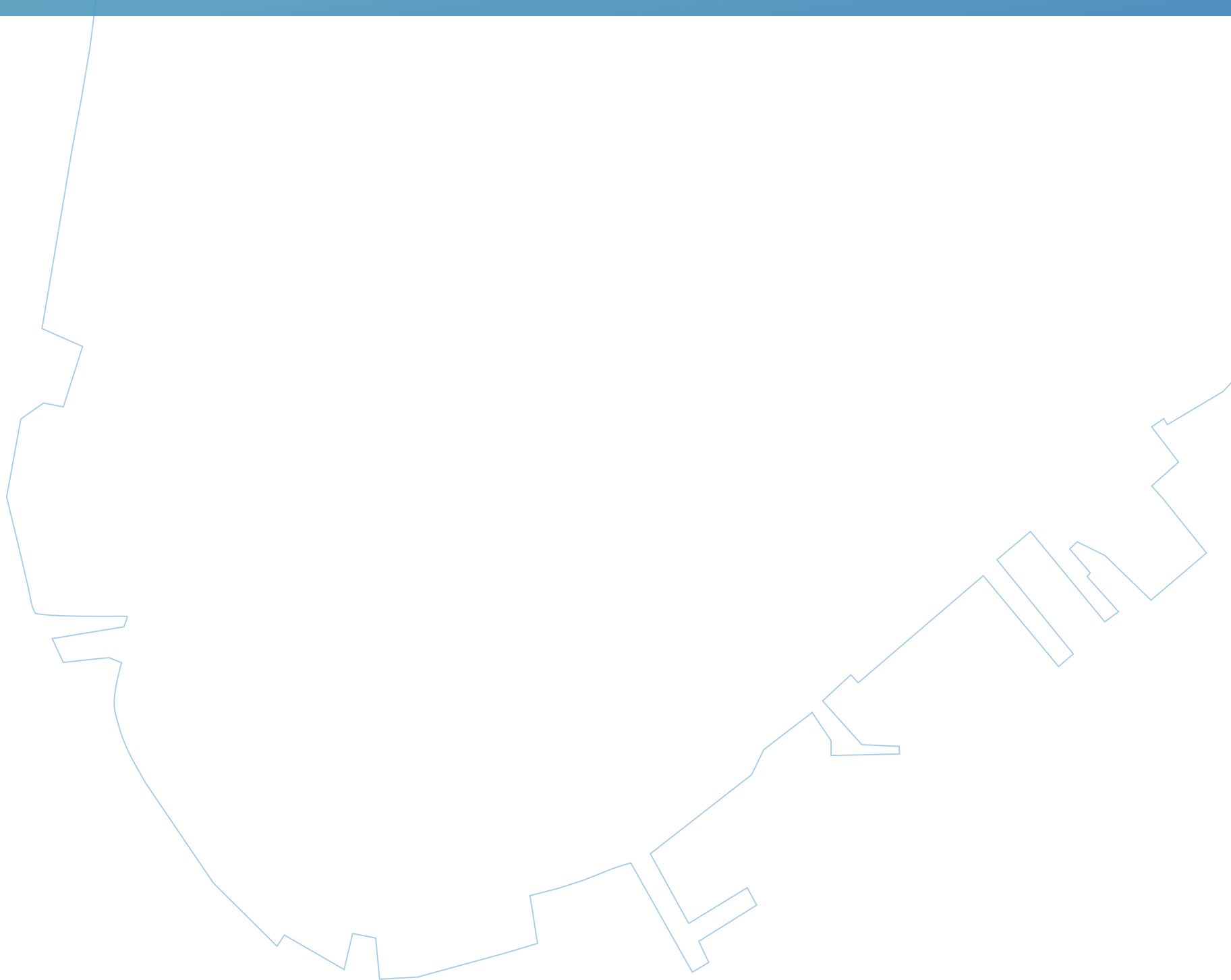


Works Mayer

Inaugural Triennial
June 5-30, 2017





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***Works on Water* 2017 was the first triennial dedicated to art made on, in, and with the water**

Works on Water
26 Days of Art + Theater
June 5–30, 2017

Presented by New Georges
with 3LD Art & Technology
Center and Urban Water
Artists in collaboration with
Guerilla Science

Curatorial Statement

Works on Water 2017 was the first triennial dedicated to art made on, in, and with the water. The triennial featured artworks, conversations, workshops, off-site expeditions, a world premiere production of a play and other theatrical performances that explored diverse artistic investigations of water in the urban environment.

The artists who participated in the triennial work with water as site and material in response to the urgency of a changing climate, increasing urban density, and a burgeoning public awareness of ecological concerns. Their works connect to current economic, political, and global issues and are in conversation with the traditions of Land Art, Public Art, and Performance Art, among others.

Because water is a challenging medium—a formidable force—it is inherently collaborative and cross-disciplinary. Water invites curiosity and passion, but working with water also requires respect, rigor, and expertise. A core value for the artists and curators in *Works on Water* was inviting the audience to become engaged citizens, rather than only consumers or spectators. In this way, the triennial was convened to ignite audience imagination and invite each individual to be a change agent through shared creativity, knowledge, and contemplation of the past, present, and future of water in New York City.

Through this catalogue, we invite you to participate in this essential, ongoing, and cross-disciplinary dialogue as an individual, a member of our community, and a global citizen.

—*Works on Water* Curatorial Team: Emily Blumenfeld, Clarinda Mac Low, Eve Mosher, Nancy Nowacek, Katie Pearl, and Sarah Cameron Sunde





Sarah Cameron Sunde

ENVIRONMENTAL ART FOR THE 21ST CENTURY

In the spring of 2016, there was a conversation brewing in New York City within a community of artists who make work on, in, and with the water. As artists were increasingly turning to bodies of water as a site and/or a material, there was an acknowledged need to frame this practice as a movement.

Artist and urban interventionist Eve Mosher formed an online group of “urban water-makers” and invited colleagues to share resources. Artist Nancy Nowacek suggested the need for a biennial. We all saw a strong need for multidisciplinary thinking and cross-sector collaboration.

At the same time, New Georges, the downtown theater company where I was Deputy Artistic Director (2001–2017), was beginning to plan a production at 3LD Art & Technology Center focusing on the global water crisis. The theater artists creating the play wanted their project to speak within a larger context. I saw an opportunity to bring these works into conversation with each other: visual art and theatrical performance in the same space; artists in dialogue with scientists, urban planners, and other practitioners—all addressing the increasingly urgent topic of water. New Georges was brave enough to let me run with the idea, and we jumped into the planning process of creating a large-scale interdisciplinary event that became an inaugural triennial, *Works on Water: 26 Days of Art and Theater*, in June 2017.

The *Works on Water* curatorial team formed organically. We are all cultural producers with big vision: Nancy and Eve are both solidly rooted in the visual arts community and have many years of experience working with New York City’s waterways. My own artwork lives at the intersection of visual art and performance, and Hurricane Sandy had turned me toward the sea. Clarinda Mac Low and Katie Pearl both have strong histories of making socially engaged performance work. Emily Blumenfeld offers an art-historical perspective and comes with extensive experience curating and producing public art.

In the fall of 2016, a few of us formed a working group through the School of Apocalypse at Pioneer Works to interrogate our intuitive sense of what we had started to call “Works on Water” or “Water Art.” We wondered: who else was making work on, in, or with the water? How could we frame our emerging practices for a wider public? Over the course of three months, we collected over 200 projects that defined themselves as Water Art. We theorized, debated, and narrowed the scope by mapping (both geographically and relationally) the projects that fit our criteria:

The work must meet BOTH of the following conditions:

1. The work self-defines, first and foremost, as art.
2. A body (or bodies) of water is central to the work’s concept.

Additionally, the work recognizes that water is alive and dynamic, and therefore experiential rather than representational. It must meet at least ONE of the following conditions:

1. If object-based, a body of water (and/or its shorelines) is used as MATERIAL in the physical production of the work.
2. If time-based, a body of water and/or its shorelines is the SITE for the work, functioning as a “stage” and/or a central “character” that embodies the temporality and/or spatiality of the work.

Underlying these criteria is the idea that Water Art is a direct descendant of Land Art. Just as artists in the late 1960s and early 70s

were responding to a new awareness of the environment by getting out of cities to make large-scale works with the earth, artists today are responding to the new reality of climate change and ecological threat by getting out of buildings to make works in collaboration with the water.

Robert Smithson advocated “for an art that takes into account the direct effect of the elements as they exist from day to day apart from representation.”¹ Today, water artists are creating live artworks that do just that: we investigate scale and duration in site-specific locations, putting our bodies in direct relationship to the water, often in urban areas, with a goal of connecting to local communities. These commitments place water art in conversation with Land Art, Performance Art, and socially-engaged public art. But while the monumental interventions of land artists marked the earth, shaping it for generations to come, the large-scale conceptual works of water artists acknowledge urgency in the time-scale. The execution of the works is more ephemeral—happening over the course of a day or a month or an hour, often shifting human consciousness around the water on a person-to-person scale.

3LD Art & Technology Center occupies a large space in downtown Manhattan on the site of a former parking lot owned by the MTA. It is located on the west side of Greenwich Street, just south of Rector. In the 1600s, this was the shoreline where land met the sea. When Hurricane Sandy hit New York City in 2012, much of this area was once again underwater. At the intersection of New York’s past, present, and future, this was a perfect space to situate these artworks in June 2017.

Studio A at 3LD is 4,500 square feet of raw concrete. It is a flexible space that artists can configure to serve their projects. As we designed the exhibition and performance space for *Works on Water*, there were two major concerns. We wanted to place the visual art and the theater in conversation with one another, so we had to devise a method of transitioning between exhibition and performance in a matter of minutes. To unify the space, we covered the entire floor in raw particle board, where two artists painted a sprawling, minimalist map of the waterways with tendrils connecting all the works. Then we choreographed a smooth transition, so the entire exhibition could go from dormant to awake and vice versa in a matter of minutes.

From a curatorial perspective, the major challenge was how to exhibit each of these large-scale, site-based, socially-engaged artworks indoors in a way that retained their dynamic nature. Indoor exhibitions that involve public art often consist of documentation of the original artwork. We wanted to challenge this norm and instead create “portals into the complexity of the work as it exists outdoors,” as artist-curator Clarinda Mac Low suggested. We challenged the artists to translate their work into an experiential gallery space that was constantly in flux, just like water.

Over the course of twenty-six days, we exhibited ten commissioned artworks; produced twelve expeditions to works in the field, from Coney Island Creek to Newtown Creek to South Cove; convened ten conversations with the community; worked side-by-side with New Georges as they developed the world-premiere of a new play; and hosted four workshops of work-in-development by resident artists at New Georges. We also launched the Power of Ten, a workshop platform pairing artists and scientists, and held several parties and other pop-up events. The space was activated constantly.

In recent years, there have been several exhibitions focused on water, including *Current: LA Water*, the 2016 Los Angeles public art biennial that featured many socially-engaged, site-specific works, and *Radical Seafaring*, a widely-acclaimed 2016 exhibition at the Parish Museum in Water Mill, NY, featuring many boat-based works. The curator of *Radical Seafaring*, Andrea Grover, acknowledged a palpable shift in the art world, calling it an “offshore movement.” The *Works on Water* triennial differentiates itself from these exhibitions by being artist-driven and organized. *Works on Water* artists are defining this emerging field through rigorous individual practices and framing it collectively. Making work “on, in, and with the water” refers to prioritizing the depth of engagement between the human body and the environment.

Across a wide range of fields, including biology, technology, philosophy, political theory, and eco-criticism, contemporary theorists such as Una Chaudhuri, Jane Bennett, Stacy Alaimo, Donna Haraway, Bruno Latour, and Timothy Morton, are decentering the human. Instead, they present a worldview that considers other species and objects as equals, advocating for direct collaboration with them.

Collaborating with the water means acknowledging our smallness, letting go of control, trusting the weather, and practicing patience. It also means being in our bodies and remaining open to the experience. Unlike Land Art and other, earlier movements, Water Art is distinct for the number of women working in this field. Engaging with water as a collaborator, rather than from a position of dominance, water artists open possibilities for a feminist discourse that prioritizes interdependence and community over individuality.

This catalogue will serve as a historical record of what we made together in June 2017. Art historian Charlotte Eyerman offers a broad historical

context for the exhibition, and Nicole Miller of *Underwater New York* frames her experience of the month-long event as a “heterotopia.” I am grateful to New Georges, 3LD Art & Technology Center, Guerilla Science, and Arts Brookfield for their game spirit and partnership and humbled by the brilliance of my artist-curator colleagues. Like all Water Art, collaboration is the key.

In the summer and fall of 2018, we will occupy House 5B in Nolan Park on Governors Island, together with *Underwater New York*, our collaborators on this catalogue. Our plan is to keep building a global community of diverse practitioners working with the water, to incubate new projects, and to work towards the next triennial in 2020.

1. Robert Smithson, *Robert Smithson: The Collected Writings* (Oakland: University of California Press, 1996) 155.









EXHIBITION

Works on Water brought together ten artists who are defining the emerging field of Water Art. In this exhibition, the key curatorial impulse was to bring these featured works, traditionally bound to an outdoor source, into an indoor space. Each artist worked to translate their large-scale or site-specific projects into the gallery. Their dynamic, collaborative processes demonstrate the imaginative and interpretive rigor required to work on, in, and with the water.



A DECADE PLATFORM

by Mare Liberum

Artist-built boats, built over a ten-year period, broadsheets

In the gallery, the collective Mare Liberum suspended a flotilla of the artist-built boats they have used in over a hundred different performances, actions, citizen science field trips, and participatory voyages over the past ten years. Broadsheets created by the collective about boat building were wheat-pasted on the adjacent wall.



36.5 / A DURATIONAL PERFORMANCE WITH THE SEA

by Sarah Cameron Sunde

Four-channel video installation with sound

Wood, carpet, stone-shaped pillows

Duration: 12 hours, 46 minutes and 12 hours, 21 minutes, looped continuously

Sunde presented two durational video works (*36.5 / North Sea* and *36.5 / Bay of Bengal*) from her ongoing series in which she stands in water for a full tidal cycle in different seas all over the world. The video installation ran twenty-four hours a day; at night, the curtains were opened so the work could be seen from the street. On June 24–25, Sunde held an overnight viewing event. On June 29, she staged *36.5 / Mannahatta*, an hour-long piece for eight performers in Zuccotti Park that referenced the movement phrase taught to the public and performed during *36.5 / North Sea* and *36.5 / Bay of Bengal*.



LIQUID CITY: DESIRE

by Eve Mosher

200 blue bottles and maps

As part of Mosher's ongoing investigation into New York City's urban waterways, *Liquid City: Desire* invited gallery visitors to wander and explore the rich history of Lower Manhattan's waterscape. Visitors were invited to create city-scale drawings by taking a map and a bottle filled with blue watercolor paint to trace the history and future of the shoreline on a self-guided tour of Lower Manhattan.

In the gallery, Eve Mosher and Clarinda Mac Low collaborated on a large-scale floor painting of the present shape of the waterways surrounding Manhattan. The piece unified the space and, simultaneously, situated the work in the exhibition in its actual site. On the southern tip of the painted Manhattan, a video projection carried viewers through the historical development of the waterways, from maps of the past into an imagined future of the meeting between land and water. The painting and projection helped to anchor *Liquid City: Paths of Desire* and *Sunk Shore*, two pieces that invited exploration of the history and future of the waterways outside the gallery doors.





SUNK SHORE

by TRYST (Clarinda Mac Low, Carolyn Hall, and Paul Benney)

Brochures, ephemera from the Sunk Shore Expeditions

On June 16, 17, and 18, TRYST led speculative tours of the future of lower Manhattan along a route close to and on the Hudson River, first into the past (to establish the terrain), then into an extrapolated future, using sensory exercises, the surrounding structures, and evocative props. The events of the tour were based on current data about the expected effects of climate change, and connected past, present, and future.



WALKING ON WATER: THE PLAY ABOUT THE BRIDGE

by Nancy Nowacek with Celine Song

Two chairs, script, platform, paint

Nowacek's ongoing project, *Citizen Bridge*, aims to reconnect citizens to the waterways through a proposed temporary floating walkway from Brooklyn to Governors Island. For the exhibition, Nowacek reimagined her work in a performance created with theater artist Celine Song. Visitors were invited to sit onstage and read the script. Paint on the platform stage was National Oceanic and Atmospheric Administration (NOAA) blue, and numbers on the platform stage marked the depths of Buttermilk Channel, once a walkable sandbar at low tide. *Walking on Water: The Play About the Bridge* was presented in the gallery on June 20 and 25 and in Zuccotti Park on June 22.



MITTERE

by Mary Mattingly

Single-channel video.

Duration: 15 minutes, looped

For Mattingly, making this work was a personal form of letting go and a symbolic form of regeneration in response to completing two alternative living projects, WetLand and Waterpod. Waterpod, begun in 2009, was an eco-habitat built on a barge that traveled through and docked in the five boroughs of New York City. WetLand, which continued into 2017, was a hybrid of Waterpod and other Mattingly-led projects.



A FIELD GUIDE TO THE PLACE WHERE YOU ARE

by Floating Studio for Dark Ecologies (Marina Zurkow,
Nicholas Hubbard, and Rebecca Lieberman)

Industrial ladder, flags, binoculars, field guide

Floating Studio for Dark Ecologies (FSDE) dreams of an ongoing and open library of citizen-driven field guides. Their aim with these guides is to “embrace the everythingness that—like it or not, pretty or not, dirty or not—constitutes the place where we are.” *A Field Guide to the Place Where You Are* was a direct translation of their four-part project, *A Field Guide to Whale Creek*. The sculptural installation and field guide invited participants to investigate their material surroundings from atop a post-natural lifeguard stand (an industrial ladder). Orange, numbered, stake flags were placed throughout 3LD and keyed to a laminated field guide accessible at the top of the ladder. FSDE also led a site-specific audio walking tour of Newtown Creek on June 13 and 17.



THE COLOR OF CRUDE

by Torkwase Dyson

Multi-channel video installation

Duration: 3 minutes, 2 seconds, looped

Dyson journeys clandestinely underwater to sites such as the Gulf of Mexico and Cape Town, South Africa exploring indelible ties between geography, economy, color, time, sensoria, and what it means to be a human body of these ecologies. “With each dive I become more fascinated by this massive body of water occupied with marine life and steel structures extruding into the sky,” the artist writes. “Simultaneously, I’m aware this body of water also helped spatialize black populations and ultimately position our bodies in places that would not honor our humanness. Studying our current ecological crisis in relationship to the Trans Atlantic slave trade, I consider these waters my collaborators in discovering the immensity of being human.” Dyson’s work, rooted in visceral experience and offering a sensual encounter with water, explores abstraction as a tool for encoding and wielding information in contested or plural contexts.



TIDE AND CURRENT TAXI

by Marie Lorenz

*Single-channel video with live-streamed and recorded
footage*

Tide and Current Taxi is a rowboat taxi in the New York Harbor built and operated by the artist Marie Lorenz. Each trip is planned to coincide with strong tidal currents in the harbor, all documented with pictures and stories online. For *Works on Water*, Lorenz took New Yorkers on twenty-four-hour taxi trips on the North Shore of Staten Island, through the Gowanus Canal, and down the Newtown Creek. These expeditions were streamed live and then looped into the exhibition space at 3LD Art & Technology Center.



BUILDING A BETTER FISHTRAP

by Paloma McGregor

Installation of fishnet, chairs, tables, mason jars, conch shell, archival newsprint, signage with instructions for audience

McGregor's iterative performance project is rooted in the vanishing fishing tradition of her ninety-one-year-old father. The project examines what happens when you leave your ancestral home: What do you take with you? Leave behind? Return to reclaim? In this installation, McGregor invited the audience to interact with and experience the residue of the fishtrap world by contributing their memories of water for the artist's use in future performances. 3LD presented a live-streamed version of the piece performed at New York Live Arts on June 17.

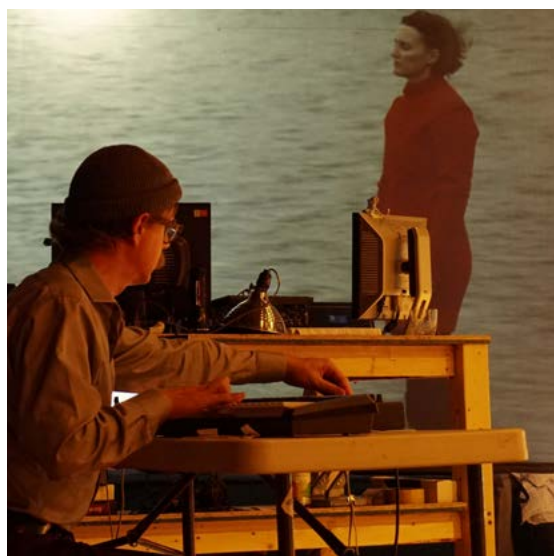


THE FIRST TIME I
DIDN'T TRIED TO SWIM I
ALREADY DIED WAS IN THE
OCEAN IN TONGAREVA
FUNDS AFTER I WAS
FORCED TO SWIM I DOUBT IN
AGAIN I BELIEVE I AM
GOING TO DIE IN THE
OCEAN



Untitled Bathroom Installation

The *Untitled Bathroom Installation* was created by Guerilla Science and Marianna de Nadal, with support from Frances Yuan Wang. It was located in the public restrooms and triggered by turning faucets in the bathroom sinks. Inspired by the work of scientists like Deepti Singh, Ben Cook, and Terry Hughes, this installation was built to connect one of our most common and mindless daily acts of engaging with water—washing hands at a bathroom sink—with several water-related stresses and threats across the globe.



June 24-25
9:18pm-10:01am

Overnight Viewing

Works on Water hosted an overnight viewing event responding to the twelve-hour, forty-three minute duration of the tidal cycle at Battery Park. The gallery remained open through the night, as Marie Lorenz live-streamed her *Tide and Current Taxi* trip through the Gowanus Canal. The public was also invited to watch Sarah Cameron Sunde's *36.5 / A Durational Performance with the Sea*. Food was served and Joshua Dumas bathed the gallery in sound based on algorithms from local and global climate data and tidal statistics.

June 11
11:00am - 3:00pm

Power of Ten

Working creatively with water and waterways is inherently interdisciplinary and requires artists and other creative thinkers to infiltrate and collaborate with many different sectors. The *Power of Ten* is a template developed by the *Works on Water* curatorial team for incubating interdisciplinary cross-sector projects, with a vision for executing ten of these projects by 2020. This idea was launched with a one-day workshop led by Carolyn Hall, from the Interdisciplinary Laboratory for Art Nature and Dance, assisted by Clarinda Mac Low and Eve Mosher. Participants included designers, artists, scientists, performers, administrators, students, and others.



"I was eager to get involved with Works on Water because of how much it aligned with my research and performance interests, especially in relation to Stacy Alaimo's concepts: 'Imagining human corporeality as trans-corporeality, in which the human is always intermeshed with the more-than-human world, underlines the extent to which the substance of the human is ultimately inseparable from 'the environment'.' I knew just by reading the description, 'an inaugural triennial of art that happens on, in, or with the water,' that these artists were intermeshed with the water that surrounds New York City."

-Kristin Rose Kelly



Charlotte Eyerman, Ph.D.

WATER & POWER: A BRIEF ART HISTORY



The *Works on Water* triennial, which launched in Manhattan in 2017, is topical, relevant, and necessary. This interdisciplinary collaboration traversed the domains of visual art, performance art, social practice, and ecology. The inaugural exhibition convened at 3LD Art and Technology, with programming that extended into the city, its waterways, and its art, civic, and social ecosystems. These projects and programs reflect the power of art and artists, employing a broad array of media and engagement strategies, to be both intensely local and pointedly global.

This essay looks at some art historical examples beyond contemporary practice as a lens for considering *Works on Water's* relevance to our contemporary moment and the ongoing urgency to address water scarcity and water crises globally and nationally. Art about water and the power structures it indexes has deep roots across cultural and temporal boundaries.

The artists and curators who conceived of and collaborated on *Works on Water* drew on long-held traditions of water's practical and symbolic use in civic, social, and political life. Accordingly, for millennia, the subject has attracted artists whose practices investigate water's physical, political, and metaphorical uses, as well as individual and institutional patrons.

Water is and has been a crucial resource to sustain life and to drive economic and social connections and exchange. Both as representation and material, water in art expresses an array of power structures in nature and society—past, present, and future. Art history offers many possible examples, and the ones suggested here are not intended to be exhaustive, but rather to suggest perhaps unexpected points of intersection with the concerns of *Works on Water*.

It's a long way from twenty-first century New York to the ancient world. Yet, in tracing an art historical pathway for water art, my mind goes first to ancient Greece, to Homer's *Odyssey* and the story of Odysseus's voyage home from war through the "wine dark sea." Here, water is at

once a metaphor and an elemental reality. Odysseus's journey involves the overwhelming power of the sea (in punishments meted out by Poseidon) and an evolution that relies on the wisdom of Athena to guide him away from hubris.

For millennia, artists have explored the power of the sea as an abundant source of life and livelihood and a powerful, ungovernable force. Iconic early images that spring to mind are "octopus" vases from Crete circa 1200 BCE, masterworks of Minoan culture later emulated by Mycenaean artists. The vessel's octopus design spans the entire surface of the pot, suggesting the all-encompassing quality of the sea and its creatures.

The impulse to control water has ancient roots in the great feats of engineering achieved by the Romans, who built aqueducts throughout the Roman Empire as early as 300 BCE. This massive public works program animated public spaces such as baths and fountains, as well as private homes. These endeavors were funded by both public and private sources.

Beyond its practical and logistical roles, water serves as symbol and material in the religious belief and practice of Christianity, Judaism, Hinduism, Islam, and Buddhism. Cleansing, purifying, balancing, and meditating with and around water are fundamental practices throughout time and across cultures. Ritual baths, whether civic or religious, span the globe—offering examples of architecture, accoutrements, and artifacts that index collective behaviors. The role of water and

related rituals are in many cases fundamental to guiding texts of the major religions. From the ritual of the Mikvah in Judaism to baptism in various Christian religions, water is an enduring symbol and medium of purification and rebirth.

Throughout the history of art, water has been deployed as vehicle, symbol, and material by royal, aristocratic, and religious art patrons as an expression of power. We could identify numerous examples, such as the maritime paintings that celebrate the political and economic power of the seventeenth-century Dutch or the eighteenth-century British (both of which index colonialism). I'd like to focus on three works that resonate most powerfully with *Works on Water's* fundamental themes: power, gender, control, and institutional critique.

One such forceful assertion is the seventeenth-century painting cycle commissioned by Marie de' Medici from the Flemish painter Peter Paul Rubens. Painted many years after the events it depicts, the work documents Marie's naval arrival in France from her native Florence, betrothed to the French King Henry IV. The voyage itself is a metaphor for marriage, the sea a unifier of two lands. Likewise, the triumphant disembarkation captured by Rubens expresses the power and importance of art in forging the international alliance. Not incidentally, Rubens was regarded as an international diplomat, traveling widely throughout Europe to serve his patrons in the highest echelons of the social order. This series—a retrospective reputation-management endeavor—was commissioned after the death of the French king and served to consolidate Marie de' Medici's power as Regent until her son, Louis XIII, came of age. The arrival scene asserts dominion over land and sea, with an emphasis on celebration and harmony and portends the powers she would wield, with no sign of their impending diminishment. Another key example, dazzling in its audacity, is the conception and use

of water in the French court of Versailles. In the vast landscape of the gardens, water was both the medium and the message in communicating the absolute power of the monarch. The gardens, conceived by the landscape architect Le Nôtre in the mid-seventeenth-century, were designed with pageantry in mind. The triumph of art over nature was built into the gardens' design and function and served as a model for other European courts. Fountains sprang to life in accordance with King Louis XIV's movements—a microcosm of his divine status—bolstered by assertions of fashion, music, dance, and cuisine.

Arguably, court rituals of Versailles in the seventeenth and eighteenth centuries could be viewed as precursors to contemporary performance art. In keeping with that history, numerous contemporary artists have been engaged in creating public art projects in the gardens at Versailles in dialogue with their fountains and pools. Water features were integral at Versailles to assert aesthetic and political power, which are still intertwined. The spectacular scale and ambitions of the contemporary interventions in the narrative space of Versailles carry that history into the present day. It is a site of institutional spectacle, frequented now by global tourists rather than royals and their entourages.

As an expression of political, economic, and social power, one iconic art historical precedent that resonates powerfully with many elements of the inaugural *Works on Water* triennial is Géricault's *Raft of the Medusa* (1818–19). Whereas the Rubens painting and the gardens of Versailles express the power of the monarchy, the state, and institutionalized forms of visual communication, Géricault's work was genuinely subversive. In the painting, first exhibited as *A Scene of Shipwreck*, water provided a stage and a narrative framework for the major political topics of the day: republicanism (which, at the time meant "liberal" politics), abolitionism, slavery, colonialism, bureaucratic incompetence. The large-scale painting,

which depicted the 1816 shipwreck of the French frigate *Méduse* off the coast of Senegal, critiqued contemporary events and politics in a scathing and unvarnished tone, using the shipwreck as a metaphor for an inept and corrupt government. Géricault's political leanings were transparent, and he developed close relationships with the survivors of the ordeal, who survived for sixteen harrowing days at sea, surrounded by death, forced into cannibalism, threatened by the elements. After the exhibition, the painting traveled across the English Channel to be viewed by throngs of visitors in London, achieving significant financial success for the artist. The case of Géricault's *Raft* and its reception indexes spectacle, capitalism, scandal, political intrigue, and the power of art to tap into society's most pressing issues.

When I saw the *Works on Water* exhibition last summer, its videos, installations, sculptures, and related programming made me think about Géricault's *Raft* in a new way, as it references temporality, natural and human resources, exploitation, and globalism—not to mention the awesome beauty and terrifying power of nature juxtaposed with human agency and vulnerability. Like Géricault, Rubens, and *Le Nôtre*, the *Works on Water* artists belong to a long tradition of artists as activists, mirrors, and shapers of public perception. They are like bridges and aqueducts and inter-connected systems carrying ideas that connect us to each other and sustain visions of a better world. They are the sailors and the captains and the boat builders. They are the navigators and the map makers. They are in the lighthouses, watching and recording and predicting the tides. They are swimming with and against the currents. They are brave, and they are vulnerable. They have invited us on a journey that points to the past and the future. Let's go.

EXPEDITIONS

Works on Water brings people to the water through art.

For the 2017 Triennial, *Works on Water* presented a curated series of expeditions to works by artists featured in the exhibition and others, at outdoor locations throughout New York City. From Fresh Kills to Newtown Creek and Battery Park City to Coney Island Creek, we immersed ourselves in projects around the city's edges.

Mespeatches: a Performance on the Newtown Creek

by Sto Len

For two years, printmaker and performance artist Sto Len has created monoprints on Newtown Creek in Maspeth, Queens (originally called Mespeatches by the Native American tribe of the same name who lived in the area). Once the site of swamps, mespeatches means “at the bad waterplace.” Today, Sto Len works in a rowboat en plein air. Using a printmaking process similar to paper marbling, he lays paper on the surface of the water to capture the image of oil patches and floating debris. The resulting works are both beautifully patterned and effectively troubling, as they grimly reflect an environmental disaster that many would rather ignore. On this expedition, Sto Len offered an on-site performance and watery séance. From his boat, the artist asked the creek for forgiveness while creating a ceremonial print in its honor.



Waters Past and Water Futures: Collect Pond

by Rachel Stevens

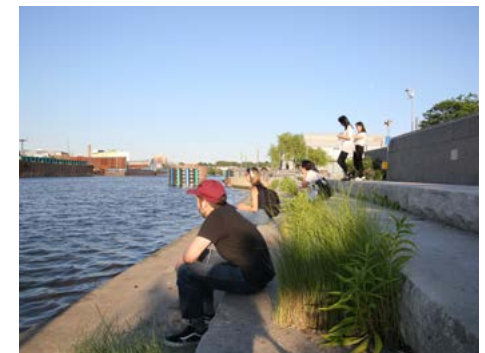
Since Europeans arrived in Lower Manhattan, water has been a contentious commodity and continues to be a flashpoint for struggles between private enterprise and human rights. Collect Pond, a forty-eight-acre, sixty-foot-deep freshwater pond, once occupied the land from City Hall to Canal Street in Lower Manhattan. By the early nineteenth century, the pond had become polluted by runoff and waste, and the city filled it in. This history of the waterway intersects with the city's banking industry. The Manhattan Company, founded by Aaron Burr, was a private water distribution company meant to provide clean water to the city from tributaries feeding Collect Pond. Using the company's charter and its hoarded profits, Burr founded a bank, which today persists in the holdings of JPMorgan Chase & Co. During the *WoW* triennial, interdisciplinary artist Rachel Stevens led a walking tour and discussion about Collect Pond. Stevens unpacked the histories and futures tying water to finance and speculation, from Collect Pond to Hurricane Sandy and beyond.



A Field Guide to Whale Creek

by Floating Studio for Dark Ecologies (Marina Zurkow, Nicholas Hubbard and Rebecca Lieberman)

FDSE led a special walk to launch their audio tour of New York's Whale Creek, a tributary of Newtown Creek, a waterway hidden in plain sight. The concept of “dark ecology” brings people, actions, and ecologies into one sphere, in which our tangled cultural and natural histories are available to be reimagined. Field Guide to the Dark Ecologies of Newtown Creek is intended to serve the communities at stake and to use the affective strengths of art to forge a fair and creative model of how to live and work together alongside brownfields and Superfund sites. This guide addresses the complexities of this post-natural landscape and empowers citizens to imagine the waterway's future. Download the Field Guide to the Dark Ecologies of Newtown Creek for free, online.



Coney Island Creek Exploration & Residency

by Underwater New York

Underwater New York is an arts project and digital journal of creative work inspired by the waterways of New York City. By providing a prompt and platform for new creative work and facilitating opportunities to engage with each other and the city itself, *Underwater New York* helps audiences envision the city in new ways, through the landscape of its sixth borough—its waterways.

During this day-long residency, *UNY*'s Helen Georgas and Nicki Pombier Berger led participants on a walking tour and through a series of creative prompts drawing on the history and landscape of Coney Island Creek. This richly littered waterfront is a one-time rum runners' haven and site of a half-submerged homemade yellow submarine, along with ship bones and sundry contemporary gunk. Participants explored the shoreline while Georgas and Pombier Berger shared historical narratives and led participants in creative exercises. Drawing on strategies of psychogeography, poetry, and historical and contemporary mapping, the residency facilitated site-specific art-making using words, images, and sounds.



Works on Water at Zuccotti Park with Arts Brookfield

Opera in the Shower

by Rachel Parish & Audrey Gamez

Opera in the Shower is a playful meditation on the use of water in our daily lives. A shower was installed in Zuccotti Park, where an opera singer, dressed in an old-fashioned bathing costume and shower cap, sang nature-themed arias and operatic renditions of water-themed songs like "Row, Row, Row Your Boat." The work was inspired by Helen Banner's concept of a medieval water opera.



Plein Air the Future

by Lise Brenner with C'naan Hamburger, Carmen Bouyer, Meryl Ranzer, Brad Marshall, Rae Richards, Sarah Olson, Alyssa Fridgen, Arielle Lawson, and Seth Wandersman

These artists imagined the past and future of Zuccotti Park in real time, evoking the hidden streams buried beneath the pavement of Manhattan, the eighteenth-century wooden ship excavated at the World Trade Center site, and the potential impact on the city of rising sea-levels.



Why Water / Why Water Now

by SWALE, Docked at Pier 6, Brooklyn Bridge Park

Panel discussion with *Works on Water* artists and curatorial team members Eve Mosher and Sarah Cameron Sunde, facilitated by Tal Beery, aboard *Works on Water* artist Mary Mattingly's ongoing project, SWALE.

This panel considered the environmental, social, and technological changes that have sparked the Water Art movement in recent years. The conversation considered the diverse practices of artists working in, on, or with water: building boats and leading tours of the waterways; installing sculpture in rivers and oceans; and drawing audiences to the waterfront through public performances. These emerging practices reflect a growing awareness of the vulnerability of our waterways to industrial pollution and climate change.



Walking on Water: The Play About the Bridge

by Nancy Nowacek & Celine Song

Nancy Nowacek makes art that overlays the politics of the body and the politics of space. In *Walking on Water: The Play About the Bridge*, two actors and two chairs traverse the incalculable span that unfolds in an attempt to walk 1200 feet. The work reimagines Nowacek's project, *Citizen Bridge*, a quest to reconnect Brooklyn and Governors Island via floating walkway. It is a dream that pits a clear and simple vision against the forces of the water, the fine print of governmental policy, and the flows of capital. Success and failure lose all meaning.



36.5 / Mannahatta

by Sarah Cameron Sunde

36.5 / Mannahatta was a one-time performance in Zuccotti Park that blended live art performance with public engagement. It invited performers and the public to connect with the tidal shift in the water surrounding the city and the streams below that were buried under layers of dirt and concrete long ago. The movement is based on a portion of Sarah Cameron Sunde's ongoing series of works, *36.5 / A Durational Performance with the Sea*, which invites the public to participate by standing with Sunde in a tidal bay for an extended period of time or by marking the passing hours on the shore with a series of choreographed movements.



Freshkills Park Tour

by Mariel Villeré

At 2,200 acres, Freshkills Park will be almost three times the size of Central Park when it is completed. The transformation of what was formerly the world's largest landfill into a productive and beautiful cultural destination—the largest park development in New York City in over 100 years—makes the park a symbol of renewal and an expression of how our society can restore balance to its landscape. Architectural designer and historian Mariel Villeré led a special tour to closed sections of the landfill-to-park project.



Walk Around South Cove

by Mary Miss

From 1985–86, sculptor and landscape designer Mary Miss led a ground-breaking collaborative design team, including landscape architect Susan Child and architect Stan Eckstut, to design South Cove at the tip of Manhattan. Coinciding with the development of the former landfill site Battery Park City, South Cove became one of the country's most significant public artworks. *New York Magazine's* Kay Larson called South Cove “the most environmentally sensitive major sculptural enterprise that New York City has been offered.” The site's winding boardwalks, quay, and jetty re-contextualize our view of New York Harbor and reconnect residents with the water. During the *WoW* triennial, Miss invited participants to join her on a walking tour of South Cove to learn about her involvement with the project and discuss current thinking about the site and our relationship with water.




Sunk Shore

by TRYST (Clarinda Mac Low, Paul Benney, Carolyn Hall)

TRYST invited participants on a roving future history of lower Manhattan, walking through an imagined tomorrow and discussing how the city landscape will change over the coming years. Sea levels are rising, and New York City is surrounded by a series of complex waterways. The borders of Manhattan island have been expanded through landfill and soil scavenged from construction, covering over creeks and streams. Marshes have been drained and filled and formed into streets. During Superstorm Sandy, the highest flood tide came up to the level of the pre-colonial shoreline, a premonition of what is to come. When the water rises again, what will the tip of Manhattan become? Venice in Battery Park? A series of creeks through the Financial District? *Sunk Shore* invited us to embody and invent the new watery reality through observation, physical adventure, and a series of pop-up, interactive, shared imaginings of a future existence.





“In 1969, I was living around the corner and it was so frustrating not to be able to get to the water. It was totally inaccessible...I kept thinking that there’s such density here, downtown. How could you get people to the water? How could you get them to smell it? To feel it?”

—Mary Miss at South Cove, June 26, 2017

CONVERSATIONS

The Conversation Series, ten moderated discussions occurring throughout the triennial, was intended to provide space for an ongoing and accumulating discussion sparked by the *Works on Water* artworks. They were curated by Katie Pearl (*WoW* artist-curator) and Rachel Karpf (Guerilla Science).

The topic of water is huge: multi-faceted, multi-dimensional, and multi-disciplinary. It crosses mediums, disciplines, and sectors. It can be neither contained nor comprehended through single-stream, single perspective analysis. As the Conversation Series engaged with this complexity, a rich, iterative dialogue developed over the course of the triennial. If each *Works on Water* artwork or event was a conversation between the artists and water, including its civic and environmental issues, then the Conversation Series bolstered that work, inviting community participation and making space for more voices in the dialogue.

For each Conversation, Pearl and Karpf focused and catalyzed our discussion by pairing *WoW* artists with at least one scientist and one civic worker or policy expert—often those roles overlapped. The talks were fairly intimate and took place in the gallery among the artworks. To fortify the sense of community, participants were invited to bring food to share. We sat in a circle or around a table, first introducing ourselves and sharing our motivation for being present. Occasionally, the lead participants shared images of their work, but often they just participated in a verbal exchange. Twice, we used the Long Table approach, an open forum roundtable with tools for listening and writing, pioneered by performance artist Lois Weaver. Each Conversation lasted between one and two hours and took the form that best matched the interests and goals of the lead participants.

We framed each Conversation as a different “doorway” into the multi-faceted topic of water and gave each doorway a name (listed on the opposite page). Our doorways brought us into conversations about—among other things—multiplicity, advocacy, the challenges of extreme scale, the use of playfulness, the pitfalls of place-making, and the importance of emphasizing individual and community agency in our rhetoric about the waterways.

“There is often the idea that knowledge equals empowerment, but what kind of knowledge? Delivered and received how? What makes knowledge accessible, owned, actionable?”

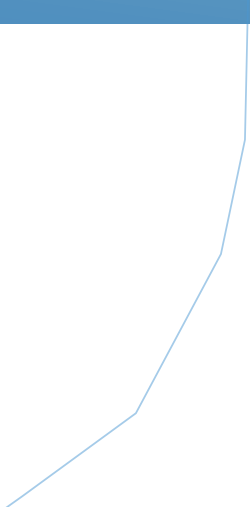
—Lise Brenner

“Becoming engaged with the water—building skills, know-how, know-why and a community—are all actions of empowerment that are required by the water. It forms a positive feedback loop.”

—Nancy Nowacek

“For me, water is a really interesting space of freedom, and that is what I try to share with people in the Tide and Current Taxi.”

—Marie Lorenz



The Conversation Series wove a thread of community through the *Works on Water* triennial month. It allowed us to integrate the perspectives of scientists, civic workers, policy makers, and others. As we came together, joining each other across disciplines around the issues that compel and propel us, a nuanced, multi-disciplinary, multi-perspective conversation about water began to emerge.

Here are some themes that came up again and again, no matter which doorway we entered:

- » Climate change and rising water levels
- » Stormwater and combined sewer overflows (CSOs)—particularly in relationship to Newtown Creek (a local Superfund site)
- » Gentrification and the booming real estate development along Brooklyn's waterfront
- » Accessibility to the waterfront and questions about diversity and privilege, both as we look back in history and forward into the future
- » Inclusivity and multiplicity in relationship to racial and ethnic disparities—particularly as the curatorial team for this triennial was comprised exclusively of white women, and the people who attended the events were, for the most part, white
- » The need to change the rhetoric around the waterways from fear to curiosity, from separation to relational engagement
- » The blurred lines between art-making, activism, and in some cases, commercialism

THE SERIES:

Bringing Multiplicity to the Table

Art engaged with ecology offers new forms of environmental engagement and advocacy, yet the community of artists working on NYC waterways represents a relatively narrow range of perspectives, compared to those that make up many of the communities along the water's edge. We looked at methods of engagement and strategies towards multiplicity.

Turning Water into Theater

The creators of the performance (NOT) WATER hosted a post-show discussion of their work, a ten-year collaboration and investigation into water.

Advocacy Splashdown

Water Art today can go well beyond illustration to serve science and the natural world by posing questions, exposing realities, acquiring data, advocating for natural resources, and in some cases, affecting policy change.

Making the Invisible Visible

Unexpected and profound disasters like Hurricane Sandy smash into the lives of everyday New Yorkers, forcing us to engage with our proximity and relationship to water. But slow, ongoing crises like rising water levels, contamination, and toxicity are harder to see, more challenging to grasp, and harder to respond to.

Water (em)Power

When did the narrative around our waterways become dominated by fear and danger? We must shift the pervading rhetoric away from threat and toward action, focusing on the waterways as a means of discovery, knowing, and empowerment.

Time and Tide

What happens when the climate—the dimension of human life that has long been the very definition of predictability—becomes utterly unpredictable? How can art create new embodied knowledge for living in this time of “The Great Acceleration”?

Water and Play

It’s no secret that bringing playful exploration into our work often leads to more surprising and impactful outcomes than staying stuck in our ‘expert’ brains. Fortunately water makes play almost unavoidable.

Micro to Global

How do we engage with an element that is simultaneously so vast and so small? From droplets and microplastics to global shipping routes and surveys across centuries, this conversation explored how artists and scientists turn to the furthest limits of size, space, and time to investigate our relationship with water.

Place making, Place taking, Place keeping

We looked at three terms: place-making, place-taking, and place-keeping. Which one is at work in any given context? How does this work intersect with both environmental and economic justice?

Reflection

An invitation to the *WoW* community formed throughout the exhibit: in light of the curatorial team’s original vision and their plans for a *Works on Water* triennial, what was our experience? What new connections were discovered? How has *WoW* provided (or not provided) space for needed civic and creative conversations?





Nicole Miller, *Underwater New York*

HETEROTOPIA: AT THE WATER'S EDGE

“The ship is the heterotopia par excellence. In civilizations without boats, dreams dry up, espionage takes the place of adventure, and the police take the place of pirates.”

—Michel Foucault

A heterotopia, said Foucault, is a real place. It stands alongside and apart from the structures of everyday life. A heterotopia is a place of deviation or crisis or sacred order; exclusion, exception, or promiscuous mingling. In cities around the globe, heterotopias often spring up near the water. Think of the island prison of Alcatraz. Or the honeymoon capital of Niagara Falls. Cyber-spammers in the South Pacific or the water protectors at Standing Rock or Shanghai's Long Museum West—a *wunderkammer* built by a billionaire on the banks of the Huangpu River. Unlike a utopia, which represents the perfection of an ideal, a heterotopia provides a “mythic and real contestation of the space in which we live.”

Think of the *Works on Water* inaugural triennial, which convened in Lower Manhattan in June 2017. Consider this action-space as both a site of heterotopia and an invitation to other sites—perceived and imagined, contemporary, historical, or speculative—at the water's edge. At 80 Greenwich Street, 3LD Art & Technology Center provided the nerve center for a diverse set of activities and energies, including expeditions, conversations, video, performance, interactive installations, and urban mapping. The site is blocks from the Hudson River and steps from the old shoreline where, in 1609, the Lenape might have seen Henry Hudson's ship, the Half Moon, as it moved upstream. It sits deep in the present-day Financial District, near the New York Stock Exchange and Arturo di Modica's *Charging Bull*, a bronze tribute to commodity markets and aggressive economic growth. By both its proximity and its stance apart from these sites, *Works on Water* reimagined these spatial relations and their embedded histories.

Inside the entrance to the exhibition, visitors encountered *A Decade Platform* (2017), a flotilla of boats built over ten years by the boatbuilding and publishing collective Mare Liberum. In Latin, the group's name means The Free Seas. It recalls the book of that name by Dutch jurist Hugo Grotius. Published in 1609—the year Hudson entered New York Harbor under the flag of the Dutch East India Company—the book defended

the right to free trade on international waters. Though the precept once sanctioned imperialist expansion, today, *mare liberum* has been claimed by the Gowanus-based artist collective, whose open-source methods and “right to the city” ethos stress that our waters are the commons. *A Decade Platform*—boats used in performances, demonstrations, participatory actions—contests Wall Street values and the bullish expansion that benefits the few.

Artist Nancy Nowacek's work also claims the waterways as public space. *Citizen Bridge*, her proposal for a floating walkway between Red Hook, Brooklyn and Governors Island, questions the current borders of the city and its pedestrian pathways along an established grid. If walking on water seems like a utopian dream, it's no more fantastic than the grid itself, imposed by nineteenth-century city commissioners over glacial pathways, rolling hills, and outcroppings of Manhattan schist. Like the Commissioners' Plan, Nowacek's vision is shaped by the contingencies of modern bureaucracy. Her design and engineering require close collaboration with governing bodies from the U.S. Army Corps of Engineers to the Port Authority and the New York State Department of Environmental Conservation. Presented in the exhibition as a two-person performance, *Walking on Water: The Play About the Bridge* framed her project as a demonstration of active citizenship. Fortunately, *Citizen*

Bridge retains a sense of the marvelous. Imagine standing on that threshold between land and water, between the bright sky and the riverbed, in the churning passage where tide and current collide.

Mare Liberum and Nowacek's work are both in dialogue with other forms of social practice presented by WoW, including *Tide and Current Taxi* (2005–17), a rowboat taxi built and operated by Marie Lorenz to take New Yorkers through the city's waterways, and Mary Mattingly's *Waterpod* (2008–10) and *WetLand* (2014–17) projects—mobile, floating experiments in sustainable living—commemorated in her 15-minute video, *Mittere* (2017). These projects traverse zones that are often restricted by law or environmental hazards. Like Nowacek, Lorenz and Mattingly navigate complex and changing terrain with amphibious skills—including, at times, the power of invisibility.

Similarly, Torkwase Dyson speaks of her ongoing work, *The Color of Crude*, as a clandestine operation. On oceanic dives in the Atlantic, the interdisciplinary artist contemplates the spatial histories of the slave trade and our current industrial economy. As the site of oil extraction, the ocean floor provides the hidden infrastructure for global trade. Slipping below the water's surface, Dyson captures moving images of this secret geography. "I mean to capture with my lens particles, light, air, refraction, value, motion and darkness to give the audience a visceral experience that is contemplative of the conditions our oceans host," she writes. Layered and filtered into a multi-channel video installation, the work's shifting patterns and colors become a field of abstraction embedded with the story of extraction. Like the encryptions of a secret agent or spy, Dyson's digital rendering encodes the immensity of the sea and its manifold economic, ecological, and social relations in a new, sensuous form.

Working at the boundary of the seen and the unseen, Floating Studio for Dark Ecologies (FSDE) aims to make visible the role and residue of human activity on the environment. In the exhibition, their sculptural installation, *A Field Guide to the Place Where You Are* (2017), translated their larger project, *A Field Guide to Newtown Creek*, into the gallery by mapping the relationships between the visitor and the built environment. A series of flags plotted fourteen items in the space, including infrastructure and artwork, within the historical topography of 80 Greenwich Street. From the top of a lifeguard ladder, the viewer could see the social, economic, and ecological systems that collided in the gallery and extended beyond it.

"Heterotopias are most often linked to slices in time—which is to say that they open onto what might be termed, for the sake of symmetry, heterochronies," writes Foucault. "The heterotopia begins to function at full capacity when men arrive at a sort of absolute break with their traditional time." We know this experience from libraries or museums, which enclose "all times, all epochs, all forms, all tastes" in a single volume of space. In this exhibition, multiple temporalities converged and entangled: the linear rationality of the visitor on Eastern Standard Time; the overlapping historical geographies of Eve Mosher's *Liquid City: Desire* (2017), which invited visitors to map the pre-industrial waterfront; the webbed net of memory in *Building a Better Fishtrap* (2017), Paloma McGregor's interactive installation that collected visitors' written histories of water for use in future performances; the recursive cycle of tidal time in Sarah Cameron Sunde's video installation *36.5 / A Durational Performance with the Sea* (2017). In Sunde's iterative work, the artist stands in a tidal bay for the full duration of the tidal cycle. Performed at sites from Maine to the Netherlands and Bangladesh, the piece enacts a direct encounter with the water, where the artist's body hazards the ebb and flow of changing ecologies. In

the exhibition, Sunde projected video footage from her performances onto four screens enclosing modular, cushioned seating. Entering the panorama, we left behind the atomic clock for a place where the body keeps time. In the urban centers of late-capitalism, a heterochrony strikes at established protocols and markers of value. It reminds us of the imbrications of past, present, and future and—where diverse systems collide—implicates us in an ethos of interconnectedness.

Beyond the gallery, past, present, and future converged in the interactive expedition *Sunk Shore* (2017). Devised by the artist collective TRYST (Paul Benney, Carolyn Hall, and Clarinda Mac Low), *Sunk Shore* created an augmented reality through sensory engagement and cheap props. Our guides, dressed in the orange jumpsuits of municipal workers or inmates, steered us through the streets of Lower Manhattan, conjuring the porous borders of the pre-colonial shoreline and the hard edge of the modern city braced against the rising sea. We reached Mary Miss's South Cove in Battery Park City in the year 2080, where a construction barge was moored near the pier. "A floating home," our guides told us. "Here, in the future, this is how people live." As we moved along the walkway, someone on a park bench in the year 2017 said to her friend: "A floating home? I didn't know anyone was living there."

Does the illusion expose the illusory structures of "real" space and time? Here, our belief in endless growth or our own impermeable borders became insubstantial. So, in Foucault's telling: the boat, tracing a line between points on the map, its routes an invisible architecture standing alongside our own. "...if we think, after all, that the boat is a floating piece of space, a place without a place, that exists by itself, that is closed in on itself and at the same time is given over to the infinity of the sea and that, from port to port, from tack to tack, from brothel to brothel, it goes as far as the colonies in search of the most precious

treasures they conceal in their gardens, you will understand why the boat has not only been for our civilization, from the sixteenth century until the present, the great instrument of economic development....but has been simultaneously the greatest reserve of the imagination."





THEATER

New Georges, with 3LD Art & Technology Center in collaboration with Guerilla Science, presented a world premiere production of (NOT) WATER, a large-scale immersive theater piece that addresses humanity's relationship to water in the face of profound environmental change.



(NOT) WATER

co-conceived by Sheila Callaghan & Daniella Topol

(NOT) WATER was written by Sheila Callaghan and directed by Daniella Topol, with associate playwright Liza Birkenmeier, general collaborator Susan Bernfield, and science dramaturgy by Guerilla Science. The production featured actors Rebecca Hart, Carmen M. Herlihy, Ethan Hova, Polly Lee, April Matthis, and Mike Shapiro and was designed by Deb O, Ari Fulton, Barbara Samuels, Broken Chord Collective, and Cory Einbinder.

“My favorite part of the play was the meditation at the end: ten non-textual minutes in which audience members lay on inflatable pool rafts and stared up at a floating ceiling installation made of fishing netting, used plastic water bottles (1,000 of ‘em!) and a row-boat, where we projected a progression of fluid images that evoked water, accompanied by a soundscape that did the same. The meditation was in the script from early drafts, and it was always my favorite part. The play asks: How do we get people to think about water? For me, this question always had an answer: by giving them this time to think. But what our designers came up with for the production exceeded my imagination. This was the hardest and most time-consuming aspect of the production—attaching all those bottles, figuring out the rigging, rehearsing a transition in which it all rose to the ceiling—but when the audience walked into the transformed space and found their spots, they really did reflect. Even better, in the middle of our often-stressful process, I always knew that at the end of the day, I’d get to lie on a bright-orange floatie and gaze up at something dynamic, thought-provoking, and beautiful. It was even pretty relaxing! And no matter how many times I experienced it—and I experienced it from every angle—there was always something new.”

—Susan Bernfield, Producing Artistic Director, New Georges



THE NEW GEORGES WATER RESIDENCIES

New Georges ran a special residency program during the 2016–17 season for theater artists making projects about the water. The Water Resident Artists presented works-in-progress throughout the month of June.

VIRTUAL WATER FOUNTAIN

Lisa Szolovits created this water vapor video sculpture, family altar, and climate change artifact.

“A few months before her death, my mother and I recorded an emotional conversation about water, illness, motherhood, and climate change denial. Projected onto a motion-activated vapor screen atop a glowing, oracular pedestal within an intimate viewing space, her ethereal presence is a record of facing unthinkable loss.”



EXHIBIT: *WORKS ON WATER VARIATION*

Created by Emerie Snyder, this site-responsive participatory theatre experience in the form of an art gallery tour is designed to be re-adapted to fit different gallery or museum settings. The audience is led in small groups through the gallery on what initially seems like a straightforward tour. Gradually, a fictional story emerges, both inspired by and in contradiction to the visual artwork. The version of *Exhibit* developed for *Works on Water* engaged directly (yet playfully) with the water-focused visual art on display, exploring themes of memory, reflection, motion, stillness, and what exactly happens in the instant when water turns into ice.



NATURE WHATEVER

In this play by Sarah Einspanier, directed by Morgan Green, a group of twenty-five incoming college freshmen plod across a stage, then plod back. They stop and take a picture of a waterfall. *Nature Whatever* explores the collision of impending adulthood and looming environmental doom—on a hike.



LA DÉROUTE

This experimental play/opera by playwright Helen Banner and composers Catherine Brookman and Mark van Hare explores the emergence of modern beliefs about water and washing our bodies. On the island of Jersey, the grandson of a medieval family welcomes his new French bride off the boat. Convinced that water softens the tissues of the body and causes fatal illness, the family refuses to let the bride take a bath on her wedding night. Text, vocal music, percussion, and organic water sounds create an intimate and sensual piece for five voices.

APPENDIX

The inaugural *Works on Water* triennial in 2017 was created and curated by a group of artists and cultural producers (working under the name Urban Water Artists) who make art on, in, and with the water across hybrid art forms: **Emily Blumenfeld, Clarinda Mac Low, Eve Mosher, Nancy Nowacek, Katie Pearl, and Sarah Cameron Sunde.**

The *Works on Water* triennial and (NOT) WATER were produced by **New Georges** (Susan Bernfield, Producing Artistic Director; Sarah Cameron Sunde, Deputy Artistic Director; Jaynie Saunders Tiller, Managing Director), a strategically small theater company with a national reputation as a vigorous home for adventurous theater artists (who are women). Founded in 1992, New Georges has launched an unprecedented generation of women playwrights and directors and now supports the largest ongoing working community of women theater artists in New York City. The triennial was presented with **3LD Art & Technology Center** (Kevin Cunningham, Executive Artistic Director) at 80 Greenwich Street in downtown New York, which exists to produce original works in theater, dance, media, and hybrid forms and to explore the narrative possibilities created by digital technology, and in collaboration with **Guerilla Science**, an international collective that connects people with science by creating live experiences in unexpected places that spark curiosity and inspire wonder. A series of four *Works on Water* Expeditions were produced as part of **Arts Brookfield's** summer series in Zuccotti Park. Arts Brookfield (Elysa Marden, Vice President Arts & Culture for New York; Team: Tara Davis, Emily Rolston, Kendra Roberts, Patrick O'Herron, Alexandra Axiotis) presents world-class cultural experiences to hundreds of thousands of people for free each year in both indoor and outdoor public spaces at Brookfield's premier office properties in New York, Los Angeles, Washington, D.C., Denver, Houston, Toronto, Perth, and Sydney.

The School of Apocalypse working group Mapping Water Artists, which established criteria for Water Art: Tal Beery, Tessa Grudon, Eve Mosher (co-leader), Dain Mergenthaler, Nancy Nowacek, Sarah Cameron Sunde (co-leader), Selia Fernandez Arconada, and Jane Marsching.

Works on Water Inaugural Triennial Staff

Exhibition environment design: Louisa Thompson; environment associate: Carilyn Murphy; exhibition lighting design: Daisy Long; exhibition video installation: Marianna de Nadal; line producers: Emily Blumenfeld, Eric Conner Marlin; audience experience producer: Megan Nussle; production manager: Rebecca Key; 3LD technical support from Victor Morales, Hassan Khan, Jason Batcheller; *WoW* press rep: David Lowey; *WoW* visual identity: Nancy Nowacek; brochure design: Jaime Valles; ticketing by Brown Paper Tickets; *WoW* intern coordinator: Jenna Rossman; intern team: Brittany Berke, Kadrea Dawkins, Claire Fry, Margot Gage, Yisel Garcia, Lamin Leroy Gibbs, James Giltenan, Julie Hart, Kristin Rose Kelly, Samantha Myers, Saloni Patel, Emily Pinkos, Nate Rosen, Chloe Worthington; *WoW* social media intern: Matthew Mahoney.

EXHIBITION

A Decade Platform by Mare Liberum (Jean Barberis, Benjamin Cohen, Dylan Gauthier, Arthur Poisson, Sunita Prasad, Kendra Sullivan, and Stephen von Muehlen). **36.5 / A Durational Performance with the Sea** by Sarah Cameron Sunde with key collaborators Joshua Dumas, Marianna de Nadal, Lauren Helpen, John Del Gaudio, Jonas de Witte, Saiful Wadud Helal, TAAK, Satejietgroep, and Britto Arts Trust. Video installation made possible with support from Lower Manhattan Cultural Council (LMCC). **Walking on Water: The Play About the Bridge** by Nancy Nowacek with Celine Song, written by Celine Song, performed by Charlotte Arnoux and Allison Minik in the gallery on June 20 at 7pm and June 25 at 6pm; costume design by Emily Oliveira. **Liquid City: Desire** by Eve Mosher. **Sunk Shore** by TRYST (Clarinda Mac Low, Carolyn Hall, and Paul Benny). Collaborative floor painting and video, now called **The Shape of Time: NYC Waterways** by Clarinda Mac Low and Eve Mosher, made with help from Tessa Grudon, Brittany Berke, Kadrea Dawkins, Sharon Unis, Nicole Crescimanno, and Wendy Brawer. **Mittere** by Mary Mattingly. **A Field Guide to the Place Where You Are** by Floating Studio for a Dark Ecology (FSDE: Marina Zurkow, Rachel Lieberman, and Nicholas Hubbard) with fabrication by Chester Dols. **Building a Better Fishtrap** by Paloma McGregor with Vassi Spanos, Damian Griffin, Jessica Lee, Stephanie Mas, Audrey Hailles, Nina Angela Mercer, Oceana James, Christine King and support from New York Live Arts, Bronx River Alliance, Bronx Council on the Arts. **Tide and Current Taxi** by Marie Lorenz with participants Babbie Dunnington and Essye Klempner (Staten Island), Elisa Leshowitz, Dan Nadel, Carla Edwards (Gowanus), and Daphne Fitzpatrick (Newtown Creek). **The Color of Crude** by Torkwase Dyson.

Opening reception remarks on June 5 by eco-critic Una Chaudhuri and *WoW* artist-curator Katie Pearl. **Untitled Bathroom Installation** by Guerilla Science and Marianna de Nadal with support from Frances Yuan Wang. **The Power of Ten Workshop** took place on June 11 from 11:00am–3:00pm, led by Carolyn Hall from iLAND, assisted by *WoW* artist-curators Clarinda Mac Low and Eve Mosher.

EXPEDITIONS

June 8, 12:30–1:30pm: Opera in the Shower with Rachel Parish and Audrey Gamez, Arts Brookfield Summer Series at Zuccotti Park.
June 10, 4:00–6:00pm: What Works on Water: Artists Define a New Field with Sarah Cameron Sunde and Eve Mosher with Tal Beery from Eco Practicum on Mary Mattingly's SWALE, docked at Pier 6, Brooklyn Bridge Park.
June 10, 1:00–5:00pm: Coney Island Creek Exploration and Residency with Helen Georgas and Nicki Pombier Berger of *Underwater New York*, Coney Island Creek, Brooklyn.
June 13, 6:30pm–7:30pm and June 17, 1:00pm–2:00pm: A Field Guide to Whale Creek with Floating Studio for Dark Ecologies (FSDE), audio tour produced with Bruce Shackelford, Jane Cramer, and Justin Peake with support from NYU and Brooklyn Arts Council, Newtown Creek.
June 15, 12:30–1:30pm: Plein Air the Future with Lise Brenner and C'naan Hamburger, Carmen Bouyer, Meryl Ranzer, Brad Marshall, Rae Richards, Sarah Olson, Alyssa Fridgen, Arielle Lawson, and Seth Wandersman, Arts Brookfield Summer Series at Zuccotti Park.
June 16 and 17, 5:30–6:30pm; June 18, 3:00–4:00pm: Sunk Shore with TRYST (Clarinda Mac Low, Carolyn Hall, Paul Benny), Lower Manhattan.
June 22, 12:30–1:30pm: Walking on Water: The Play About the Bridge with Nancy Nowacek and Celine Song, performed by Charlotte Arnoux and Allison Minik, Arts Brookfield Summer Series at Zuccotti Park.
June 24, 10:00–11:00am and June 24, 3:00–4:00pm: Waters Past and Water Futures: Collect Pond with Rachel Stevens, former site of Collect Pond in Chinatown.
June 25, 12:30–3:00pm: Freshkills Park Tour with Mariel Villeré, Freshkills Park on Staten Island.
June 27, 5:30–6:30pm: Walk Around South Cove with Mary Miss, South Cove in Battery Park City.
June 29, 12:30–1:30pm: 36.5 / Mannahatta by Sarah Cameron Sunde with music by Joshua Dumas, performed by Burcin Ayebe, Michal Birnbaum, Oliver Burns, Jourdan Cooper, Kristin Rose Kelly, Kadrea Dawkins, Julie Hart, Orsolya Szanthon, Arts Brookfield Summer Series at Zuccotti Park.
June 24, 12:00–2:00pm: Mespeatches: a performance on the Newtown Creek by Sto Len with Pat Noecker, Laura Ortman, Kate Henderson, Mike Colin, Nick Kuszyk, Wesley Champagne, and Ed Bear, Newtown Creek.

CONVERSATIONS curated by *WoW* artist-curator Katie Pearl and Rachel Karpf of Guerilla Science

June 8: Bringing Multiplicity To The Table Led by *WoW* artist-curators Nancy Nowacek and Eve Mosher with Blyss Buitrago from the Billion Oyster Project, Maya Vallardes from the Brooklyn Museum, Joseph Sanchez from the Bronx River Alliance, and Caron Atlas, Director of Arts + Democracy.
June 14: Advocacy Splash-Down Led by Katie Pearl with artists Christy Gast, Mary Mattingly, and Sto Len; Noah Chesnin from the New York Seascapes Program and *New York Times Business* editor Ellen Pollock.
June 17: Get In! Water And Play Led by Rachel Karpf with Hudson River Park Trust Director of Science Carrie Roble, scientist and *WoW* artist-curator Clarinda Mac Low from TRYST, and Nicole Miller from *Underwater New York*.
June 21: Making The Invisible Visible: Responses To Water-Based Stresses In Nyc And Beyond Led by Katie Pearl with Eve Mosher, Floating Studio for Dark Ecologies (Marina Zurkow, Nick Hubbard and Rebecca Lieberman), Archie Lee Coates IV from +Pool, and Edgar Westerhof from Arcadis.
June 24: Water [Em]Power Led by Nancy Nowacek with artists Marie Lorenz and Lise Brenner, along with Kate Boicourt from the Waterfront Alliance.
June 26: Time And Tide: A Literally Immersive Performance And The New Climate Temporalities Led by eco-critic and NYU professor Una Chaudhuri, with *WoW* artist-curator Sarah Cameron Sunde and Andrew Bell, also from NYU.
June 26: Micro To Global Led by Rachel Karpf with artist Tessa Grudon and playwright Chantal Bilodeau.

ACKNOWLEDGMENTS

June 27: The 10-Year Process: Callaghan & Topol In Collaboration Led by New Georges Producing Artistic Director Susan Bernfield with playwright Sheila Callaghan, director Daniella Topol, Rachel Karpf, and members of the (NOT) WATER creative team, actors April Matthis and Polly Lee.

June 28: Place Making, Place Taking, Place Keeping Led by WoW curator-producer Emily Blumenfeld of Via Partnership with Olivia Georgia from City as Living Laboratory and Damian Griffin from the Bronx River Alliance.

June 30: Reflection Led by Katie Pearl.

THEATER

The Play, June 12-30

(NOT) WATER co-conceived by Sheila Callaghan & Daniella Topol, written by Sheila Callaghan, directed by Daniella Topol, associate playwright: Liza Birkenmeier; cast: April Matthis, Polly Lee, Rebecca Hart, Mike Shapiro, Ethan Hova, Carmen M. Herlihy; costume design: Ari Fulton; lighting design: Barbara Samuels; sound design: Broken Chord; video design: Cory Einbinder; science dramaturgy: Rachel Karpf for Guerilla Science; general collaborator: Susan Bernfield; production stage manager: Danielle Teague-Daniels; assistant stage manager: Andrea Jess Berkey; line producer: Lara Gold; New Georges press rep: Emily Owens Publicity; produced by Susan Bernfield, Sarah Cameron Sunde, Jaynie Saunders Tiller; production manager: Rebecca Key; audience experience producer: Megan Nussle; asst director: Daniella Caggiano; choreography: Laura Diffenderfer; assistant lighting designer: Daisy Long; tech guy friday: Hassan Khan; props associate: JB Douglas; assistant costume designer: Danica Martino; assistant set designers: Daniel Como, Kate DiRienzi; video op: DeVaughn Shepherd; master electrician: Cody Richardson; Pre-show hallway installation created by Guerilla Science, hosted by Ava Eisensohn.

The New Georges Water Residencies

Nature Whatever by Sarah Einspanier, directed and developed by Morgan Green, assistant directed by Seonjae Kim; featuring Sarah Cheatham, Jahbril Cook, Lindsay Garber, Nicole Kang, Marlon Moncrieffe, Mahima Saigal, Kari Seward, Schuyler Van Amson & Ruby Wolf; special thanks: Michael Bulger, Rhea Daniels, Ars Nova's Play Group, Liam Brennan, Siena D'Addario, Taylor Edlerhart, Aubrey Elenz, Megan Emilio, Mayelin Geraldino, Claire Vivian Fry, Frankie Wang. **La Déroute**, libretto by Helen Banner; music by Catherine Bookman; directed by Mary Birnbaum; additional sound design by Mark van Hare, percussion by Sarah Bennett, featuring Catherine Brookman, Beth Griffith, David Skeist, Rachael Duddy, and Essie Shelton. **Virtual Water Fountain** by Lisa Szolovits with Dianne Foster (Mom), fabricated with Peter Szolovits (Dad), vapor screen based on a prototype by Chris Weisbart. **EXHIBIT: Works on Water Variation** by Emerie Snyder; script assistant Nick Lewis; performers Elizabeth M. Kelly, Nick Lewis, Megan Melnyk, Lauren Mui and Jordan Douglas Smith; special thanks to LeAnne Flaherty, Mae Frankeberger, Esther Geiger, Flordelino Lagundino, Celeste Lawson, Marissa Molnar, Joel Snyder, Bubba Weiler, and Carl Wiemann.

Works on Water thanks the following funders for their generous support of New Georges and this project: The Andrew W. Mellon Foundation New York Theater Program, The Howard Gilman Foundation, Emma A. Sheaffer Charitable Trust, Beech Street Foundation, The Shubert Foundation, The Venturous Theater Fund of the Tides Foundation, National Endowment for the Arts, NYC Department of Cultural Affairs, New York State Council on the Arts, Axe-Houghton Foundation, The A.R.T./New York Creative Space Grant Supported by the Andrew W. Mellon Foundation, The Edith Lutyens and Norman Bel Geddes Design Enhancement Fund, John Golden Fund, Barbara Bell Cumming Foundation, The Lucille Lortel Foundation, and Dramatists Guild Fund.

Special thanks to: Aaron Louis, Damien Davis, Anna Blair, Michelle Levy, John Del Gaudio, Xenia Diente, Tessa Grundon, Annie Chanler & Andy Scheman, Kev Berry, Matthew Conradt, James Scruggs, Adrian Benepe, Luis Castro, Tal Beery, Hajoe Moderegger, Gavin Tao, Digital and Interdisciplinary Art Practice MFA Program at the City College of New York, Underwater New York, Fireboat John J Harvey, School of Apocalypse, SWALE, Fresh Kills Recreation Park, iLand, Culture Push, Via Partnership, Theatre Without Borders, Oslo Elsewhere, City as Living Lab, Waterfront Alliance, all the people working so hard on the waterways (boat captains, ecologists, educators, advocates, planners, boat houses, waterfront communities and upland stewards, dock workers, engineers, etc.) and the many participants in *Works on Water*.

Exhibition photos by EPW Studio; photos of (NOT) WATER, the exhibition opening and other engagement shots by Marina McClure for Guerilla Science; photos in Zuccotti Park by Ryan Muir. Additional photos by Nicki Pombier Berger, Clarinda Mac Low, Matthew Mahoney, Nancy Nowacek, Sarah Cameron Sunde, and Walter Wlodarczyk.

This *Works on Water* Inaugural Triennial catalogue was produced in collaboration with **Underwater New York** editors Nicole Miller and Nicki Pombier Berger with support from the **Elizabeth Firestone Graham Foundation**, **Lower Manhattan Cultural Council** and many individual contributions. Design by Andrew Shea of **MANY Design**.

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