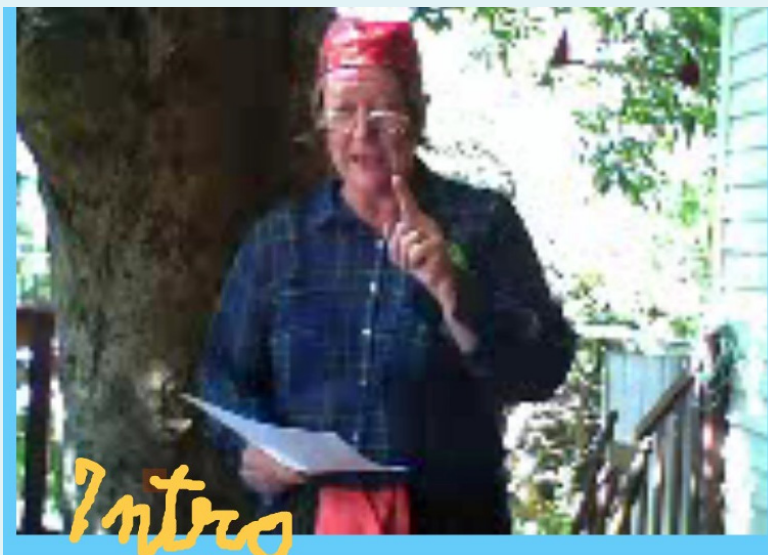


Fig.1 Mrs. MacMinimum specialises in Professor Introductions, but first: Housekeeping!



Fig.2 Professor Brücken Dücher launches his new apple-supported Crossing Boundaries Campaign.

**Professor Brücken Dücher** Since his appearance at the Waterwheel World Water Day Symposium, a few short but not uneventful years ago, and the publication of that paper in the prestigious Tunisian book, the Professor has been propelled into a new area of interest—the riparian zone. ‘Crossing Boundaries’ is the work in progress title of this paper, which hopes to clearly and unequivocally address the interfaces on many levels: on, in, under, through and around this zone. Crustacean observations will rub noses with turbidity, eddy patterns and their incumbent light reflection characteristics. Subject matter, word origin, tidal littoral, genre music, science and art, latte and flat white, are all coming under the microscope of the Prof’s gaze. Prof. Brücken Dücher aka **Jeff Turpin**.



**Fig.3** Dr. Mothe Xinran steadies the test animal as Mrs. MacMinimum prepares “the apparatus.”

**Dr Mothe Xinran:** an extremely important milestone for science and for global sustainability. After considerable effort in creating a nexus between groundbreaking technology, science fiction and therapy, Professor Xinran delivered her long anticipated paper live on the Waterwheel Tap. The research animal used reached a surprising length by the time the Waterwheel Symposium took place, and agreed to participate in the public demonstration. The long and tricky struggle with what was generally considered an unacceptable experiment on a controversial sentient being bore fruit, and we all witnessed the first dissertation on the benefits of fear and plague on cockroaches. Dr Xinran aka **Anna Yen**



**Fig.4** Mrs. MacMinimum introduces Dr. Mothe Xinran and her test cockroach while Professor Brücken Dücher creates an ominous piano accordion atmosphere.



Fig.5 The Professors impress Mrs. MacMinimum when they put their heads together.

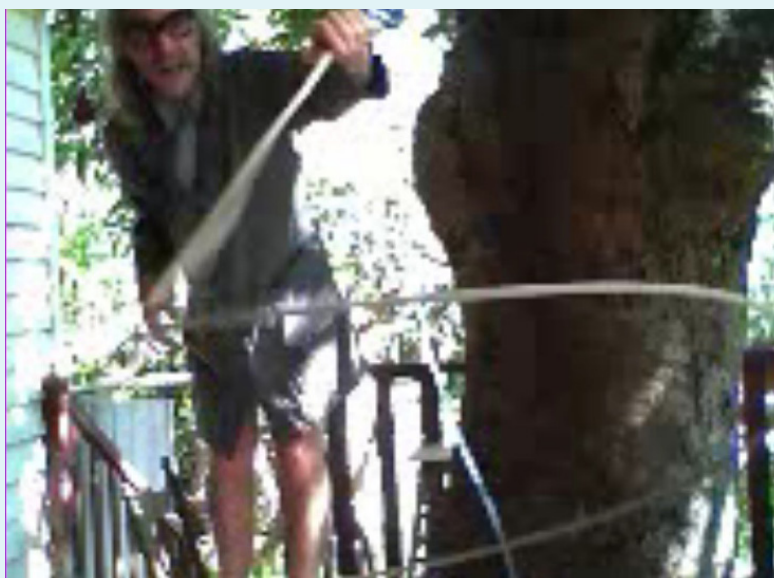


Fig.6 Dücken Brücher ropes in order to clearly and unequivocally round up the interfaces of his riparian zone.

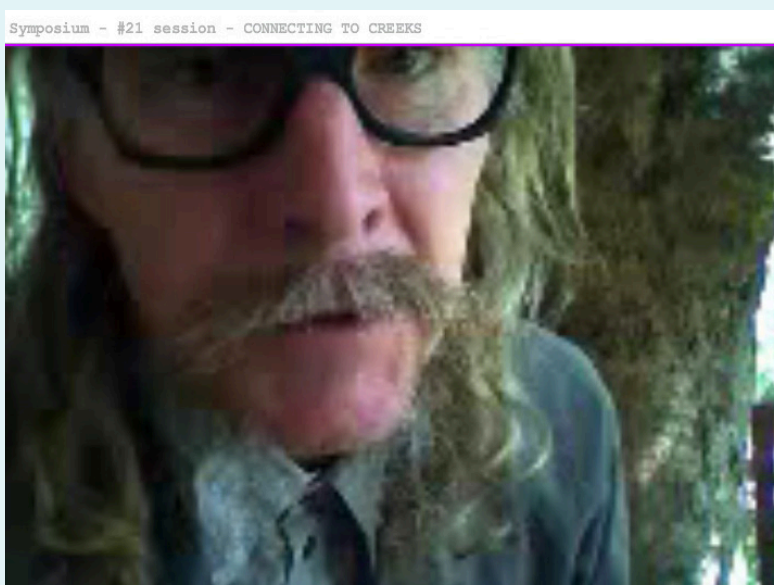


Fig.7 Subject matter, Word origin, Tidal littoral, Genre music, Science and art, Latte and flat white – ALL are coming under the microscope of Broken Dücker's gaze.





Fig.8 Dr. Mothe Xinran peers into the fear factor of Science for layperson, MacMinimum's, benefit.



Fig.9 Professor Maximum MacMinimum astonishes with her explosive Coal Seam Gas Keynote at The Third Waterwheel World Water Day Symposium 2014.

#### REFERENCES & LINKS

<http://playmoves.org/performance-video/magnificent-object-workers>

<http://playmoves.org/about/anna-yen>

<http://playmoves.org/performance-video/magnificent-object-workers/jeff-turpin>

<http://playmoves.org/performance-video/magnificent-object-workers/therese-collie>

Screen recordings of the Tap presentations, Day 1 parts 1 & 2, and Day 2:  
[http://water-wheel.net/media\\_items/view/4885](http://water-wheel.net/media_items/view/4885)  
[http://water-wheel.net/media\\_items/view/4919](http://water-wheel.net/media_items/view/4919)  
[http://water-wheel.net/media\\_items/view/4907](http://water-wheel.net/media_items/view/4907)

## BERLIN NODE – OVERVIEW

by James Cunningham

I applaud the team of Hydromemories for achieving a rare thing in online presentations: creating an immersion into the subject for the online viewer, which became, for me, one of the highlights of the Symposium. Numerous times during the session, one or two of the Hydromemories team-members take the webcam and, roving throughout the building, show us different installations whilst explaining the artists' intentions and methods. The movement of the camera, becoming my own "point of view," coupled with the commentary, transports me, giving me a virtual sense of being right there in the space.

Amongst the many installations from artists from Germany, Italy, Portugal, England and Spain, one has various food and beverage items on a shelf arranged according to the water footprint in their production, and another, a striking piece by Nuno Vicente, is an open metal box with perforated sides and containing photographs—the box has spent one month submerged under water, and, with the help of the hand-held webcam I "look in" to see the photos inside.

Amongst the presentations and videos projected, are: two representatives from Engineers Without Borders who illustrate the global scope of their work, focusing on a water-tank building project in Tanzania; Uli Westphal shows a time-lapse video of himself constructing a DIY garden and wind-powered irrigation systems for inner-city urban rooftops in Berlin; a presentation about the Media Spree urban development program, says that the organisation behind the development has ignored the 87% resident disapproval of the development and the high-rise gentrification it brings to the riverfront; and a video on Silke Bauer's work with marine invader organisms and ballast water.

I find the text in the projected slideshows hard to read, and the spoken word not very easy to catch, either. The information written in the chat, where Hydromemories gives titles, names and brief explanations, is therefore very helpful.

To end the session, Italian sound artists Riccardo Bertan and Elvis Marangon take the idea of "wet sound" to the extreme in 'Reflections,' a live electronic sound set with a video of whales and other deep-sea creatures behind them. I get a strong impression from this rich soundscape that resembles, or in fact is made up of, sonar pulsing, waves and underwater recordings. There is an overall arch to the piece that I would describe as going from the surface to deep submersion and back.



## ONE HOUR, ONE RIVER – BERLIN NODE

Irina Novarese, the Hydromemories artistic group, and Engineers Without Borders Germany  
Berlin, Germany

Hydromemories is a nomadic and flexible exhibition: a laboratory of images that brings together international artists who have dedicated a part of their research to the theme of water. It is an event that makes the public aware of an urgent, present-day global issue. An open field of confrontation and reflection, the Hydromemories project is presented in different spaces each time and welcomes a different body of artistic works in each situation.

Hydromemories concretely supports the work of Engineers Without Borders Germany (Berlin Chapter), as well as other NGO's working on water resources (whose projects employ innovative, yet simple, engineering methods to provide much needed, low cost solutions to water access: such as the construction of water tanks in the rural community of Kagera in Tanzania and the rehabilitation of Water Wells in Niger), through installations realized by some of the artists.

For the Waterwheel World Water Day Symposium 2014, Hydromemories presented an experimental video night in Berlin in collaboration with artists, musicians, Engineers Without Borders Berlin and the Joao Cocteau art space.

### One Hour, One River

'One Hour, One River' took place in Berlin, as an experiment organized by members of the Hydromemories group for the Waterwheel World Water Day Symposium 2014. They invited fellow artists and the Berlin Chapter of Engineers Without Borders Germany to take part in short video-performances and presentations focused on the theme of rivers and the water tank construction project in Tanzania. The session was hosted by the Joao Cocteau art space, run by the Portuguese artists Marisa Benjamim and Nuno Vincente.

The invited artists presented a series of videos created expressly for the session related to the main concept of the river, with a focus on their relationship to the city of Berlin, the place where we all live. Four of the artists presented small object works and installations in the space where the session was taking place. Bianca Benenti Oriol presented her ceramic sculpture 'Swimming Pool.'



Fig.1 Bianca Benenti Oriol – 'Swimming Pool.'

Oliver Walker created an installation about the water footprint in food production, and provided food offered to visitors during the session. Marisa Benjamim presented her works related to the natural transformation of flowers through contact with water, and Nuno Vincente presented his project consisting of a series of daily self portraits immersed in Berlin’s sewers.

A second part of the session was dedicated to the presentation of the on-going projects of Engineers Without Borders Germany (Berlin Chapter): particularly the building of water tanks for the Karagwe district and the water supply at the Baramba Girls Secondary School in Tanzania.

In 2008, the project started with the construction of four water tanks in cooperation with the local NGO MAVUNO Project, and now 130 water tanks supply around 2800 people with water.

**Videos Presented**

‘Bridges,’ directed by Silke Bauer, 2013, Duration 1 min. About small bridges in Berlin and the longest bridges of the world in figures.

Liangshui River Bridge	24,563 m	China
Yongding New River Bridge	23,133 m	China
6th October Bridge	20,500 m	Syria
C215 Viaduct	20,000 m	Taiwan
Incheon Bridge	18,384 m	South Korea
Cangzhou-Dezhou Grand B.	16,200 m	China
Aérotrain Test Track	18,000 m	France
Bonnet Carré Spillway Bridge	17,702 m	United States
Vasco da Gama Bridge	17,185 m	Portugal
Seigon - Trung Luong Skyway	16,000 m	Vietnam
Cross Beijing Ring Roads Bridge	15,595 m	China
Kama Bridge	13,967 m	Russia
Penang Bridge	13,500 m	Malaysia
Kam Sheung Road-Tuen Mun	13,400 m	Hong Kong
Rio-Niterói Bridge	13,290 m	Brazil
Bhumibol Bridge	13,000 m	Thailand
President Bridge	12,980 m	Russia
Confederation Bridge	12,900 m	Canada
Jubilee Parkway	12,875 m	United States
Novyi Saratovskiy Bridge	12,760 m	Russia
Rudong Yangkou Yellow S. Br.	12,600 m	China
Bali Mandara Toll Road	12,700 m	Indonesia
Emsland test facility	12,000 m	Germany

Fig.2 Silke Bauer – ‘Bridges.’

‘Bio Invaders’ by Silke Bauer, 2013, Duration 1 min. It introduced the idea of ballast water discharges to a group of children, showing us a very easy representation of the system.

‘Sink Media Spree’ by Irina Novarese, 2013, Duration 1 min. This video documents the urban changes on the banks of River Spree in Berlin, due to the construction of the new commercial area Media Spree. The Media Spree urban development program has existed since late 2008. Using public funds, it supports large corporations and private investors in planning private sector buildings on both sides of the river Spree.

The mission of the Media Spree group is image-building and local marketing. The Media Spree association breaks its own non-profit statute by helping and financing private investments along the riverbanks. In July 2008, eighty-seven percent of the population living in the two districts along the Spree voted against the Media Spree project in a local referendum, opting for a minimum public space of fifty meters between the river and buildings, and bans on skyscrapers and car bridges.

The city authorities have been ignoring the referendum results, and the investors and corporations are building on public land. The riverbanks have transformed into private spaces and soon-to-be gated communities. 'Media Spree Versenken / Sink Media Spree' is a group which is active in fighting for open public space along Berlin's river. Some of us are big fans!



**Fig.3** Irina Novarese – 'Sink Media Spree.'

'Flow' by Marco Pezzotta, 2013, Duration 1 min.  
Someone has been visiting some of the cities along a certain river. It crosses several countries and is the longest river in a certain political union. Or so they say. In the places where this someone has been, the average surface speed of the river water ranges from three to six kilometres per hour; this is also the average human walking speed. Or so I've heard. The video footage shows a candlelight walk that takes place in Berlin every year. Or so they say.



**Fig.4** Marco Pezzotta – 'Flow.'

'20 Litres' by Viola Thiele – 2013 video: Duration 1 min.  
In '20 Litres' we observe tourists from Berlin enjoying a swim in the Indian Ocean, while in the foreground 20l drinking water containers are carried along the beach to their guesthouses on the shoulders of porters.



Fig.5 Viola Thiele – ‘20 Litres.’

‘Roof irrigation System’ by Uli Westphal, 2013, duration 4 x 1 min each. In four short videos (including stop motion animation), Uli Westphal presents his project for a roof irrigation system that he constructed in Berlin to water his rooftop garden, using mostly recycled materials.



Fig.6 Uli Westphal – ‘Irrigation System.’



Fig.7 Oliver Walker and Hydromemories – ‘Water Footprints Buffet.’





Fig.8 Nuno Vicente – ‘Water.’

### CONSTRUCTION PHASE I + II

Impressions of the first two construction phases in 2008

INGENIEURE OHNE GRENZEN 19

Fig.9 Engineers Without Borders Germany (Berlin Chapter) – Slide of the presentation.



Fig.10 ‘One Hour, One River’ Session – presentation of Engineers Without Borders.

RIPPLE



## REFERENCES & LINKS

Hydromemories <http://hydromemories.com>

Engineers Without Borders Germany <http://ingenieure-ohne-grenzen.org>

Joao Cocteau art space <http://joaococteau.com>

Marisa Benjamim <http://marisabendamim.com>

Silke Bauer <http://silkebauer.net>

Irina Novarese <http://irinanovarese.de>

Marco Pezzotta <http://marcopezzotta.com>

Viola Thiele <http://mosh-mosh.com>

Nuno Vicente <http://nuno-vicente.com>

Oliver Walker <http://oliverwalker.org>

Uli Westphal <http://uliwestphal.de>

Screen recordings of the Tap presentations:

Hydromemories [http://water-wheel.net/media\\_items/view/4972](http://water-wheel.net/media_items/view/4972)

Engineers Without Borders [http://water-wheel.net/media\\_items/view/4973](http://water-wheel.net/media_items/view/4973)

## REFLECTIONS BUILT ON WATER

Riccardo Bertan and Elvis Marangon  
Berlin, Germany

We want to explore the sounds and visions of different landscapes. We work with collected materials to create compositions with recordings and transfigure them through the use of filters and the mixer, without the use of the laptop during the live set. It is an artisanal assembly, driven by the feeling of memories of landscape. The same process is used for the visual side, which is composed of collected material from documentaries about the landscape that we are studying, assembled with a focus on interesting details. The idea is that of telling a new story through this material.

We collaborate using different approaches: for the audio side, all materials are recorded and archived by Riccardo Bertan, and for the visual side, Elvis Marangon collects material from found documentaries focusing on the main theme of the sounds.

We walk, talk, record and we think about the landscape and its inhabitants.

The sounds and the visual works that we want to compose are not narratives. Instead we try to re-construct a memory of the place through an investigation of small movements, silent events, and minor stories.

We want to take the audience on a journey through the place where we recorded the sounds. The visual part is like a trompe l'oeil that lets the sounds flow through to the perception of the viewer.

Our presentation as part of the Berlin node of the Waterwheel Symposium was a collection of waterscape field recordings, which we assembled live with the additional use of analogue filters. We focused on the perception of small parts of the sounds and their re-composition in correspondence with a visual set made by assembled and reworked documentaries about life in water.

The presentation was a live composition, we dived into the screen projections, like an immersion in water. We assembled and reworked the waterscape field recordings, and included interventions in the mixing and the addition of analogue sounds filtered with a hand-made set up. We also used the signals of our bodies, which became input for other instruments.



Fig.1 Video projected during the performance. Screen capture.

We started with the concept of schizophonia, which is the perceptual difference between an original sound and its electroacoustic reproduction. We used sounds from a waterscape different to that of the city of Berlin, where we were performing.

Our goal was to communicate how far our perception of soundscape is from listening to natural sounds.

Most of the audience would have believed they were listening to a natural soundscape. However, it was not a natural soundscape because it did not resemble the natural hearing experience of a seaside landscape, but rather was related to the recording instruments and to the listening approach.



To highlight the unnatural sounds that the audience was listening to, we used an evolving composition. We started with unmodified water recordings and then we slowly changed it with the use of a mixing board, including the sounds of human beings, which we created live.

The live performance of the creation of the soundscape and the visual intervention distracted the listeners from comprehending the message. The act of listening produces subjectivity and unusual associations. As Salomé Voegelin said, "...we are never sure about what we are listening to, in this uncertainty and instability resides the possibility of reinventing our self."

The work we created is an ephemeral and temporary reality, which started from our reflections on water.

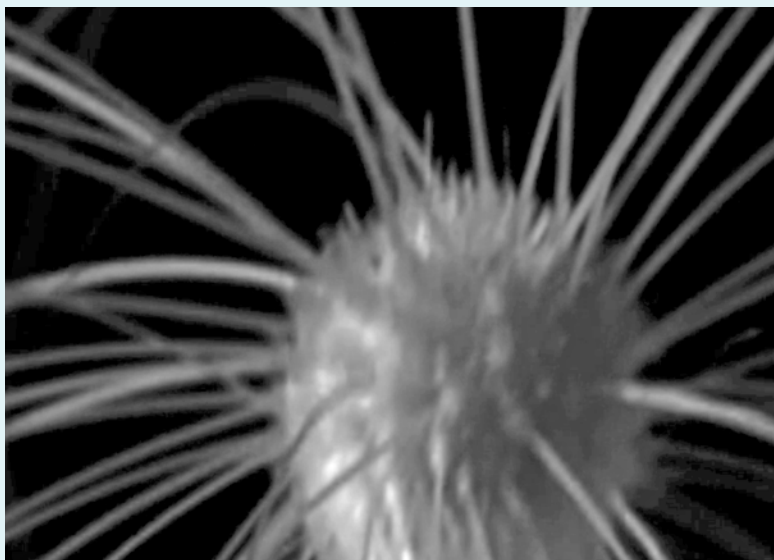


Fig.2 & 3 Video projected during the performance. Screen captures.

## BIOGRAPHIES

**Riccardo Bertan** explores sound perceptions in sonic non-narrative events. He focuses on listening and on the aesthetic research of field recordings connected with memories of places. He emphasizes micro sounds and feeling versus high fidelity, giving importance also to recording noises. Riccardo works on live performance especially with improvisations in the field of ambient drones. In this type of set, he works on space perception and on physical feeling of sonic waves. He investigates the development of the movements of sound through auditory space. He performs as Solar Plex, as a member of Big Numbers and of Fuji Apple Worship.

**Elvis Marangon** is a performer who builds his instruments. He is interested in the reconstruction of visions of the future imagined in the past through the building of analog synth and circuit bending, combined with research on old building instructions. He uses loop construction to create the landscape for his dystopic visions. His visual art focuses on the transliteration of significance: reworking parts of images or video, which he edits with a new perspective on the message. He searches for materials, such as photos, posters or videos, then uses them within the new vision that he has created, reproducing it in his productions. He performs as Zorbiter, and as a member of Big Numbers and of So.lo.

## REFERENCES & LINKS

Video <http://youtu.be/4-xTUx3dZ9E>

Screen recording of the Tap presentation:  
[http://water-wheel.net/media\\_items/view/4974](http://water-wheel.net/media_items/view/4974)

# WATER E-MOTION: TRANSFORMATIVE VIEWS

**Dr Lila Moore**

Advanced Research Associate at Ionion Node, Planetary Collegium, School of Art and Media, Faculty of Arts and Humanities, Plymouth University and Lecturer in Spiritual Cinema, Spirituality in Film and New Media, Department of Mysticism and Spirituality, Zefat Academic College, Israel

## Abstract

This paper discusses a few films in which images of water, dance, and movement play a key role and generate transformative views. It explores and reflects on poetic depictions of water that heralded a transformation in art and consciousness, and screen-based images and technology which can induce empathy towards water creatures and sensitivity towards the ways water is being perceived, treated, and shared. The exploration builds on Maya Deren's seminal theory of the ritualistic form in film, and the relevance of ritual in media activism online, as theorized by Gene Youngblood. It is also supported by research of kinesthetic empathy, with special reference to empathy stimulated through watching dance in films and movement choreographed for the screen. On this basis, I identify a common aesthetic trend that underlines depictions of extinction through water from Hiroshima to Fukushima. I analyze the formal style and demonstrate the crucial role of recent visuals and approaches undertaken by artists, scientists and activists, jointly involved in transforming and equalizing humanity's relationship with water and the environment, e.g., 'The Dolphin Dance Project.' Further account is provided on the interrelations of film, ritual, activism, and global interactivity online based on my creative experiments entitled 'Water e-Motion.'

This study identifies and analyzes aesthetic depictions of water that heralded a shift in art forms and consciousness. It explores filmic images which can generate empathy to water creatures and sensitivity towards the ways water is being perceived, treated and shared. It asks: Can film as an art form in this day and age not only impress the viewers through aesthetic expression, but be capable of generating an activist agenda alongside an empathetic outlook in the viewers? I engage with this query in the framework of viewing, and interacting with, films linked to water and the environment online, on mobile screens and through relatively small-scale screening devices and settings. This query is positioned within the historical and theoretical context of artists' films starting with the seminal ideas of Maya Deren.

In 'An Anagram of Ideas on Art, Form and Film,' Deren emphasizes her argument concerning the unique function of form in art. She states that, "the distinction of art is that it is neither simply an expression of pain, for example, nor an impression of pain, but is itself a form which creates pain (or whatever its emotional intent)" (Deren, 1946, p. 17). For art to fulfill this requirement, she identifies and develops the "ritualistic form" as an aesthetic method and "as an exercise, above all, of consciousness" (Deren, 1946, p. 17). However, the reality of modern consciousness, she argues, is unique and unlike other moments in time and history. The comprehension of modern existence is shaped not only by scientific inventions but by, and together with, "the inventions of new art instruments" (Deren, 1946, p. 17). Although Deren refers to modern art forms of her era and particularly to cinema, it is worthwhile to revisit her ideas in relation to developments in screen technology and up-to-date collaborations between artists, scientists and activists.

The ritualistic form in film derives from the ancient traditions of tribal rituals where the shamans possessed all the knowledge required for life and living, and art was part of a ritualistic and magical system with destructive, restoring and healing powers. Magical tools were artistic creations based on profound knowledge designed to bring about an outcome; they were utilized for killing an enemy, healing a sick person or bringing rain, etc. (Deren, 1946, p. 15).



Deren makes a clear distinction between the roles of the scientist, the shaman and the artist in the modern age. Science, she argues, is more capable of revealing reality than art. Her argument is still valid in the 21st century, as factual knowledge of the Earth and the Cosmos derives from the instruments and methods of science and technology. Deren offers a bold comparison between the different agencies of art and science by comparing the destructive capabilities of science and the atom bomb to the flimsy attempts of surrealist artists to destroy bourgeois cultural norms (Deren, 1946, p. 10).

She therefore proposes to integrate science and technology in the framework of art. Artists can take an active role in re-designing and transforming reality by utilizing a method of “conscious manipulation designed to create effect” (Deren, 1946, p. 20). The ritualistic form in art is “the human instrument which makes possible a comprehension and a manipulation of the universe in which man must somehow locate himself” (Deren, 1946, p. 20). As such, the ritualistic form is designed to assist contemporary people in understanding the changing world in which they live, it can offer meanings for their existence, and help them relocate and redefine their position and identity in an unstable environment or universe, which they cannot control.

In formal terms, according to Deren, the ritualistic form in film is based upon the fact that:

... anthropologically speaking, a ritual is a form which depersonalizes by the use of masks, voluminous garments, group movements, etc., and, in so doing, fuses all individual elements into a transcendent tribal power towards the achievement of some extraordinary grace. Such communal efforts are usually reserved for the accomplishments of some critical metamorphosis, and, above all, for some inversion towards life; the passage from sterile winter into fertile spring, mortality into immortality, the child-son into the man-father. (Deren, 1965, p. 6)

In terms of film, this is achieved as time, a transformative element, created by the film-maker's manipulation of camera shots. The filmic notion of time unifies all actions and elements into a dynamic form. The film's form, like a ritual form, serves to control and manipulate all the elements involved in order to “transcend and transfigure them” (Deren, 1965, p. 6). The ritualistic form conveys the idea that human beings are not the source nor the center of any drama, dilemma or condition. It depersonalizes individuals not with the intention to destroy them but in order to offer them greater views beyond their perceptual limits (Deren, 1946, p. 20). Hence, in the ritualistic form, we are not concerned with specific individuals and personal stories but with personas, archetypes and collective phenomena. I consider the ritualistic form in film as a holistic approach that aims at freeing individuals from the confines of their preconceived ideas and personal preferences. Moreover, it positions human beings and their technologies as integral parts of a dynamic ecosystem. From this perspective, the view of the relationship between contemporary humanity and water can transform as well into a holistic and equalizing set of possibilities in an ecosystem where all components thrive together.

Water, especially the sea, is a central image in Deren's films, a visual metaphor and archetype mirroring the life of the psyche. It has a ritualistic and initiatory purpose, particularly in ‘Ritual in Transfigured Time’ (Deren, 1965, p.10). In this film, which exemplifies Deren's concept of ritual-film, the protagonist portraying a widow enters the sea in the last stage of her initiation rite and this is where she transforms into a bride. The water in the film represents the quintessence of transformations in nature, and the organic and metaphysical embodiment of life, death and rebirth. Moreover, every element involved in the ritual is influenced by the process of change, “the sea itself changes because of the larger changes of the earth” (Deren, 1965, p. 31).

#### **The Poetry of Extinction: From Hiroshima to Fukushima**

My first vision of earth was water-veiled. I am of the race of men and women who see all things through this curtain of sea, and my eyes are the color of water. [...]

I remember my first birth in water. All round me a sulphurous transparency and my bones move as if made of rubber. I sway and float, stand on boneless toes listening for distant sounds, sounds beyond the reach of human ears, see things beyond the reach of human eyes. Born full of memories of the bells of the Atlantide. (Nin, A., 1958, p. 3)

In her diary entry dated August 1945, Anaïs Nin mentions the Hiroshima and Nagasaki bombings alongside her first encounter with Maya Deren on the beach whilst filming 'At Land.' She writes: "It seems unbelievable that we can go on living, loving, working, in a world so monstrous and this is because we do not know how to curb the savagery of war, how to control history [...] What can we do?" (Nin, 1971, pp. 76–77). Both Deren and Nin express a sense of limitation concerning their ability to influence history and culture particularly as artists. Nin (1971, p. 77) expresses her helplessness, and Deren illustrates both the destructive and alluring powers of the atom bomb and the scientific method in comparison to the unconvincing attempts of artists to shock or destroy (Deren, 1946, p. 10). Anaïs Nin and Ian Hugo's film 'Bells of Atlantis' (1952) is based on the water imagery that runs through Nin's novel *The House of Incest* (1958). The lost continent on film is depicted through visual poetry that metaphorically denotes the landscape of a world destroyed, submerged in a sea of blood and water contaminated by radiation. The rusty seascape and the futuristic, electronic soundscape by Louise and Bebe Barron can be seen as reflecting the poetry of extinction and the ecological holocaust that characterize the global landscape of the 20th century. It also continues to reflect current images of brutality in terms of visual and sonic surface and depth, texture and feeling. The current of terror that underlies the images in the 'Bells of Atlantis' can be found in images of the tsunami in Japan and the Fukushima nuclear disaster in 2011. I identify the underlying current of terror by juxtaposing and comparing images of amateur videos taken during the tsunami in Japan and the Fukushima nuclear disaster in 2011, images derived from a new documentary on Fukushima's radioactive water leak by Japanese news agency NHK, ('Radioactive Water – Fukushima Daiichi's Hidden Crisis,' 2014), and the visual style of the film 'Bells of Atlantis' (1952).

Amateur videos of the Fukushima nuclear disaster are available on YouTube, though they are removed and uploaded from time to time. They share a common visual and auditory language that is characterized by a jerky, handheld video/mobile phone camera, distressing sounds of sirens, people screaming and shouting, stormy water and the noises of collision and breaking down of objects such as fences, cars and buildings. The scenery appears grayish and gloomy and the images are somewhat blurred and out of focus. The civilized landscape, marked by buildings, fences and electricity cables, is crumbling down under the forceful waves of the sea. These videos frequently show people being carried to their death whilst others are watching, unable to help, such as in the video entitled 'Japan Tsunami Swallows Car With Passengers Trapped Inside – RIP' (mihdd, 2011). The NHK's documentary depicts the ongoing radiation leak caused by the disaster from inside Fukushima Daiichi Nuclear Power Plant. It follows an investigation team that utilizes a remote-controlled boat equipped with a camera to show images of contaminated water flowing down a wall inside Reactor 1's containment vessel. The video images show a dark and rusty underwater environment agitated by radiation which is signaled by flashing white dots and stains.

The juxtaposition of images from these different sources illustrates similarities in tone, texture and feeling. The overall impact of the images gives the impression that they belong to the same apocalyptic vision and story of the world, factually and poetically depicting the mythic war between humanity, technology and nature, which is carried and reflected by water in a physical and metaphorical sense.

### **The Dolphin Dance Project**

'The Dolphin Dance Project,' based on the work of dancer, choreographer and medical doctor Chisa Hidaka, provides an approach to the ocean environment and its creatures which is not only original in terms of its aesthetics, but transformative in its ability to effectively generate kinesthetic empathy. The project's films depict spontaneous, creative and intelligent interactions between humans and wild dolphins, presenting a significant and pioneering inter-species choreography (The Dolphin Dance Project, 2012).

The paradigm shift involved in this inter-species communication is described in the project's website as: "wild dolphins and humans communicating through dance, collaborating as equals and upending assumptions about who is 'us' and who is 'animal'" (The Dolphin Dance Project, 2012). The project's capacity to overcome the viewer's ingrained perception of the split between the animal and

the human is particularly impactful as a visceral experience in 3D film. According to the project's data, it is also the first 3D film ever made of humans and wild dolphins dancing together (The Dolphin Dance Project, 2013). I have repeatedly watched the 3D film sample provided by the project and found that in comparison to the project's 2D films, my kinesthetic involvement in, and empathy with, the events on screen was enhanced. Research of kinesthetic experience in film demonstrates the various ways empathy is induced in the viewers through the depiction of movement. For example, Bolen (2012) in her article entitled 'Kinesthetic Empathy in Charlie Chaplin's Silent Films' implies that despite moments of intense and complex cognitive, visceral and emotional involvement with the events on screen, the audience remains in a sitting position. The viewer expresses empathy through laughter, by sobbing or by sensing physical and emotional reactions to the movement on screen in her/his body, such as anxiety or relief, though in a passive, reflective way. In the case of the 3D film sample, one of my immediate findings was a strong sense that as a viewer, I am invited to physically participate in the dance. In each viewing, I felt compelled to move with the movements on screen that, due to the 3D effect, appear to be entering my physical space, crossing the divide between me (the viewer) and the screen, and between the viewer and the dance on screen. I have noticed that I follow the motion of the dancers and the dolphins with my awareness, not identifying with any particular being, just sensing the motion and emotion that the dance generates.

Intrigued by the impact of the 3D footage, I have continued exploring this experience independently with a couple of 11-year-old girls and to this point have noticed similar reactions. The girls joined the dance spontaneously and moved in the room whilst watching and turning toward and away from the screen. According to Rose V. Ketter (personal communication, December 12, 2013), a movement and dance specialist, the majority of children often mimic dance they watch on screen. Ketter, who has worked with thousands of school children in Israel, utilizing video images of movement, implies that it is likely that a 3D film would add an immersive element that would amplify the children's experience of the movements on screen. It will, therefore, increase their ability to empathize with the dolphins as equal partners; as empathy to other people or animals, according to Ketter, is induced through an embodied imitation of their physical movements and gestures.

The notion that an immersive environment generated by 3D images can activate the viewers in a manner that is different from 2D film viewing, is part of a broader research context which is concerned with "how evolving technologies affect both our experiences and our conceptualisations of kinesthetic empathy" (Reynolds, 2012, p. 259). Drawing on Whatley's findings, Reynolds (2012) states that:

... environments are immersive in the sense that the spectator is no longer positioned outside the piece, and is indeed no longer a spectator but, similar to computer gaming, is a 'visitor' in the virtual space... through which s/he then moves, as if 'taking a journey.' [...] At the same time, this immersive space has the effect of troubling the boundaries and distinctions between doing and watching and also between the virtual and the real, which can be unsettling and 'uncanny.' (pp. 260–261)

At this stage, my research explores the girls' interaction with the dolphins and dancers as active participants in an immersive environment, and observes movements and behaviors that express empathy for the animals or a sense of connection with them. The plan is to add additional girls in the next phase of the research, as I currently avoid group interactions and focus on an individual contact with the dolphins. The aim is to find out in what ways immersive 3D environment amplifies a sense of mutuality with dolphins, and whether it can increase the generation of empathy and empathic relations. There is also an interest in exploring the boundaries, not only between the real and the virtual, but between the human and the animal.

Overall, only a small percentage of people out of the world's population will get to physically dance or communicate with real, i.e., not virtual, dolphins in their lifetime. Therefore, 'The Dolphin Dance Project,' which incorporates science and aesthetics, provides a screen-based and immersive interaction which can be educational and hopefully transformational.

## Transformative Views

I have been utilizing images of water in dance-ritual films, in which the elements, the natural environments, and the human body and psyche, interact, e.g., my practice-based PhD (Moore, 2001) involved the making of a dance film entitled 'Gaia – Mysterious Rhythms,' which was formally and thematically structured as a rite of passage and transformation undertaken by a young woman. I have regarded water in the above-mentioned film, and in other works (e.g., Spirit Tree, 2004), as a metaphor for spiritual quest, but also as thirst in a real sense, as in shortage of water, global warming, and the quest for a balanced relationship with the environment. My interest in the healing and transforming aspects of ritualistic forms and images on screen has been combined with a growing sense of activism. This has been amplified by present options available for the integration of art, ritual, technology and activism in small-scale, though global settings.

'Water e-Motion' (2013–2014) is a creative concept and a series of short films which I have been making and experimenting with in conjunction with global and local, online and offline activist causes. The term suggests that the planetary currents of water, the artificial currents of electricity, and the electronic transference of data and communication, through their combined powers, carry and enable the motion and evolution of human life and consciousness.



In August 2013, I released a short film entitled 'Fire and Water Ceremony' for online viewing as part of a local and global event, comprised of water and fire rituals for peace in Syria.

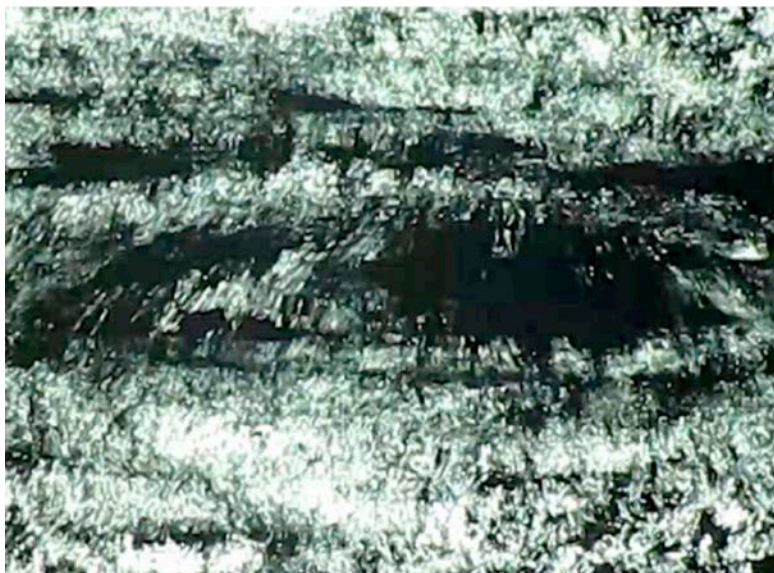


Fig.1 & 2 'Fire and Water Ceremony' short film for online viewing by Lila Moore, made in response to the call 'Cry out for the feminine to rise up and stop the war in Syria' (2013)



'Cry out for the feminine to rise up and stop the war in Syria' (2013) was organized by Shemuel Yeshurun, an Israeli activist who called for a shared solidarity with, and the empowerment of, the women and children of Syria. In addition to local ceremonies in Israel, people from around the world joined the event online. The ceremony involved fire and water, and the instructions for the ritual were posted on the event's Facebook pages. According to Yeshurun (personal communication, February 21, 2014), the choice of water in relation to the ceremony derives from the fact that, as a natural element, water precedes culture and ideologies. Water is a shared point of origin that connects human beings with one another on the basis of their humanity.

The short film provided online participants access to the archetypal imagery and ritualistic movements underlying the ceremony, and a technological way to engage with the event and feel a connection to a community. Youngblood (1986) describes the revival of rituals and myths in advanced technological environments by artists and "the challenge [...] to constantly recreate 'situations of support' that confirm the contemporary validity of ritual and myth, that revitalize symbols of human continuity so they possess an aliveness and vitality and relevance for us." Participation in a ritual through a mobile screen and/or in a personal and intimate viewing space can become a deeply-felt experience. In the instance of 'Fire and Water Ceremony,' the interaction aims to generate empathy towards water as a primal element that carries, reflects, and equalizes environmental, political and spiritual associations and factors. Therefore, empathy and activist actions could be activated via direct interaction with images, technology, and the kinesthetic experience involved.

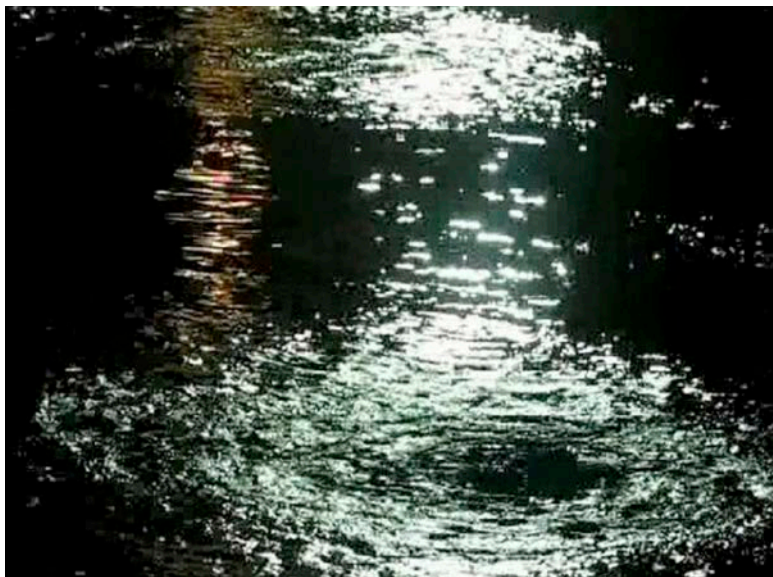


**Fig.3 'Water e-Motion' – 'water as metaphoric imagery of the flow of electronic communication and the sharing of the internet as a global democratic resource.'**

The concept of 'Water e-Motion' engages with Youngblood's media activism, vision of 'The Build,' and the making of images for media "lifeworlds" as a replacement for mass media (Youngblood, 2013). As a growing number of people from around the world spend longer hours communicating in new media "lifeworlds," water as metaphoric imagery of the flow of electronic communication and the sharing of the internet as a global democratic resource becomes clearer. Curtis suggests that perhaps Maya Deren would have found appropriate the viewing of "chamber cinema" on DVD at home or on a portable device like iPad (Curtis, 2013, p. 17). Small-scale artists' films, as with "chamber cinema" online, can reach audiences on a large global-scale, though the viewing settings remain small and intimate. These factors make it possible for artists' films with activist purpose to be delivered directly to the viewer and be watched in a personal living space or by a small group of keen viewers.

'Water e-Motion' recalls the shared flow of water and electronic communication with an awareness of care for others, including other species and natural elements, beyond geographical/national borders and social/racial prejudices. The dance of water and light depicts patterns in motion in a space

without visible borders or a clear notion of an above and below. (See Figures 3 & 4) It evokes the infinite and unbound possibilities which lie in the internet and the streaming cinematic image. The flow reflects human consciousness and the urgency to transform the dominant worldview of the split between nature, human beings, and technology into empathic and holistic views of water as the source for the diversity and well-being of life on earth.



**Fig.4 'Water e-Motion' – water as metaphoric imagery of the flow of electronic communication and consciousness.**

---

#### **AUTHOR BIOGRAPHY**

**Lila Moore** is an artist film-maker, screen-choreographer and scholar. She holds a PhD degree in Dance on Screen, which incorporates her creative practice, from Middlesex University, 2001. She likewise holds an MA in Independent Film and Video from Central Saint Martins College of Art and Design, London, 1989. In 2004–2006, she was an Associate Research Fellow at London Metropolitan University, and has presented research papers in academic conferences, (2009–2013). She has lectured, curated film screenings, and exhibited in universities and cultural organisations internationally. Her work explores the interaction of body, psyche, nature and the world through performative screen-texts and screendance. She is an Advanced Research Associate at Ionion Node, Planetary Collegium, School of Art and Media, Faculty of Arts and Humanities, Plymouth University and Lecturer in Spiritual Cinema, Spirituality in Film and New Media, Department of Mysticism and Spirituality, Zefat Academic College, Israel.

#### **REFERENCES & LINKS**

- Bolens, G. (2012). 'Kinesthetic Empathy in Charlie Chaplin's Silent Films.' In D. Reynolds & M. Reason, (Eds.), *Kinesthetic Empathy in Creative and Cultural Practices* (pp. 143–156). Bristol, England: Intellect. USA.
- Curtis, D. (2013). 'On the Search for Ideal Viewing Conditions.' *Millennium Film Journal*, 58(1), 12–17.
- Deren, M. (1946). *An Anagram of Ideas on Art, Form and Film*. New York: Outcast Chapbooks.
- Deren, M. (1965). 'Letter to James Card.' *Film Culture*, 39, 28–32.
- Deren, M. (1965). 'Ritual and Ordeal.' *Film Culture*, 39, 10.
- Deren, M. (1965). 'Ritual in Transfigured Time.' *Film Culture*, 39, 5–6.

- Dolphin Dance Project. (2012). Retrieved from <http://www.dolphin-dance.org/dolphin-dance/Home.html> (accessed 6 January 2015)
- Dolphin Dance Project. (2013, November 3) Dolphin Dance in 3D. [Blog post]. Retrieved from <http://thedolphindance.wordpress.com/2013/11/03/dolphin-dance-in-3d/> (accessed 6 January 2015)
- mihdd. (2011, March 31) 'Japan Tsunami Swallows Car with Passengers Trapped Inside – RIP'. [Video file]. Retrieved from <https://www.youtube.com/watch?v=19p8NAqHBVg> (accessed 6 January 2015)
- missingsky102. (2014, February 8). NHK Documentary: 'Radioactive Water – Fukushima Daiichi's Hidden Crisis' [Video file]. Retrieved from <https://www.youtube.com/watch?v=Vi024RmFIEc> (accessed 6 January 2015)
- Moore, L. (2001). Dance on screen (Unpublished doctoral dissertation). Middlesex University, London, UK.
- Moore, L. (Producer/Director/Choreographer). (2001). 'Gaia – Mysterious Rhythms' [Dance film]. UK: Artfilms.co.uk [Video file]. Retrieved from <http://www.artfilms.co.uk/Detail.aspx?CategoryID=10&SubCategoryID=20&ItemID=4792&noredirect=true> (accessed 6 January 2015)
- Moore, L. (Producer/Director/Choreographer). (2004). 'Spirit Tree' [Dance film]. [Video file]. Retrieved from <http://www.screeningthespirit.com/97684/Works> (accessed 6 January 2015)
- Moore, L. (Producer/Director/Choreographer). (2013). 'Fire and Water Ceremony' [Ritual film]. [Video file]. Retrieved from <http://www.screeningthespirit.com/97684/Works> (accessed 6 January 2015)
- Nin, A. (1958). *The House of Incest*. Swallow Press, Ohio University Press.
- Nin, A. (1971). *The Diary of Anaïs Nin, 1944–1947*. New York: Harvest/Harcourt Brace Jovanovich.
- Reynolds, D. (2012). 'Technological Practices: Kinesthetic Empathy in Virtual and Interactive Environments, Introduction'. In D. Reynolds & M. Reason (Eds.), *Kinesthetic Empathy in Creative and Cultural Practices* (pp. 259–262). Bristol, England: Intellect. USA.
- Youngblood, G. (1986). 'Virtual Space: the Electronic Environments of Mobile Image'. *International Synergy Journal* #1. Retrieved from [http://www.ecafe.com/museum/is\\_journal/is\\_journal.html](http://www.ecafe.com/museum/is_journal/is_journal.html) (accessed 6 January 2015)
- Youngblood, G. (2013). 'Secession from the Broadcast' [PDF document]. Retrieved from Lecture Notes Online Web site: <http://www.secessionfromthebroadcast.org> (accessed 6 January 2015)
- Youngblood, G. (2013). 'Secession from the Broadcast: the Internet and the Crisis of Social Control'. *Millennium Film Journal*, 58(1), 174–191.
- Screen recording of the Tap presentation:  
[http://water-wheel.net/media\\_items/view/4876](http://water-wheel.net/media_items/view/4876)