

# Signaling Water:

Multi-Species Migration and Displacement

Robin Lasser and Marguerite Perret







Artists flags on title page:

S - Patrick Chao  
I - Duy Nguyen  
G - Berlinda Kuo  
N - Jaelen Upchurch  
A - Jessmyn Chung  
L - Edwin Benavides  
I - Eric Ruelas  
N - Yilin Wang  
G - Gerardo Rodriguez

W - Selina Rios  
A - Toni Guatemala  
T - Karina Maciel  
E - Serena Lim  
R - Sarah Helwig

Signaling Water: Multi-Species Migration and Displacement

The flags are printed on recycled fabric with earth friendly water-based inks.  
Front Cover: Flags documented at Albany Bulb Landfill, Albany, CA.  
Back Cover: Model Suhee Kang holding flags at CREATIVE CENTER OSAKA in Japan.

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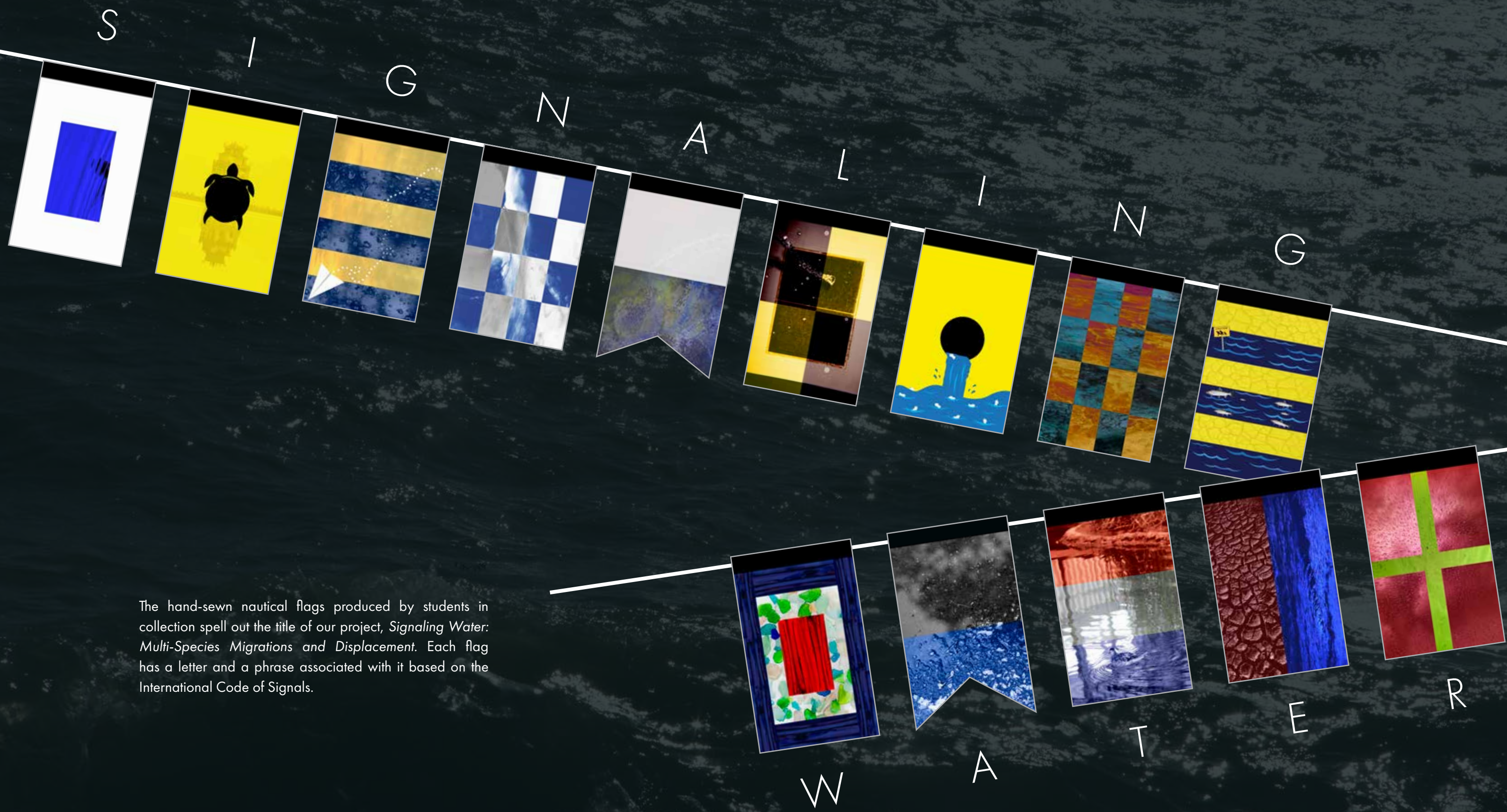
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For information: robin.lasser@sjsu.edu

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The hand-sewn nautical flags produced by students in collection spell out the title of our project, *Signaling Water: Multi-Species Migrations and Displacement*. Each flag has a letter and a phrase associated with it based on the International Code of Signals.



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# Signaling Water: Multi-Species Migration and Displacement

This inaugural exhibition opens at the Sorbonne University, Paris led by artists Robin Lasser and Marguerite Perret, in collaboration with Bruce Scherting, Eliana Cetto, Suhee Kang, Patrick Lydon, Karen Tsugawa, and art students from San José State University and Washburn University. We are grateful to be invited by The Nature of Cities Summit to participate as embedded artists and seed session leads in the Forum for Radical Imagination on Environmental Knowledge (FRIEK).

Curated by Patrick Lydon, based in Japan, and Carmen Bouyer and Stéphane Verlet-Bottéro, based in Paris.

The exhibition travels to Osaka, Japan and includes over 50 new flags created by Japanese, Korean, and Taiwanese artists.

*Signaling Water: Multi-Species Migration and Displacement* is a collaborative installation created by international artists responding to the environmental, social, personal, and political issues surrounding water. Artists are asked to reflect on their relationship to water and consider the migration and displacement of all species. These reflections inspire individual images that are backed by nautical flag symbols. Historically used to express notifications for ships at sea, artists create their own flag messages using the “international language” inherent in image making. In collection, these hand-sewn nautical flags speak to local and global reflections on water security, management, and our personal experiences related water.





## Bulbfest Resilience Flag Installation

Oakland, California | May 4-5, 2019

A selection of flags are presented at the Albany Bulb Landfill as part of an art and dance festival. Flag installations occur amidst the rubble of the Albany Bulb, set against the backdrop of the Bay and the Golden Gate Bridge.

























## Paris: The Nature of Cities Summit

FRIEK: Forum for Radical Imagination on Environmental Knowledge  
Sorbonne University, France | June 4-7, 2019

FRIEK is an artist-initiated, trans-disciplinary platform at the Nature of Cities Summit. Our artist team, Robin Lasser, Marguerite Perret, and Bruce Scherting, were commissioned as embedded artists participating at the conference. The commission included an exhibition of artist hand-made nautical flags, a workshop titled Signaling Water: Google Dada Haiku Flags offered to conference participants, and our artistic responses, in the form of new flags, to the symposium at large.

The exhibition is a collaborative exhibition created by the artist team along with additional international artists and art students. Artists are asked to reflect upon their relationship to water considering the migration and displacement of all species. These reflections inspire images that are backed by nautical flag symbols. Historically used to reflect notifications for ships at sea, artists create their own messages by utilizing the “international language” inherent in image-making and in this nautical signaling process. Flags are installed as temporary public art along the Seine River and as an exhibition at the Sorbonne.

The workshop inspires participants to hone wordsmithing skills while crafting poems about water, to be read along the Seine River. Participants work in teams to create a Haiku based upon Google searches of short phrases related to their water concerns. The goal of the workshop is to create a new language to discuss water issues based on the nautical flag signaling system. The flags created at the workshop are temporarily installed along the banks of the Seine, as workshop participants read their Haiku to the river.

The artists team responds to the ideas presented at the symposium, and create new Haiku Flags based on these responses. The symposium vision poses the question; how do we create green cities that are better for both people and nature? Cities that use green spaces and biodiversity to become more resilient, sustainable, healthy, livable, and just.

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Some information about the arts programming is available here: [friek.cityasnature.org](https://friek.cityasnature.org), and more about the summit here: [tnoc-summit.org/globe](https://tnoc-summit.org/globe)





## Seine River Flag Installation

Seine River | May 31 - June 2, 2019

A selection of flags are installed along the Seine River with iconic structures in the background, such as the Notre Dame cathedral under restoration after the fire on April 15, 2019 and the Eiffel Tower. These temporary public art installations inspire conversations between the artists and the public prior to the *Signaling Water* nautical flag exhibition and workshop at the Sorbonne.

















## Sorbonne University Exhibition

Sorbonne University, Paris | May 4-7, 2019

The nautical flags are installed in the main gallery surrounding the auditorium where The Nature of Cities Summit was held. The flags were accompanied by a large-scale film projection documenting the flags installed at the Albany Bulb in California and along the Seine River in Paris, France.









Left: Flag film being show on a screen at Sorbonne University.









## Paris Haiku Flags

Paris, France | May 4-6, 2019

Lead artists Robin Lasser, Marguerite Perret, and Bruce Scherting were commissioned as embedded artists to respond to conference presentations. They created a series of dada haiku flags reflecting the presented materials based on quotes from the presenters.

They also offered a seed session workshop where conference attendees were given the opportunity to create google dada haiku flags reflecting their own relationship to water.



## Google Dada Haiku

**Google:** verb, to search for information about (someone or something) on the Internet using the search engine Google (from dictionary.com).

**Dada:** an art movement formed during the First World War in Zurich in negative reaction to the horrors and folly of the war. The art, poetry, and performance produced by dada artists is often satirical and nonsensical in nature (from Tate Art Terms, <http://www.tate.org.uk/>).

**Haiku:** a Japanese verse form most often composed, in English versions, of three unrhymed lines of five, seven, and five syllables (from poetryfoundation.org).

**Instructions:** Google a short phrase related to your concerns about water (ie: watershed pollution or reclamation of urban wetlands). Scan the “common searches” (drop down list from the search field) and the first page only of your results. Excerpt segments from these that match the syllable count for Haiku. Each line of your poem must represent a fragment of consecutive words (you cannot combine words from different parts of the search to create a line), but full lines can be extracted from different parts of the search (you can select a fragment from one result and follow it with a fragment from another). You can choose which phrases you want to use, but you cannot change the phrase to meet the requirements of your poem.

**Robin Lasser ロビン・ラッサー**

海洋信号旗 アート プロジェクト リードアーティスト

海洋信号旗のデザインと意味を基に、アートフラッグとして制作した作品を世界各国で展示&パフォーマンス。

各国で参加したアーティストの作品も同時に展示追加して、どんどん増えてゆく…インスタレーションアートプロジェクトです。

**水 “water” にちなんだ ダダ俳句と旗を作ろう**

アーティスト Robin Lasser ロビン・ラッサー

アーティスト デレクター Patrick M. Lydon パトリック・ライドン

**ダダ俳句とは。**

Dada ((ダダイズム)): 第一次大戦の終わりをスイスから起こった芸術上の一主義。伝統的な形式に強く反抗した。

つまり、形式に反抗した俳句!

「季語」や「切れ字」など俳句のルール取り払った、5 5.7.5 の音感だけの短いポエムという感じです。日本での「川柳」といったところでしょうか。

※海外では小学校で日本の俳句が紹介され、多言語で俳句を作るほど親しまれているようです。

**では、ダダ俳句の旗を作ってみましょう**

- 1 水“water”からひらめく言葉をいくつかあげる。
- 2 Google でその言葉を検索する。
- 3 そのなかで5音の気に入ったことばを探し、書き出す。(同じグループの人とコラボしても面白いです。)
- 4 残りの7音・5音も同様に探し出し、つなげてひとつのダダ俳句とする。
- 5 三角形の旗に言葉からイメージする色や記号、絵などを描き、ダダ俳句を書き添えて完成!

Translation by K Kough, visual artist and teacher of Osaka Konanzokei Arts High School

① birney ham bloom  
② But where are the headwaters  
③ A vast embraced sea  
④ And where are the headwaters

practical limitations ⑦  
move on this topic ⑧

① DE WATER BETWEEN ⑤  
② EARLS of samy  
③ NORTH EAST OHIO

② ART AND NATIONS  
① ESSENTIAL SEA  
SCENIC WATER  
③ I CAN THINK

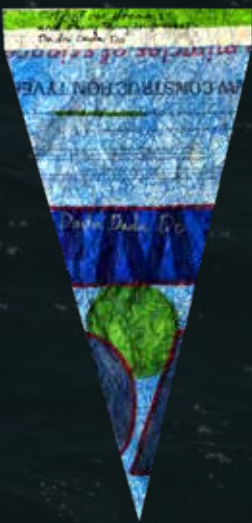
⑦ あなかなあなの  
⑤ あなかなあなの  
自然音  
生まれる交り果  
あしまたない  
話しかけ

⑦ 水の中 ← in the water. Amn

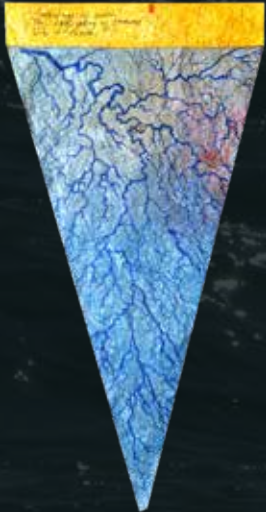
Wrapped  
N a u r a  
+ 水 A m  
+ h e p e  
+ n i o + i c f l u i d  
S o u n d



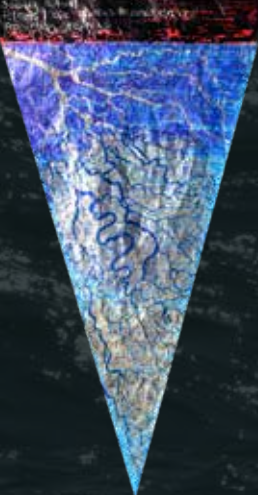
Responses to conference led by Robin Lasser,  
Marguerite Perret, and Bruce Scherting



City of our dreams  
And everything in process  
Dada Dada Do  
  
Conference Response 1:  
Hello Dada



Pathways of water  
The daylighting of streams  
City in nature  
  
Conference Response 2:  
Dialogue 1



Sowing ritual  
Plants have always moved around  
An urban green-up  
  
Seed Session: Wildflowering



Civic Empathy  
Space offering resistance  
Why design matters  
  
Conference Response 3:  
Dialogue 2+3  
  
*Illustrated by French artist  
Noelle Tutenuit*



Too much too little  
Drowning in love life with you  
Heavy sediments  
  
*Illustrated by Pippin Anderson*



Clean enough to swim  
Offers a beguiling mix  
Dive in a river  
  
*Illustrated by Bre Ayala*



Magic water book  
Cycling the Seto Sea  
Liquid water proof  
  
*Illustrated by Peter Van  
Kempen*



Birmingham Bloomfield  
But where are the headwaters?  
A vast emerald sea  
  
*Illustrated by Noortjeu  
Grijseels*



Essential features  
Art and national treasure  
I can think to drink  
  
*Illustrated by Patrick Lydon*









(L to R) Patrick Lydon, Noortjeu Grijseels, Bre Ayala, Peter Van Kempen, and Pippin Anderson holding their dada haiku flags along the Seine River.





## City as Nature Festival

Osaka, Japan | October 11-22, 2019

The City as Nature Festival is a celebration for everyone to explore new ways of knowing our cities through art, culture, and environmental landscapes in Osaka's port-side creative village.

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More information on the festival, as well as the artwork and artists involved in the event can be found at: [cityasnature.org](http://cityasnature.org)

シティーズネイチャーフェスティバルは皆のためのお祝いです。私たちの都市を織り成しているファブリック、横糸と縦糸となる自然と水を通して時間(Time)と場所(Place)を新たに発見するアートへの道のり、ご一緒に旅立ちませんか?7カ国出身のアーティスト。





Proposal sketch for the Creative Village, Kitakagaya, Osaka by Patrick Lydon

## Water: Multi-Species Migration and Displacement

### Curator's Statement

In common usage, flags can be divisive. A national flag for instance, is used to distinguish geographic areas, and the people within them. Though this kind of flag brings together people within defined borders, it also fundamentally requires the alienation of the people inside the borders, from those on the outside—a tool for creating at once both unity, and division.

Flags can be celebratory, and yet also derogatory. Flags can honor freedom, and at the same time can also further oppression. They can denote beautiful cultural concepts, ideas, and customs, and yet to this day, are also used to destroy these things.

Being based on the system of international maritime flags, the exhibition *Water: Multi-Species Migration and Displacement* enables us to take a wholly different view of what flags themselves might represent.

The works here give new life and meaning to a 150-year-old system of international maritime communication, creating, as artists lead Robin Lasser and Marguerite Perret state, a “new language” that like the ocean itself, is in a continual state of ebb, flow, and transformation.

Here, flags start their life as symbols of unity, and of a common language across and through bodies of water. These symbols have been further transformed by artists, into celebrations, messages, and inquiries at the crossroads of culture, creativity, and our living environment. Rather than tools to stake claim and build borders, the flags here offer us bridges between borders.

This exhibition—and the larger *City as Nature Festival* in Osaka, Japan—makes clear, that if we are to move forward successfully as a species, we need to bridge something more than just human-centered gaps in understanding. We must also begin to bridge gaps between humans and the “Multi-Species” living world that we both dwell in, and rely on for our own lives.

The artists have transformed these signals into something more than just a rallying call of alarm. These works allow visitors and participants to imagine the ways in which water and our lives are all connected. In doing so, they at times point to a foundation of sustainability—the cultivation of relationships between humans and nature—that is sorely missing from our

global environmental calls to action.

To mark the occasion of the exhibition's visit to Osaka as the centerpiece of the inaugural *City as Nature Festival*, the curators invited a cast of nearly thirty creators from seven different countries to contribute works of textile, sculpture, photography, drawing, installation, weaving, film, music, and performance. Further groups of volunteer teachers, community leaders and academics, helped connect the exhibition with the community by co-hosting various public events and workshops. These participants add their voices to an already impressive array of more than 60 artworks from professional artists and students that comprise the *Water: Multi Species Migration and Displacement* project to date.

Of the artworks displayed in Osaka, roughly half are produced by international artists, and the other half by artists living in the Kansai region where the exhibition is being held. Though these works vary widely in medium, they are all linked together, through a common goal of examining our relationships with water. Perhaps just as important, they are also linked through the geography and history of the very place where the exhibition is held, and its own relationship with water.

The art here speaks to these local situations, and yet also to a larger global awareness and context. As this exhibition docks itself in Osaka, it enters a space and time where the urban landscape becomes part of the artwork, not only as a subject, but through engaging the eyes, ears, hands, and minds of locals in dialogue, as well as in the act of producing new knowledge.

Today, the neighborhood called Kitakagaya hosts a combination of warehouses, factories, gardens, homes, small businesses, and artist studios at estuary's edge. Just fifty years ago, the area was the main ship building hub in Japan — and Chidori Bunka, the main exhibition venue for this festival, was built and repaired, by these shipwrights over the course of several decades. A few centuries before the shipbuilding factories however, this entire area was itself part of the ocean. The land on which this exhibition is held is human-built infill.

As a testament to the strong resonance of the exhibition with diverse groups of individuals, the works here represent nearly every living generation, with participants ranging in age from 5 to 89 years. Their voices consider both human consequences and those of our non-human brothers and sisters — plant, animal, fungi, bacterial — with whom we share this perilous position, as living beings struggling to find our proper place within a living, rapidly changing, earth.

In doing so, they offer us clues to answer what is



perhaps the ultimate question facing humanity: How can humanity live, together with this earth instead of against it?

The answers here—as any answer to such a question must be—are unique reflections of the diverse individuals asking the question, and of the cultures and places in which they ask. In this multitude of artworks, actions, and voices, the participants in this ongoing exhibition each play a role in following the water's path, uncovering and sharing the wisdom it gives each of us along the way.

### Patrick M. Lydon

Director, City as Nature

Lead Curator, *Water: Multi-Species Migration and Displacement*





Public performance at the Creative Center OSAKA. These Kimonos are vintage Japanese raincoats that have been screenprinted with imagery relating to Japan and water. They are also wearable flags, and meant to be worn by a "flag bearer" in the ceremonial capture and release of power. Modeled by Suhee Kang.





## Chidori Bunka Exhibition

Signaling Water: Multi-Species Migration and Displacement

Osaka, Japan | October 11-22, 2019

Chidori Bunka, the main exhibition venue for this festival, was built and repaired, often in strange fashion, by shipwrights over the course of several decades. This exhibition of nautical flags finds a perfect home in a structure built and lived in by shipbuilders. The art space holds flags created by Japanese, Korean, Taiwanese, and American artists collaborating together with personal, environmental, and cultural responses to water.









(Left) gwai sewing during the exhibition opening

(Right) Uchihara Hirofumi discussing his work, a flag made from hand made glasses frames, with visitors





Fashion show and flute performance during the opening reception. Performances on the upstairs bridge, leading to additional installations created for the festival. Kimonos worn by Hyunjeong Lee and Kim YeonSil, with flute performances by Miyu Hironaga.









Soyo Asaka (left) and Miho Okada (right) standing next to their handsewn flags at the exhibition









## Flag Workshops

Osaka, Japan | October 13 and 20, 2019

Participants were encouraged to create their flags based on personal google dada haikus, using words and imagery that relate to water. These flags were flown in a parade around the creative city, Kitakagaya, with a finale performance at the Creative Center OSAKA.

Workshop 1 led by Robin Lasser with Yukino Hanamoto and Patrick Lydon.

Workshop 2 led by Robin Lasser with K. Kough, Kiyotaka Okuda and Patrick Lydon.











Workshop led by Robin Lasser, Yukino Hanamoto, and Patrick Lydon



キイロイロ  
イロイロアルゾ  
キイテミテ

Yellow color  
There are a lot  
Come and see

Sayaka Ono



つまれて  
羊水の中  
自然音

Wrapped  
in the amniotic fluid  
Natural sound

Pittore Felice



Full moon makes bigger waves  
The moon causes tides on earth  
Full moon, earth, and sun

Keeyun Chung



おぼえてる?  
あなたもたしも  
うみにいた

Remember?  
Both me and you  
I was in the sea

Ayumi Yamazato



イルカはわ  
すいすい水ぐ  
海の中

Dolphin splash  
swimming lightly  
in the sea

Kotone Hanamoto



2000 species  
Some decapod crustaceans  
are consumed worldwide

Karen Tsugawa



ひとわり  
もてにかえり  
くりかえすこて

Circulation  
Going back to the origin  
Repeatedly

Chan Kim



山と川  
草、木と共に  
生きようよ

Mountain and river  
Grass, wood together  
Living life

Miyu Hironaga



島めぐり  
豊かな水と  
深い森

Flowing around island  
Abundant water and  
Deep forest

Harumi Ikegame



Workshop led by Robin Lasser, K. Kough, and Kiyotaka Okuda with students from Osaka Konanzokei High School (大阪府立港南造形高等学校)

海水温  
ヒレを使って  
魚図鑑  
  
Sea water temperature  
with fins  
Fish picture book  
  
Mika Sugisaka

波の上  
浪越し見える  
水煙  
  
On the wave  
Look over the wave  
Smoke  
  
Ayane Tano

Oxygen  
Ripples swell  
Misting  
  
Sakura Mori



窓ガラス  
月と太陽  
すみずみに  
  
Window glass  
Moon and sun  
Every corner  
  
Yasuho Yoshimura

大気圧  
光の粒子  
サングラス  
  
Atmospheric pressure  
Particles of light  
Sunglass  
  
K. Kough

おとろえて  
海底火山  
味をもつ  
  
Fading  
Submarine volcano  
Increasing the charm  
  
Nana Matsuda



タテ社会  
差してきれいな  
ランキング  
  
Vertical society  
Pointing beautiful  
Ranking  
  
Hiro Miyahara

Some dive in  
be hidden fortune  
Magikarp  
  
Okada Kiyataka

Misting spectrum  
Energy inclusion  
Imagination  
  
Yumeka Ono







Bubbles and motion  
Magical ocean  
at golden sunset hour.  
Michaela Conley



Power of Water  
More destructive than fire  
You can drown in it.  
Catherine Tew



People lost at sea  
Journey into solitude  
Mankind the vessel.  
Michaela Conley



On our blue planet  
We expose the oceans to more  
Man-made and natural  
Shelby Reich



Body of Water  
Problematic Pollution  
Across the nation  
Emma Johns



Sounds of the Ocean  
Tranquil music of water  
Calming water sounds  
Catherine Tew



Ocean Pollution  
Vital signs of the planet.  
Take action today  
Emma Johns



Fresh water crisis  
Common man-made pollutants  
Trash to chemicals  
Billions of trash everywhere  
Clean water is essential  
Sarina Smith























## International Artists Flags

The following collection of hand-sewn nautical flags are a growing body of work by artists around the world. Artists were asked to create a flag based on a letter from the International Code of Signals and incorporate the meaning of that letter into their design.



# International Code of Signals: Nautical Flags

The International Code of Signals (ICS) is an international system of signals and codes for use by vessels to communicate important messages regarding safety of navigation and related matters. Signals are usually sent by flaghoist or signal lamp, also known as a "blinker."



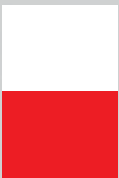
**A – Alfa**  
"I have a diver down; keep well clear at slow speed."



**G – Golf**  
"I require a pilot." / "I am hauling nets."



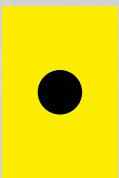
**B – Bravo**  
"I am taking in or discharging or carrying dangerous goods."



**H – Hotel**  
"I have a pilot on board."



**C – Charlie**  
"Affirmative."



**I – India**  
"I am altering my course to port."



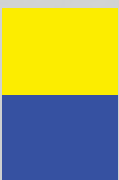
**D – Delta**  
"Keep clear of me; I am maneuvering with difficulty."



**J – Juliet**  
"I am on fire and have dangerous cargo on board; keep well clear of me." / "I am leaking dangerous cargo."



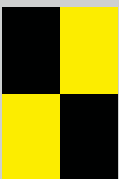
**E – Echo**  
"I am altering my course to starboard."



**K – Kilo**  
"I wish to communicate with you."



**F – Foxtrot**  
"I am disabled; communicate with me."



**L – Lima**  
"The ship is quarantined." / "You should stop your vessel instantly."



**M – Mike**  
"My vessel is stopped and making no way through the water."



**T – Tango**  
"Keep clear of me; I am engaged in pair trawling."



**N – November**  
"Negative."



**U – Uniform**  
"You are running into danger."



**O – Oscar**  
"Man overboard."



**V – Victor**  
"I require assistance."



**P – Papa**  
"All persons should report on board as the vessel is about to proceed to sea." / "My nets have come fast upon an obstruction."



**W – Whiskey**  
"I require medical assistance."



**Q – Quebec**  
"My vessel is 'healthy' and I request free pratique."



**X – Xray**  
"Stop carrying out your intentions and watch for my signals."



**R – Romeo**  
No ICS meaning as a single flag.



**Y – Yankee**  
"I am dragging my anchor."



**S – Sierra**  
"I am operating astern propulsion."



**Z – Zulu**  
"I require a tug." / "I am shooting nets."





International Code of Signals:  
I (India) - "I am altering my course to port."

The handmade bamboo paper boat is fashioned after fishing vessels utilized by "boat people" to escape Vietnam. The containment pond is filled with duck weed and blue-green algae (cyanobacteria.) This overgrowth or bloom is probably caused by fertilizer run-off from the surrounding cemetery grounds. When the water level lowers, the bloom that adheres to the branches dries leaving a skeletal skin on the entangled roots and branches. In full bloom cyanobacteria over-growth smoothers anything living in the water.

International Code of Signals:  
Z (Zulu) - "I require a tug."

The Women in War image depicts an individual carrying her worldly goods as she escapes Vietnam. The image is inspired by a documentary photo taken during the Vietnam war. Light and color from the dream boats are captured and utilized as raw material to "paint" the Women in War image drawn by Felix Quintana. The flag is a collaborative effort between Professor Robin Lasser and SJSU MFA graduate student Felix Quintana.







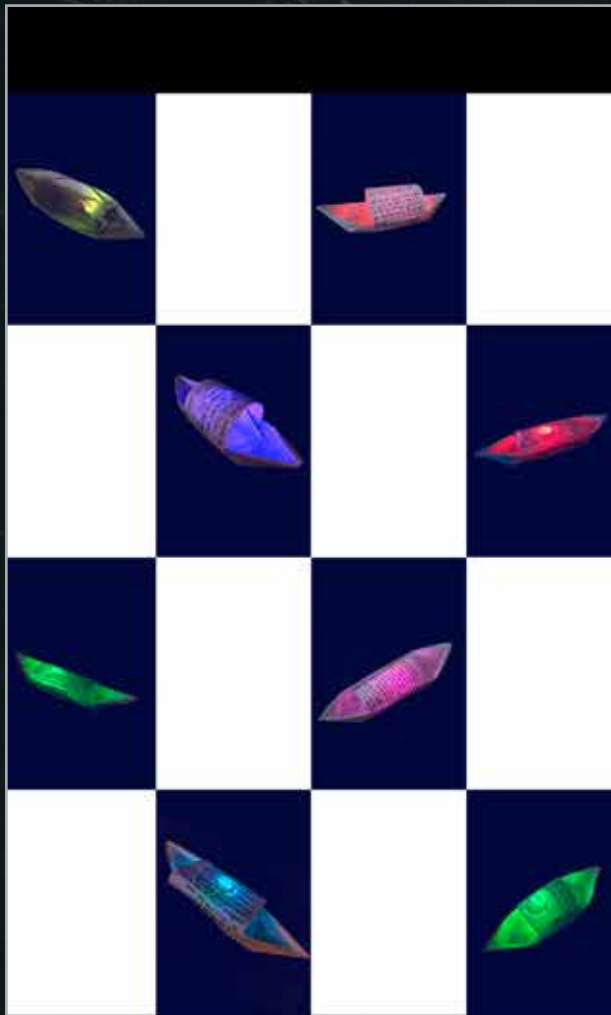
International Code of Signals:

Above: D (Delta) - "Keep clear of me; I am maneuvering with difficulty."

Left: X (Xray) - "Stop carrying out your intentions and watch for my signals."

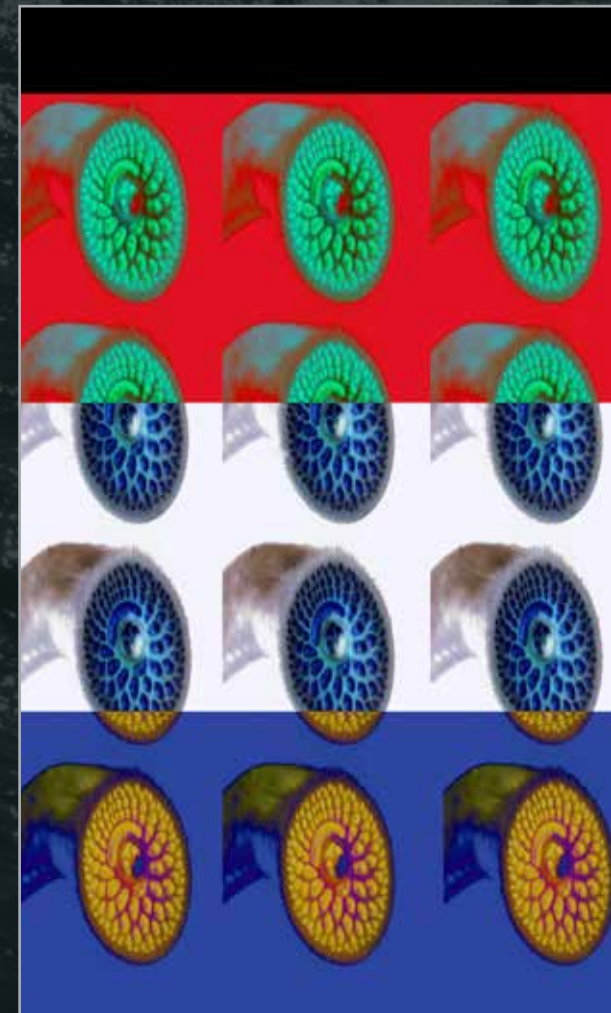
Melting glaciers may be the most visible barometers of climate change. The fatal collision of the Titanic comes to mind, when thinking of the glacier as an icon. Somehow love makes its way into both scenarios. To love is to connect, to protect, and ultimately to care. Or do we destroy what we love? These flags reference the science of melting ice, rising sea levels, and the trauma of love in the time of climate change. The ice ships are clear and black ice blocks in the shape of the Titanic. As the ice ships melt in front of the camera, the contents of the melt literally create the landscapes/environments they are filmed in.





International Code of Signals:  
N (November) - "Negative."

Migration stories are written/drawn on paper boats that are designed to resemble the fishing boats utilized to escape Vietnam and represent the dreams and nightmares they still carry as symbols. The boats are decorated by SJSU art students and by the community attending the launching ceremony. The dream boat lanterns float like lily pads in a body of water in Historic Kelley Park in San José, the home of the largest population of Vietnamese outside of Vietnam.



International Code of Signals:  
T (Tango) - "Keep clear of me; I am engaged in pair trawling."

Within the Seine River system, locks were constructed to facilitate the movement of raw materials and goods on barges. It became impossible for migratory species to get from the mouth of the Seine to their spawning grounds. The sea lamprey, sturgeon, salmon, trout, smelt, and shad all disappeared. The reopening of essential passageways has since allowed the sea lamprey to return.

\*Original images and text reference the article "You'll Never Guess Who's Living in the Seine" by Paul McQueen.





International Code of Signals:

F (Foxtrot) - "I am disabled; communicate with me."

The miniature tents are designed to resemble emergency relief shelters. The tent cities art installation is located 350 miles north of Los Angeles in the eastern Sierras where the tributaries that feed Mono Lake were diverted for city use for over seven decades, dropping the lake level 40 feet until successive litigations, many by photo activists, finally halted withdrawals.

Tufa formations along the Mono Lake banks visualize an otherworldly landscape. Tufas are calcium carbonate columns, the result of freshwater mineral springs beneath the surface reacting with the alkaline water of the lake. Their visibility is evidence of an incomplete recovery; they should be underwater. The dramatic color, amplified as light scattered over atmospheric particulates from the wildfires in nearby Mariposa, was a consequence of drought and human negligence. Sometimes beauty is deceptively complicated. Conditions have improved, but the vicissitudes of climate change are still a threat.



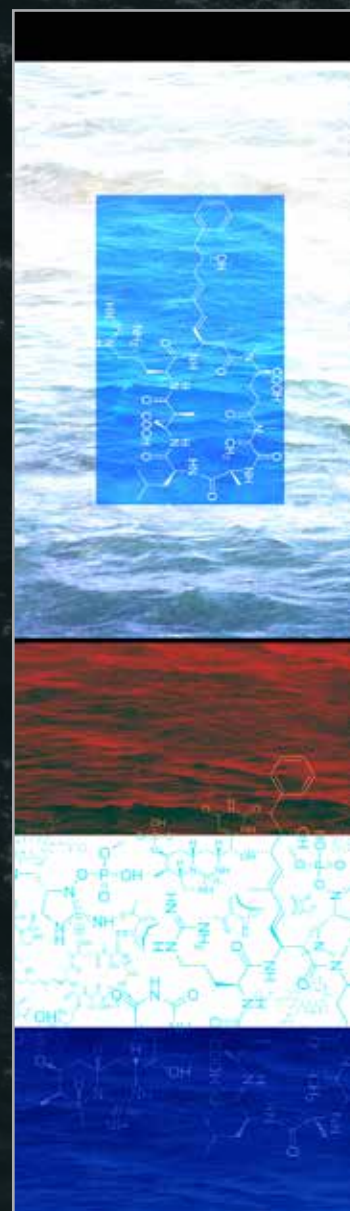
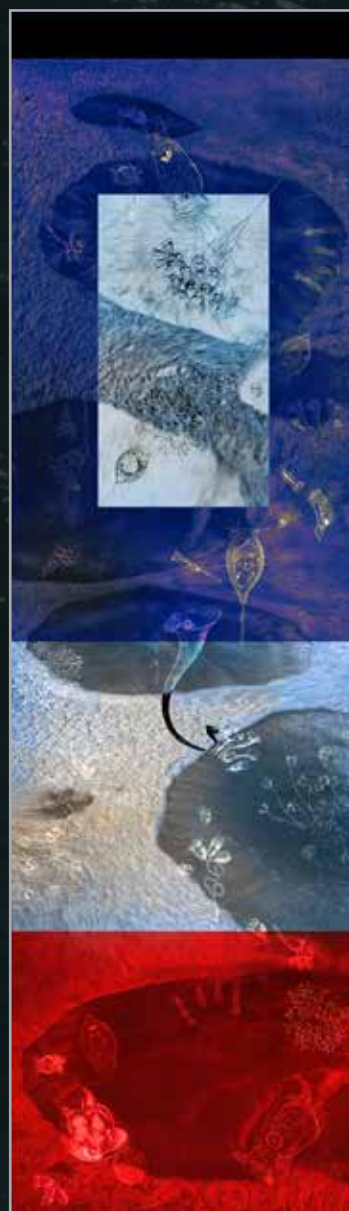
International Code of Signals:

Q (Quebec) - "My vessel is 'healthy' and I request free pratique." + D (Delta) - "I am going ahead."



Residential wastewater is either "white," "gray," or "black" depending on whether it comes from sinks, showers, washing machines, or toilets. Treatment improvements can make even black water potable, but we remain squeamish about how and where treated water is used or released. There is a limited amount of fresh water available on earth at any time, and one of the only new sources is water reclamation. Can we really afford to waste it?





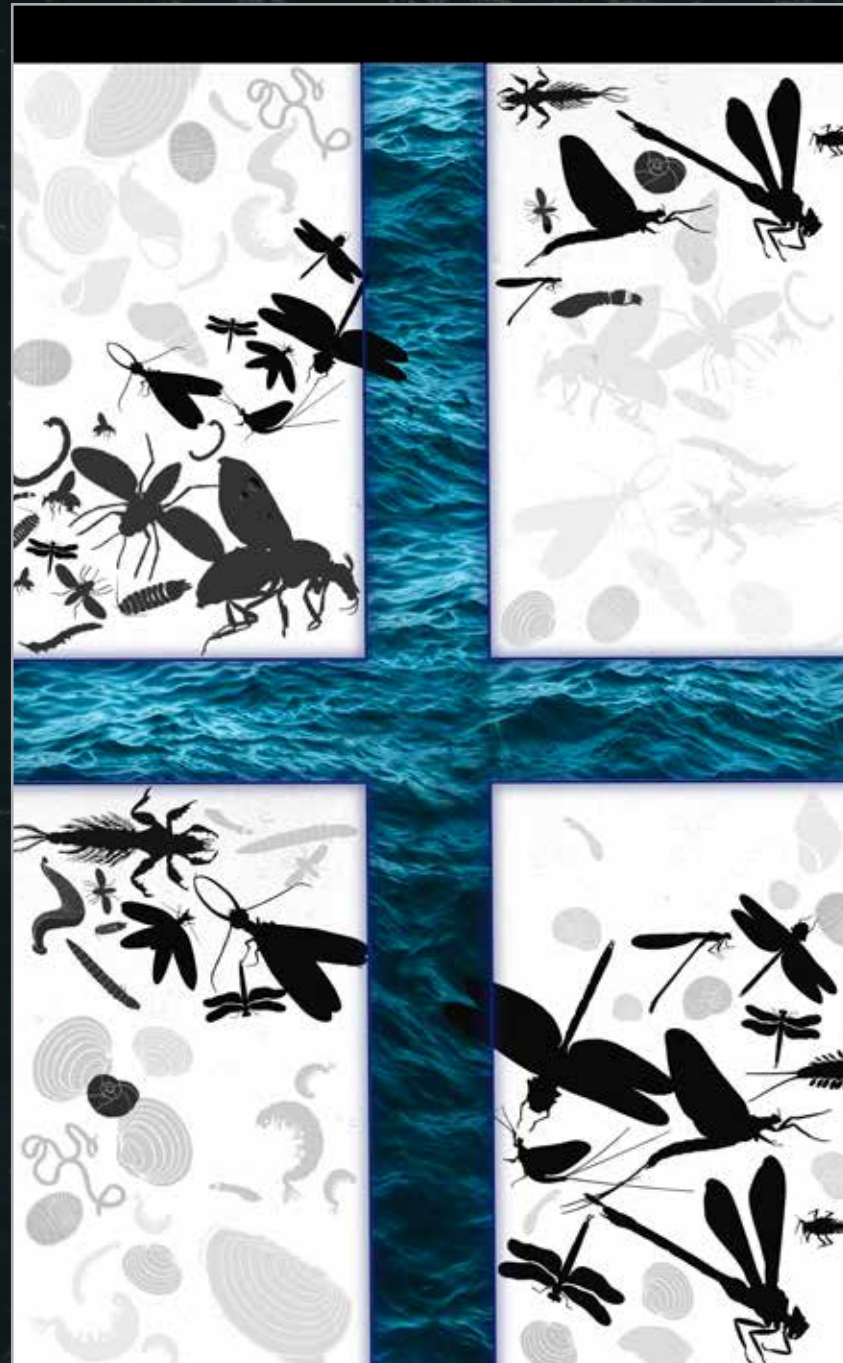
# International Code of Signals:

Left: S (Sierra) - "I am operating astern propulsion." + T (Tango) - "Keep clear of me; I am engaged in pair trawling."

Right : P (Papa) - "All persons should report on board as the vessel is about to proceed to sea." + H (Hotel) - "I have a pilot on board."

Inadequately treated wastewater can contribute to toxic algae blooms and anoxic waters when released into the environment. In the activated sludge process, microscopic organisms and raw sewage are combined in a fusion known as "mixed liquor." Bacterial and protozoa consume organic materials, bind together to help settle out solids, and keep the system working at maximum efficiency. The final step occurs in clarification ponds and managed wetlands that also support native wildlife. Humans and nature working together.





International Code of Signals:

X (Xray) - "Stop carrying out your intentions and watch for my signals."

The measurable diversity of fresh water invertebrates is an important indicator of water quality and watershed health. A change in the distribution or balance of these species, which may include the juvenile forms of insects such as dragon flies, stoneflies and mayflies, small shellfish, and aquatic worms, can indicate the presence of toxins or low oxygen levels. Often this is in response to human causes such as agricultural runoff or industrial pollution.



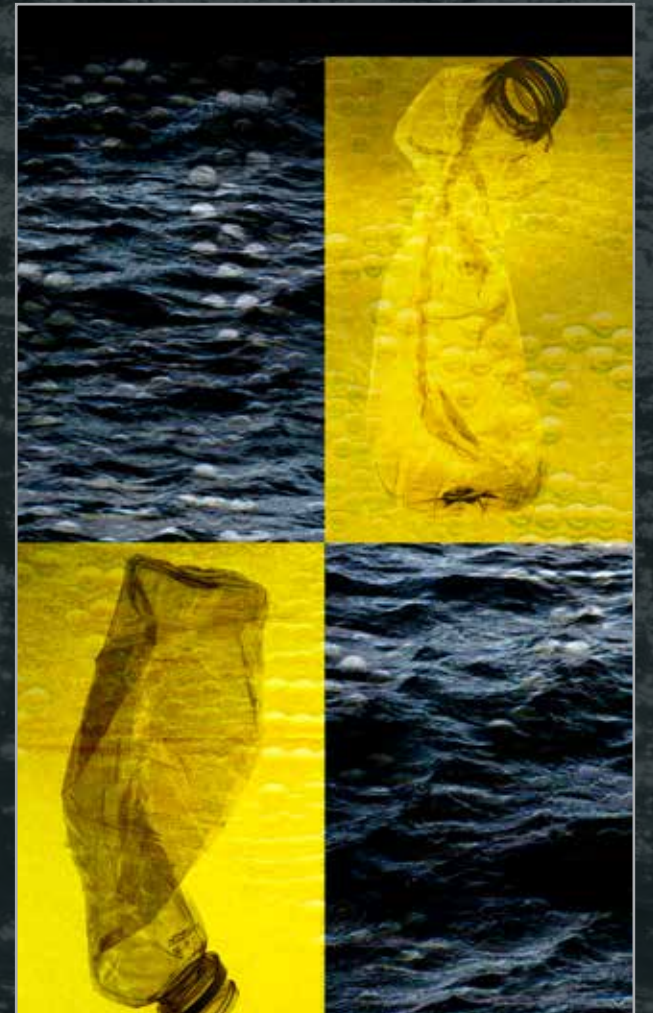
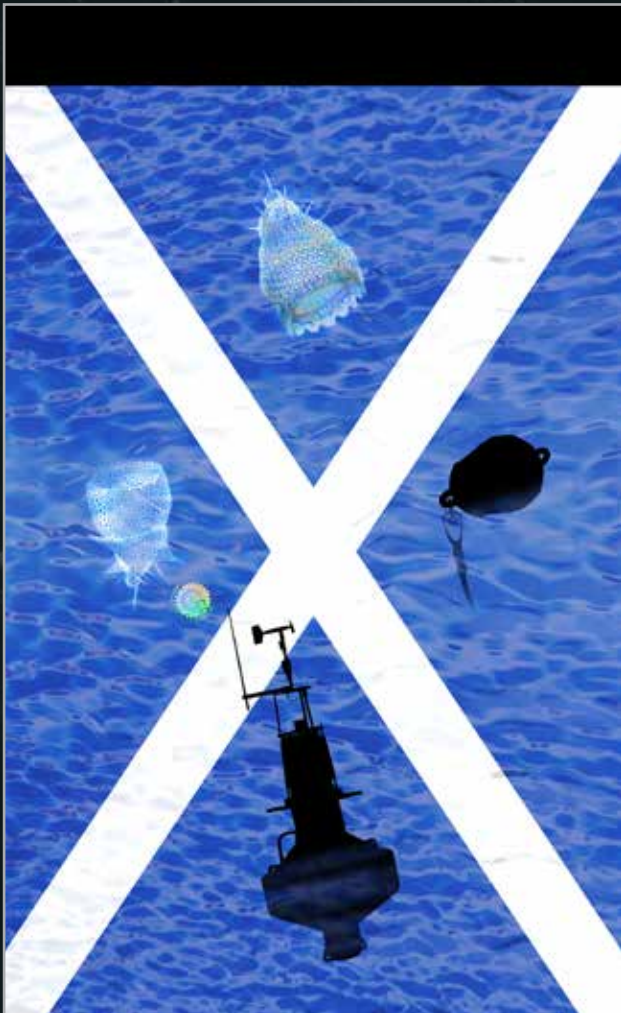
International Code of Signals:

D (Delta) - "Keep clear of me; I am maneuvering with difficulty."

*Chiropsalmus quadrumanus*, the four handed box jelly (this two handed specimen has been dissected for study purposes) imparts a deadly sting that immobilizes prey and imparts a painful wound to unwary human divers. In recent years, a dangerous expansion in the range and number of box jellies has been linked to climate change. This specimen is a resident of the Grant Museum Collection, University College London.

Diatoms are photosynthetic microorganisms that generate significant amounts of the oxygen we breathe and are considered the one of the most accurate indicator species of water purity. This collection of diatoms (and one radiolarian) was gathered on the internet, in recognition many species will exist only in a digital form in the future. The arrangement is intentionally reminiscent of the illustrations of Ernst Haeckel.





International Code of Signals:

M (Mike) - "My vessel is stopped and making no way through the water."

The boundary between the Permian period and Triassic geologic periods 252 million years ago was marked by a mass extinction event that nearly extinguished life on Earth with 90% of marine life and 70% of terrestrial life disappearing into the fossil record. Scientists do not fully understand all the causes but believe that climate change was an important factor. This flag features specimens from the Invertebrate Paleontology Collection at the University of Kansas Biodiversity Institute.

International Code of Signals:

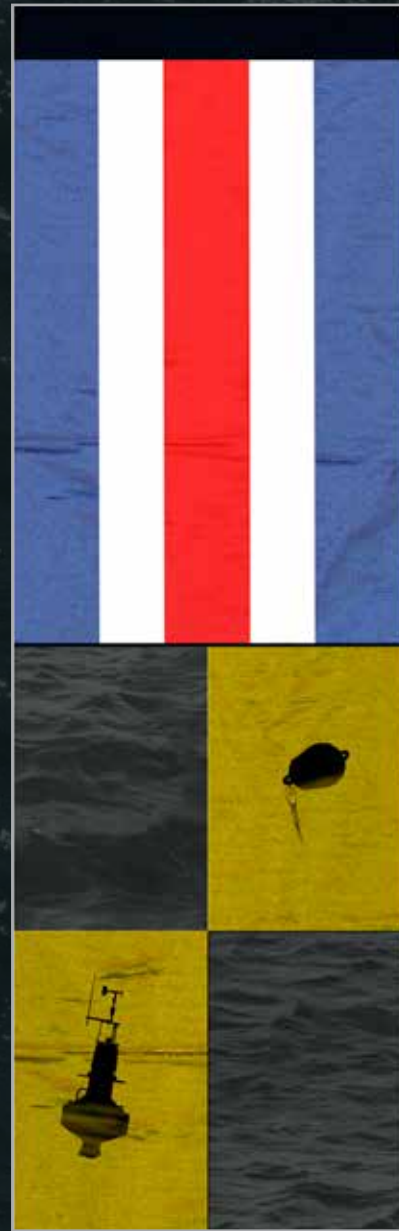
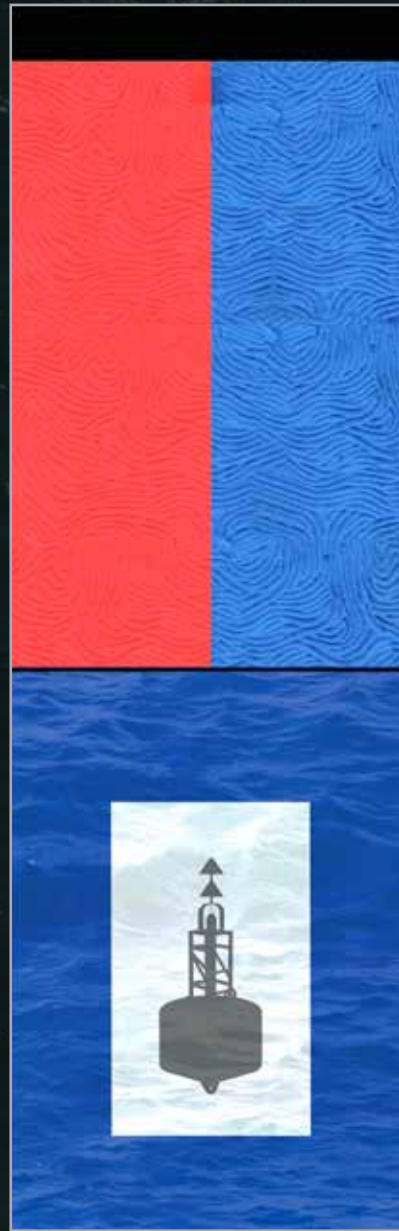
V (Victor) - "I require assistance."

L (Lima) - "The ship is quarantined."

Recycling of plastics and other post-consumer solid wastes has proved ineffective in preventing their migration through storm water runoff into interior waterways that eventually empty into open ocean. There they form the enormous "garbage" patches in rotating currents called "gyres." PET (polyethylene terephthalate) plastic bottles, are one of the most common plastic pollutants. Zero waste strategies involve investing in technology that repurposes plastic waste to keep it out of the environment.

Mayflies caught in a spiderweb, lakeside, U.S. Midwest, discovered in 2017. Mayfly nymphs spend their juvenile stage in water breathing through gills. Their presence or absence in fresh waterways is an indicator of the health of that watershed.





International Code of Signals:

Left: C (Charlie) - "Affirmative." + L (Lima) - "You should stop your vessel instantly."

Right: E (Echo) - "I am altering my course to starboard." + P (Papa) - "All persons should report on board as the vessel is about to proceed to sea."

Front Image (on right page):

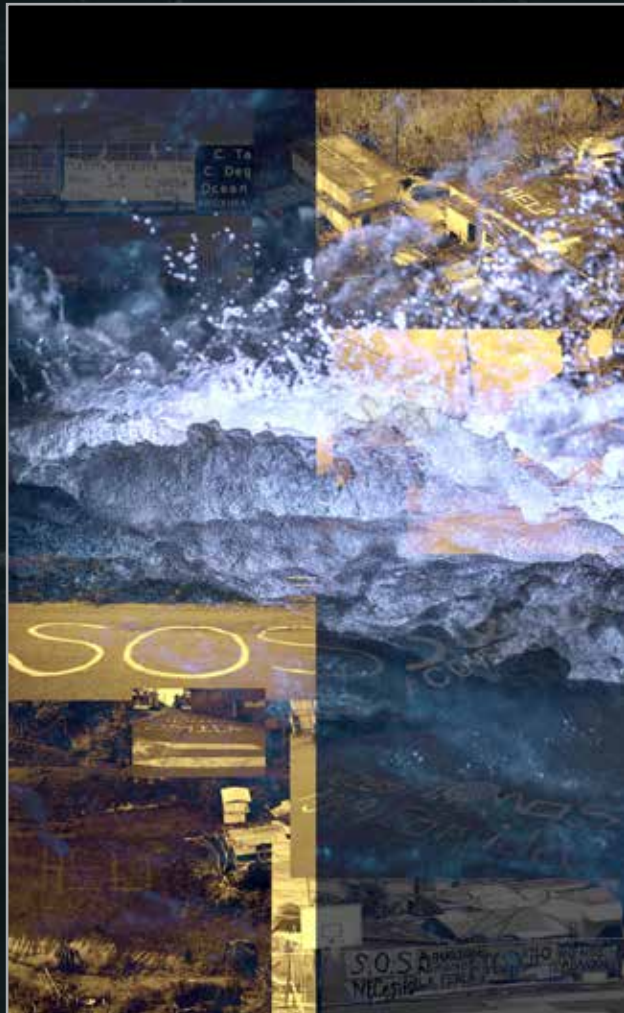
Left: *Octopoda*, (collection data not available)

Right: *Enoploteuthis Oweni* (squid), both residents of the Natural History Museum, London

The HMS Challenger was a converted British warship that launched as the first oceanographic research vessel in 1872. Sometime during its four-year global journey, the Challenger met these representatives of an alien intelligence. Squid and octopuses are members of the molluscan class Cephalopoda, whose members evince considerable brain power. This insight challenges us to recognize and celebrate the diversity, complexity, and breath of non-human knowing.



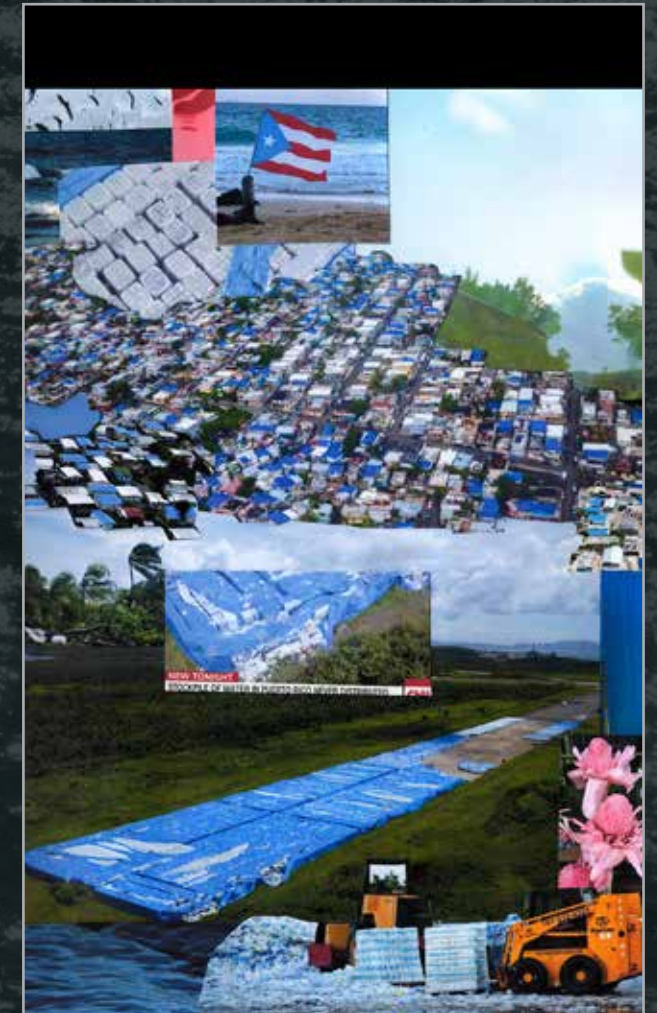




International Code of Signals:

L (Lima) - "The ship is quarantined." / "You should stop your vessel instantly."

Hurricane Maria, a 'Category 5' hurricane, completely destroyed Puerto Rico's power grid, leaving 3.4 million without electricity. Most families, like mine, did not have electricity for months after the storm, and also did not have running water during this time. Access to drinking water was dangerously limited on the island, and many residents took to writing SOS signs in hopes of someone finding their cry for water, food, and basic assistance during and after the storm.



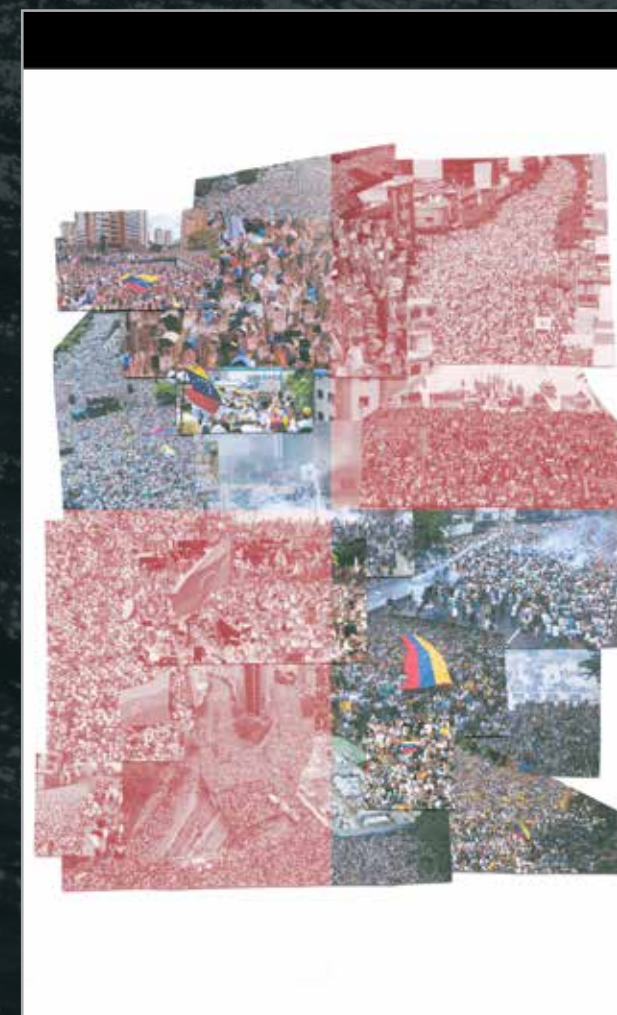
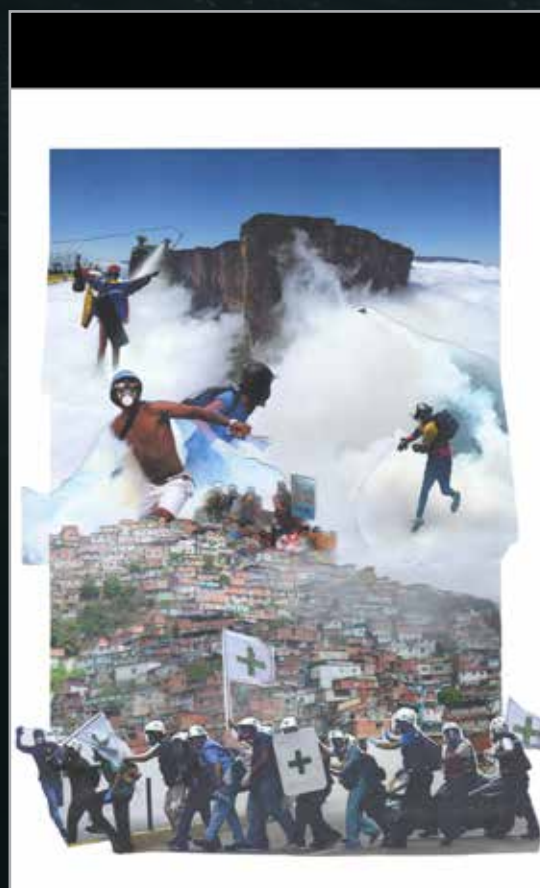
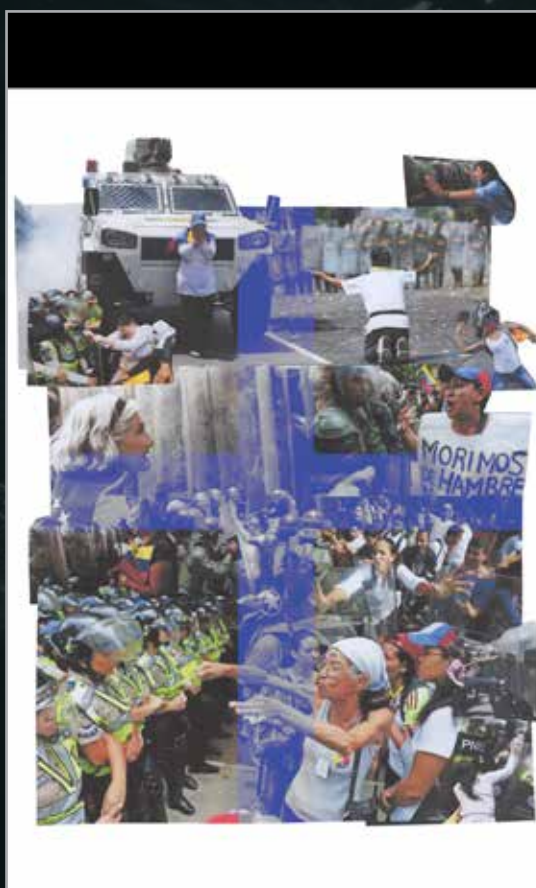
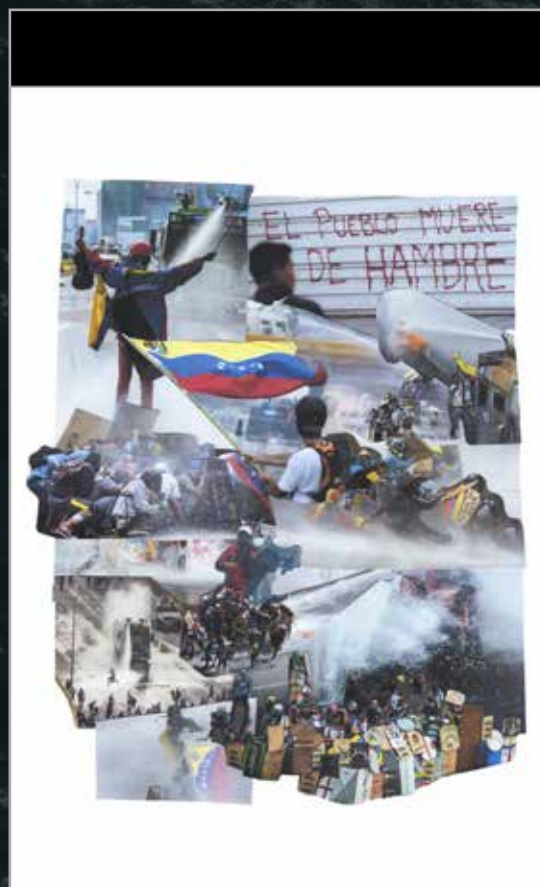
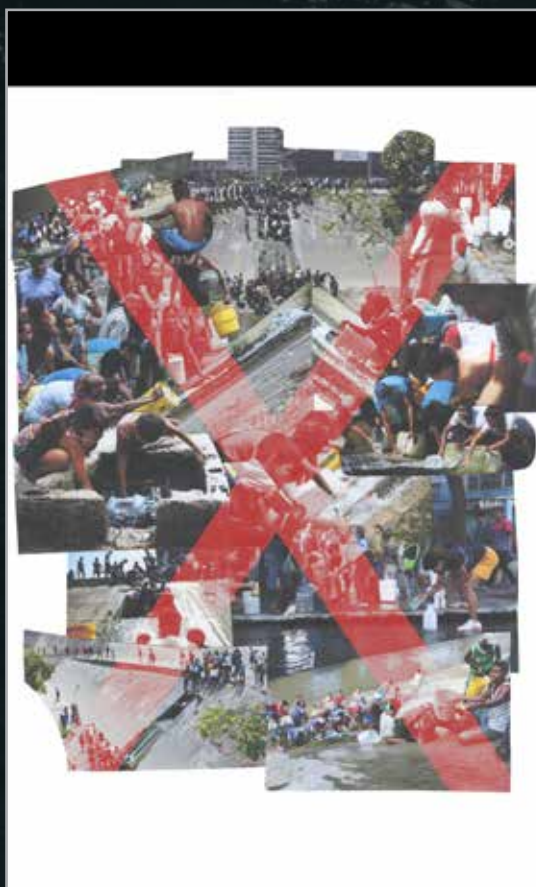
International Code of Signals:

T (Tango) - "Keep clear of me I am engaged in pair trawling."

Hurricane Maria devastated Puerto Rico in 2017. An estimated 2,975 people died because of the storm.

Over 20,000 pallets of water bottles were negligently left to rot for a year on an unused aircraft runway in Ceiba. Millions of water bottles sat, while residents in the area collected spring water from the mountains for cooking and bathing, having to ignore the recognized threat of disease brought on by a lack of safe water sources.





# International Code of Signals:

Above: U (Uniform) - "You are running into danger."

Top Left: V (Victor) - "I require assistance."

Bottom Left: X (Xray) - "Stop carrying out your intentions and watch for my signals."

The people of Venezuela have been enduring extremely tumultuous times, and everyday I worry about my family. My loved ones and I anxiously monitor the news feeds on social media, constantly searching to find hopeful updates amidst the tragedy and crisis. The constant flow of heart-wrenching news can feel rushed, with images too quickly forgotten for the next story. I often save the photographs that pass through my phone, physically interacting with the screen captures and video stills through collage. This tangible action allows me to connect with what is happening from afar, particularly when I yearn to be with those I miss. Spending more time with these images allows me to process, mourn, and remember the moments I can't be there to support them through.





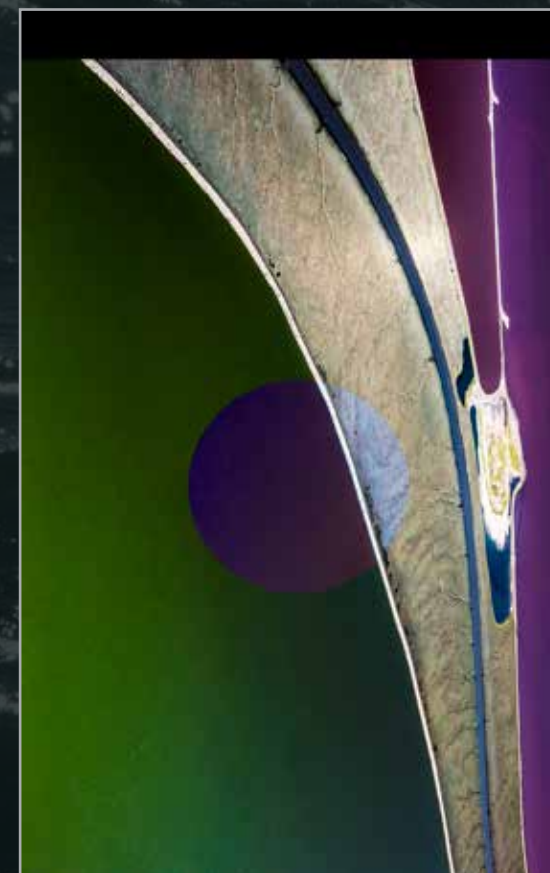
International Code of Signals:

Above: B (Bravo) - "I am taking in or discharging or carrying dangerous goods."

Top Right: O (Oscar) - "Man overboard."

Bottom Right: I (India) - "I am altering my course to port."

These aerial shots are of industrial salt ponds that have existed in the San Francisco Bay since the 1800's and are characterized by environmentalists as having taken away the lungs of the Bay. Currently they are a part of the largest wetland restoration program on the Pacific Coast. Over the course of the next 60 years, these salt ponds will go back to their natural state and increase the biodiversity of the bay dramatically.







International Code of Signals:

J (Juliet) - "I am on fire and have dangerous cargo on board; keep well clear of me." /  
"I am leaking dangerous cargo."

There's a Japanese saying that translates to "carp climbing the rapids," representative for the koi's hardiness and a powerful symbol of survival. The dark blues on the flag design represent the "dangerous cargo"—mankind's pollution. The natural waters of nearly all fish species have been polluted to some extent, yet they continue to persevere amidst these dangers.



International Code of Signals:

R (Romeo) - No ICS meaning as a single flag

When 'shrimp' is searched online, you see them already cooked. Though they are a common source of seafood, crustaceans can also be revered for their hardy nature, and ability to live solitary lives in a sea where predators and pollution abound.





## Fukushima - Meditation on Water and Power / 福島：水と力に関する瞑想

This kimono holds the blueprint for the Fukushima Daichi nuclear reactor, water cooling system, and Tōhoku earthquake and tsunami wave. This Kimono is a vintage Japanese raincoat. It is also a wearable flag, a meditation on the multi-faceted relationships between power and water. This kimono is meant to be worn by a “flag bearer” in the ceremonial capture and release of power; flags, flapping in the wind. The pageant takes place at the sea.

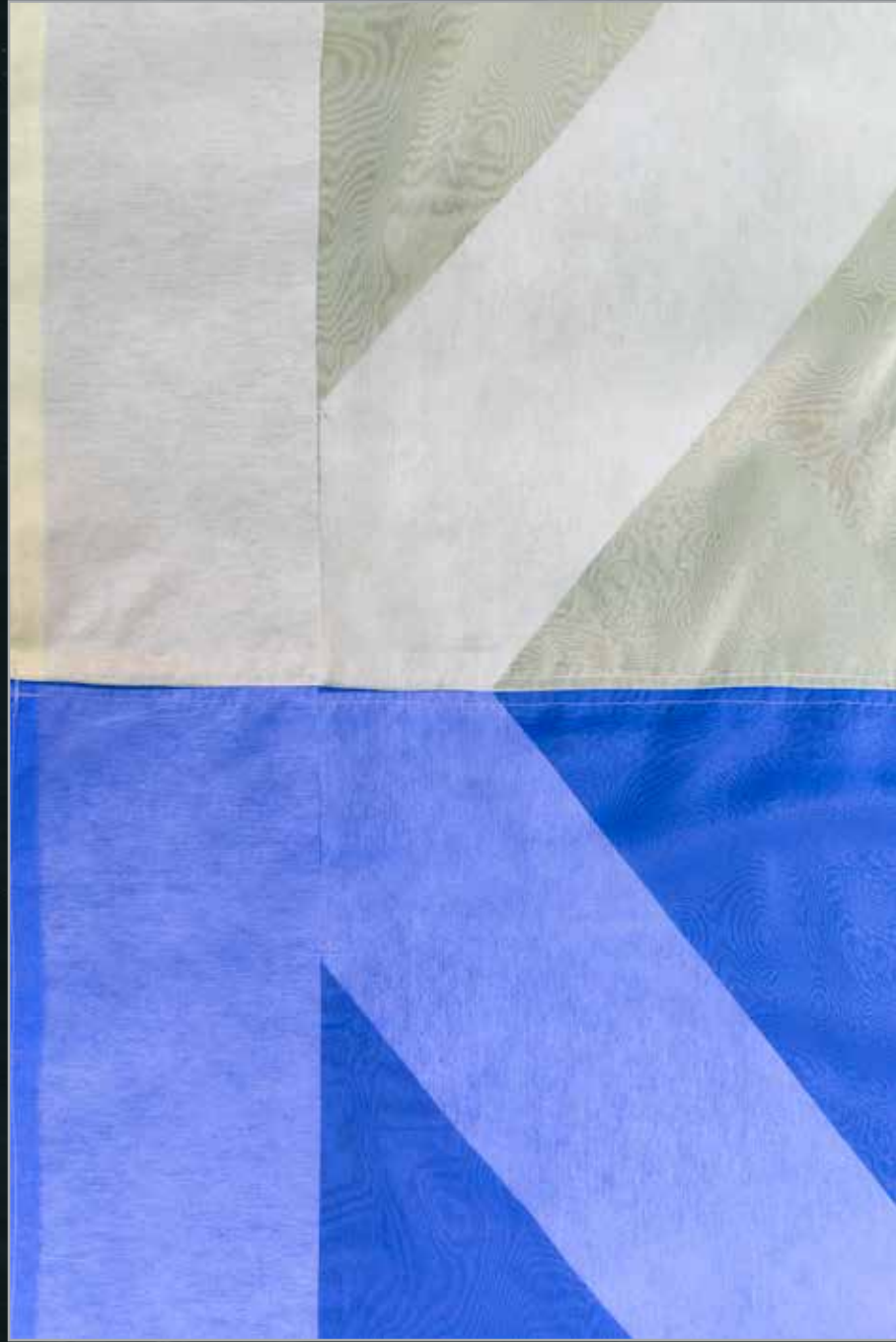
この布には、福島第一原子力発電所、水冷システム、東北地方太平洋沖地震と津波の青写真が印刷されています。この着物はヴィンテージの日本のレインコートです。また、ウェアラブルフラグです。それは、力と水との異なる関係についての瞑想です。この着物は、旗を掲げた人が着ることを意図しています。儀式的な捕獲と権力の解放に使用されます。風になびく旗。ページェントは海で行われます。



## Treasures of the Ocean

Shrimp and eel were creatures I grew up fascinated by – I envisioned them as living dragons come to life with their long bodies and their fluid movement through the waters. These creatures majestic forms and movements are what I hope to immortalize in a world where these beings may all but disappear.





K

K is my name. It also means, I want to communicate with you.

私の名前は“K” その意味は“Kilo” あなたとの通信を求める!



水の記憶 / First View of a Human

Deep water memory, amniotic fluid. First nourishment and first view. Everybody knows what is important, if they follow the memory from what they grew up in.

浮かんだ言葉「羊水 誰もがその中で育った 記憶を辿れば大切なことがわかる」





睡蓮 / Water Lily

A floating world "beautiful waterside"

浮かんだ言葉「綺麗な水辺」



Water Flower

After being involved in the recycling business, I got stuck in the world of remaking old kimono into something new. Every day I play with friends, through making fashion shows and handicrafts.

リサイクル業務に関わってから着物のリメイクにはまり、ファッションショーや手仕事など、仲間と遊ぶ日々。





●□△묘묘: Life Comes From Water

Universe is black. We came from black, light, water, and the mountains. Therefore I'm the universe. We are the one.

宇宙は黒です。私たちは黒、光、水、山から来ました。したがって、私は宇宙です。私たちは一つです。



流れ / Flow

I am a natural dyer, and mother with two children. As I was raising my children, I desired to live a comfortable life that was connected to nature. During this time I met with plants used for dying. Currently, I teach, produce, and sell works mainly in the Kansai region.

プロフィール WUY-ワイ。染色家。2児の母。子育てをしていく中で自然と繋がる心地良い暮らしをしたいなと思うようになり、草木染めと出会う。現在はworkshopや物販など関西圏を中心に講師、出店などしている。





image 1

What is the image of water?

水のイメージとは。



Waves

Simple pattern with different shades of white and navy blue.

白と紺の異なる色合いのシンプルなパターン





### Ceremony Tarpaulin

Nature is the whole body that vibrates and rotates dynamically, and there is no rest. Our life is a small nature with a small cycle, one which leaves a trace both tangible and intangible.

自然は、ダイナミックに振動し回転する総体であり、そこに静止はない。そして、私たち生命も、ささやかなサイクルをもつ小自然である。

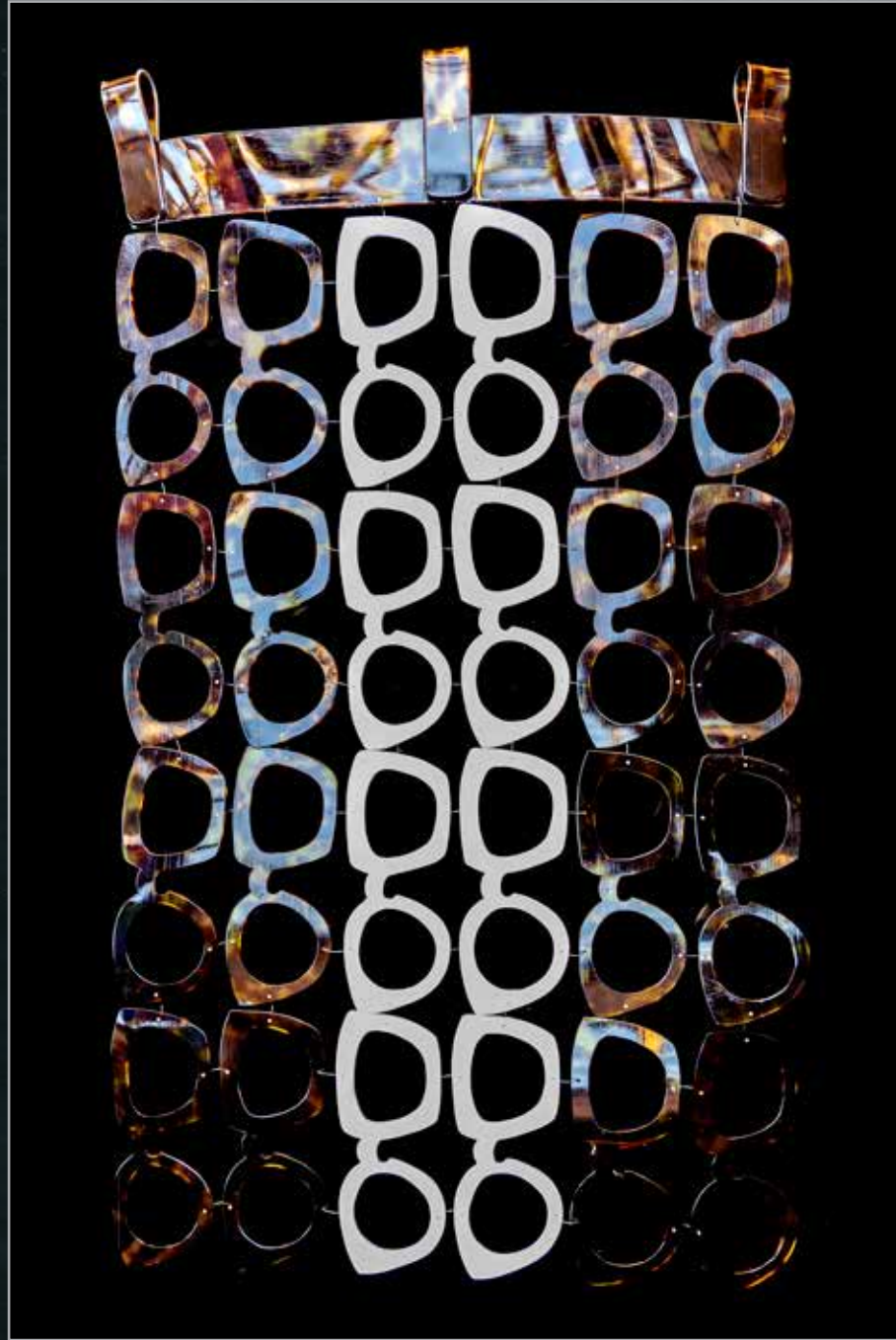


### Communication Kimono

I want to have a better relationship with water, with the earth, and to eliminate waste, reuse, and up-cycle. Japan traditionally held this view in every part of life. This flag is made from an abandoned kimono and curtain. I feel like with my hands and good will, I can give the material a second chance to communicate its own beauty.

私は水と地球とのより良い関係を持ちたいです。また、無駄をなくして、再利用したいです。日本は伝統的に人生のあらゆる部分でこの見方をしていました。この旗は、放棄された着物とカーテンから作られています。古い素材にもう一度チャンスを与えたいです。私の手と良心で、私は素材が自身の美しさを伝えるのを助けます。





風速6m/s / Wind Speed 6m/s

I enjoy a wind speed of around 6 meters per second.

私は風速 6 m / s ぐらいが好きだ



野馬追の纏 (Nomaoui no Matoi)

Symbols of the thousand year old Soma-Nomaoui festival that takes place where sea meets land in Fukushima, these flags are changed from "things to be hoisted" to "things to be worn."

相馬・野馬追におけるシンボルの一つである「旗」を、「掲げるもの」から「纏うもの」へと変化させた。





International Code of Signals:  
I (India) - "I'm altering my course to port."

Hoàn Kiếm Lake ("Lake of the Returned Sword") is a freshwater lake that nurtures Rafetus swinhoei, a large soft-shell turtle classified as endangered. The lake was seen as an important link between "the here and now, the earthly world and the spiritual world." Of the four animals that many Vietnamese consider sacred, including the dragon, phoenix, and unicorn, the turtle is the only one that exists in real life. Rafetus swinhoei, or Cù Rùa as we call them according to legend, was a symbol of the capital's endurance in the face of decades of war and upheaval. Up until now, the turtle in Hoàn Kiếm Lake still remains as Vietnam's clearest mythical symbol of independence and longevity as a nation.

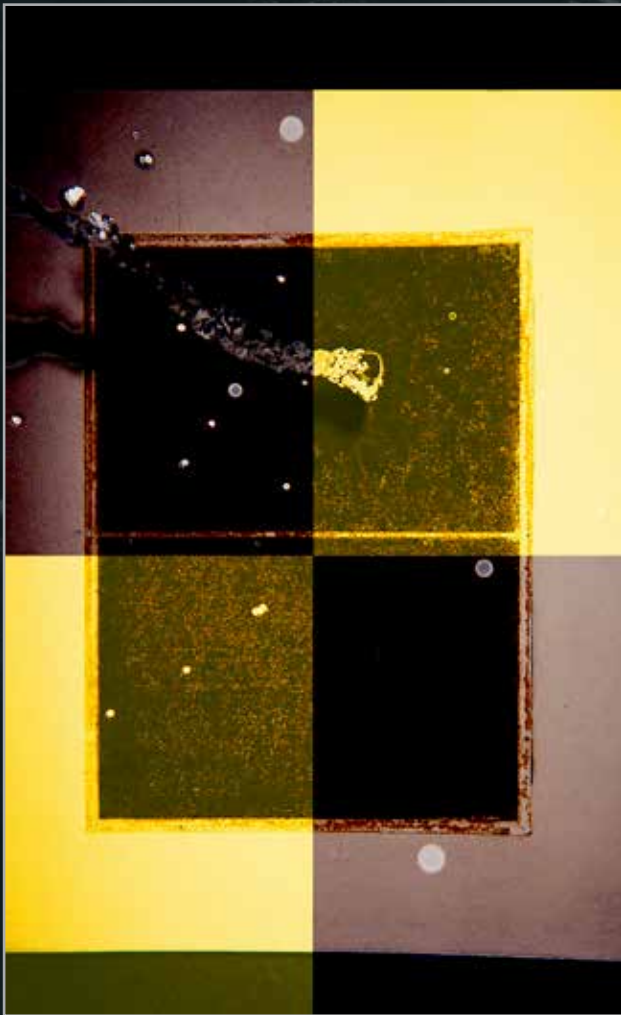


International Code of Signals:  
G (Golf) - "I request a pilot."

People move for many reasons, chasing their dreams and hoping to have a better life. By expressing my relationship with water and my own migration story, I want to show behind the scenes, and the adventures of living in a new environment. The imagery on my flag reflects my emotions and speaks to the rich experience I have in the US.







International Code of Signals:

L (Lima) - "You should stop your vessel immediately."

From a young age I have found water to be peaceful and comforting. I capture water in mid-action to represent the gentle flow of water moving through the air before it aggressively arrests.



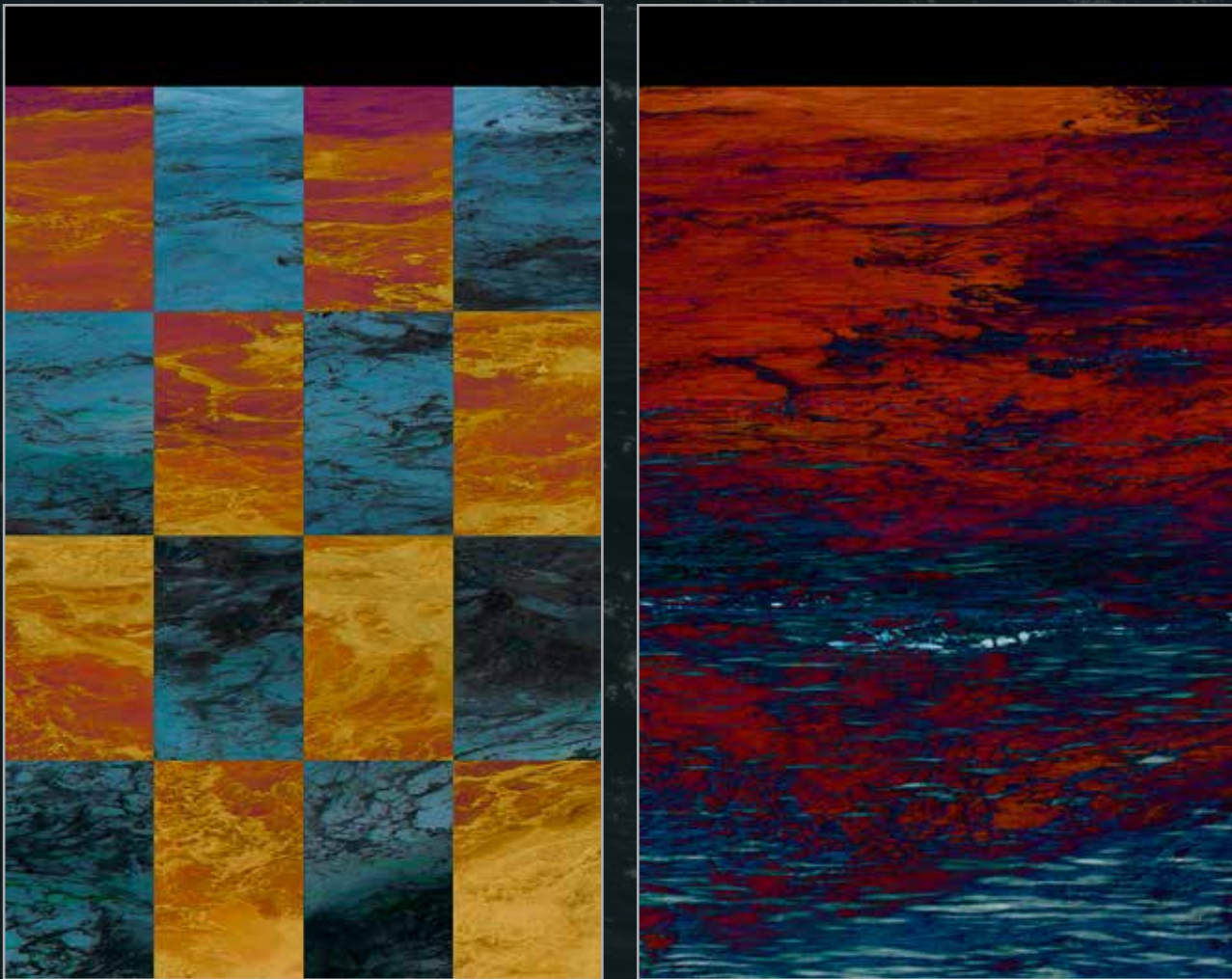
International Code of Signals:

I (India) - "I am altering my course to port."

We are aware of how making changes to our lifestyles can benefit the environment, but it takes action. I came to the realization that the plastic bottles I use end up polluting our oceans. I bought a water filter and a water canteen and since then I have not used plastic bottles. I make choices to better the environment.







International Code of Signals:  
N (November) - "Negative."

The word migration and displacement together create uncertainty; however, there are always two sides to every story. The flag displayed in Paris carries a sense of romance. "Migration" and "displacement" are transformed into "acceptance" and "love." People migrate and sacrifice for their loved ones. This flag abstractly deals with the passion that separation creates. The golden yellow of love conquers all.



International Code of Signals:  
G (Golf) - "I require a pilot."

"Adios Madre, Adios Padre" have become words heard too often within households in Mexico. With high hopes for a better life and hunger for success many children take on the journey to the "promised land." Unfortunately many of these children don't make it. I explore and commemorate the migration and displacement of these children by contrasting their journey to other living organism, specifically the fish that navigate through Coyote Creek. Gone but not forgotten.

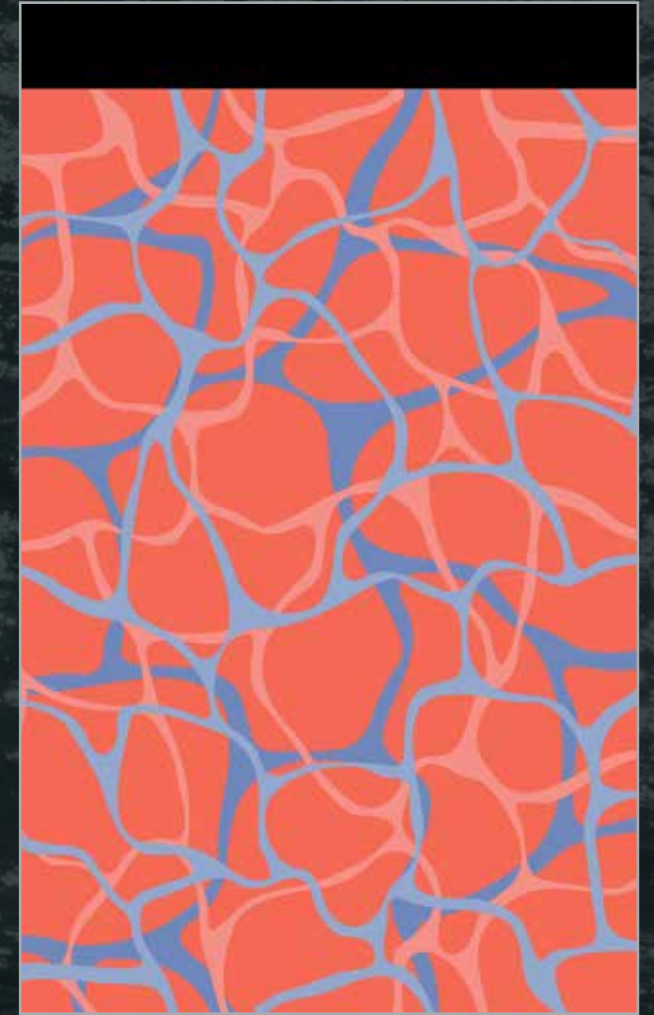






International Code of Signals:  
R (Romeo) - No ICS meaning as a single flag

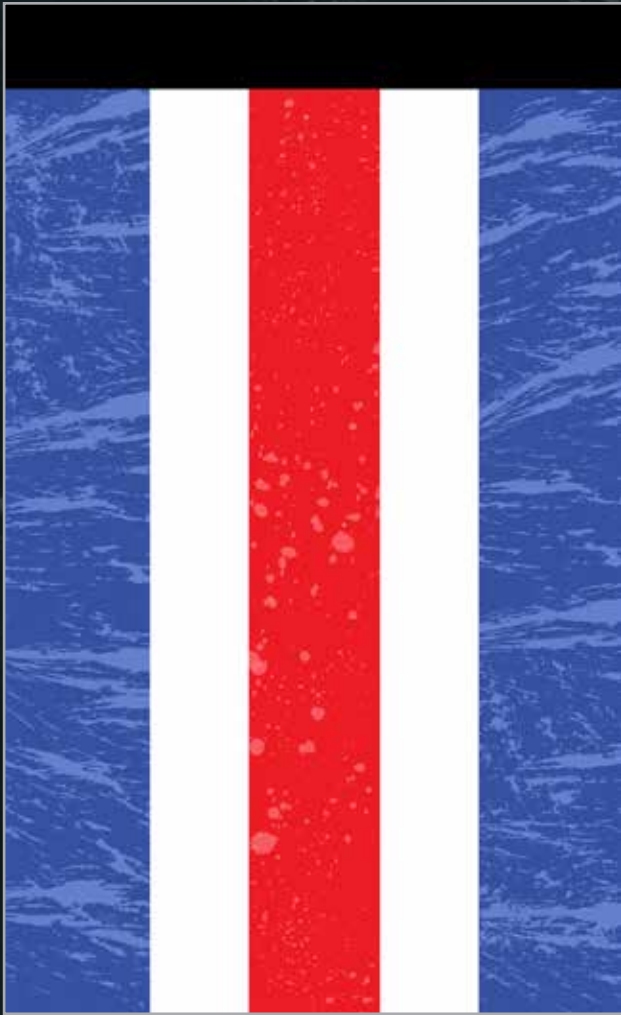
Surface tension in liquid water is a unique property, allowing it to resist external forces and remain anchored in its place. Much like a ship at sea would be, if they were to be flying this flag. The image of water droplets on glass represents this phenomenon as the droplets hold their shape, pooling together or resisting companionship. Contrast this against the image of a body of water that has gathered and accumulated.



International Code of Signals:  
M (Mike) - "My vessel is stopped and making no way through the water."

Life started out with a sheltered pool of water, an amniotic fluid. Water is home; water is life, a pulsing, veined, networked system.





International Code of Signals:  
C (Charlie) - "Affirmative."

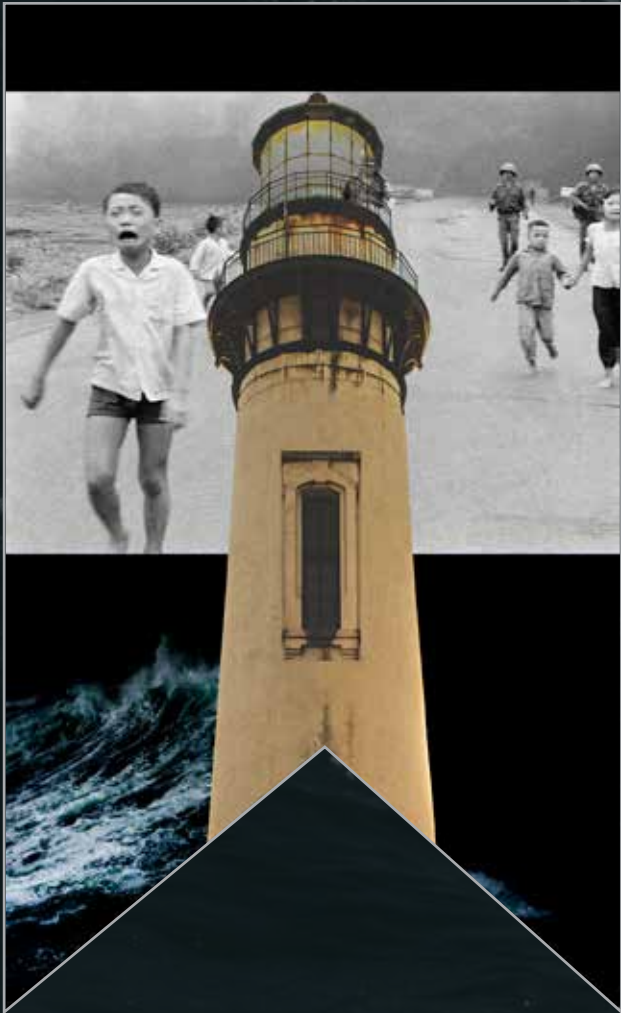
During the end of the Vietnam War, natives living in Southeast Asia struggled to find a home after being evacuated from their country. The Mekong River, flowing throughout Southeast Asia, was the largest body of water that guided these natives to their routes. Throughout their journey, many lost families, valuables, and their sense of self during this unpredictable time. Today, the Mekong River symbolizes hope and sacrifice to the natives who traveled its stream.



International Code of Signals:  
I (India) - "I am altering my course to port."

My work analyzes how humans make an impact towards water as a resource and life. I use a symbol of a finger print to imply the humanistic touch and its surrounding ripples as the impact taken by our touch. I chose to use a more vectored design for the finger print to represent our connectivity with technology and its course to aid our resources rather than destroy them.





International Code of Signals:

A (Alfa) - "I have a diver down; keep well clear at slow speeds."

The relationship between me and water is not direct, but through my relatives. My great-great-grandfather came from China. As I heard from my aunty, he lived in a small town called Nanhai, Guangdong Province. Because of war, he emigrated to Vietnam by boat. Then my dad's generation was born and grew up in Vietnam. Later, one of my relatives got a chance to immigrate to the United States, also by boat. It was about 20 years ago.



International Code of Signals:

M (Mike) - "My vessel is stopped and making no way through the water."

As a student coming from Southern California, my experience with water is that of droughts that have contributed to fires that ravaged my home town, Ventura County. After seeing the lack of effort from the state and country to tackle not only the issue of drought but that of global warming, I am forced to think about the future generations born into a progressively deteriorating world.





International Code of Signals:  
V (Victor) - "I require assistance."

My flag is a commentary on the harmful effects of mountaintop removal mining. It is used to extract coal from the Appalachian Mountains and it requires blowing up the top of the mountains and putting the excess material in river valleys. The surrounding water sources are polluted by the heavy metals due to the mining process. Fish and other aquatic animals are forced to leave their environments, and exposed people face adverse health effects.



International Code of Signals:  
Z (Zulu) - "I require a tug."

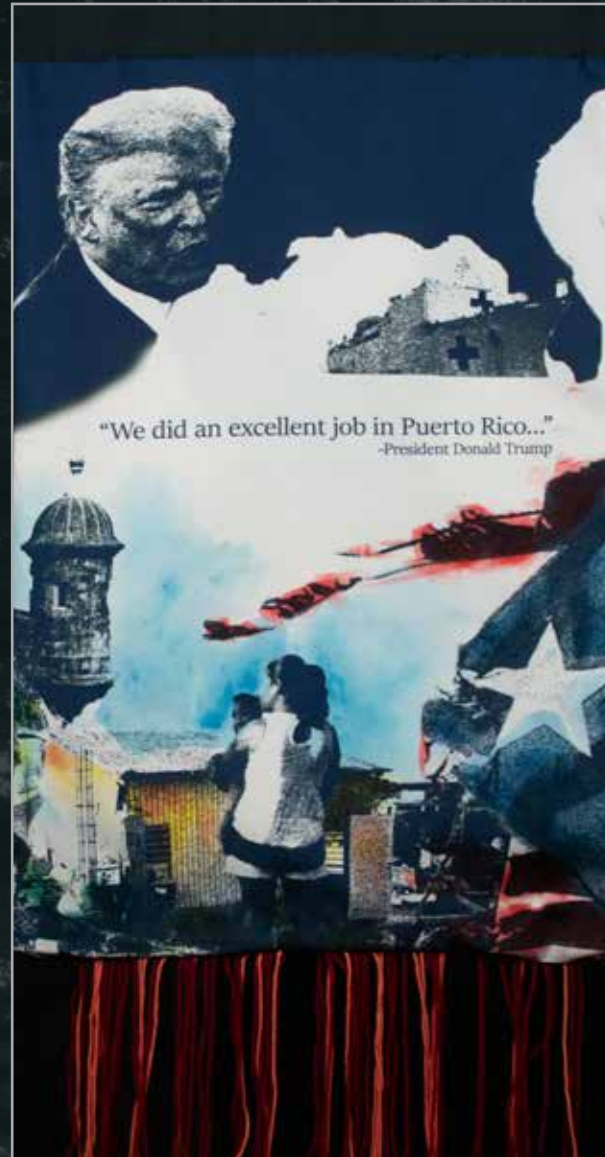
Oil spillage has heavily polluted the water. A giant drop of oil is dripping on the earth, the ocean is no longer blue. Now filled with color, it is a toxic rainbow; the size of the red spots shows the areas and the extent of the oil pollution. We must stop oil pollution to provide a green homeland to all creatures. I hope that one day, we won't see any red spots marked on a map; the ocean will still be blue, reflecting the clear blue sky.





International Code of Signals:  
V (Victor) - "I require assistance."

I have been striving to use my art to spark conversation and change for issues I believe need to be addressed by society. This flag is a commentary on the United States' gross mishandling of the relief efforts needed in Puerto Rico after Hurricane Maria in 2017.



International Code of Signals:  
U (Uniform) - "You are running into danger."

The Ogallala Aquifer is a shallow water table aquifer located beneath the Great Plains in the United States. One of the world's largest aquifers, it underlies an area of approximately 174,000 sq. miles (450,000 km<sup>2</sup>) in portions of eight states. The aquifer is at risk for over-extraction and pollution. While the Ogallala may not be able to be completely saved at this point, it is certainly worth preserving.





International Code of Signals:

A (Alfa) - "I have a diver down; keep well clear at slow speed."

This flag is made from a recycled wet suit. Diving can come with a lot of responsibility. Not only do you have technical details to remember to keep yourself safe, but your actions can dramatically alter the environment. From litter cleanup, to unknowingly transporting invasive species, your efforts can render a location better or worse for future inhabitants. Some knowledge and maintenance may be all it takes. This is why it is so important to ask yourself, what do you bring with you?



International Code of Signals:

Q (Quebec) - "My vessel is 'healthy' and I request free pratique."

Like a disease, Zebra mussels are an invasive species that affects the lives of everyone. Zebra mussels filter out algae which native species need for food, therefore destroying ecosystems. Millions of dollars are spent in removing Zebra mussels that clog water intakes at power plants. There is no known way to eliminate this invasive species. All we can do is prevent the spread. Clean, dry, and drain your boat between locations to prevent aquatic hitchhikers.





## Artists Biographies

The following biographies represent the lead artists and collaborators behind the *Signaling Water: Multi-Species Migration and Displacement* project.





## Robin Lasser

dresstents.com  
robinlasser.com  
migratorycultures.com

Robin Lasser is a Professor of Art at San José State University. She produces photographs, videos, site-specific installations, and public art dealing with environmental issues and social justice. Lasser often works in a collaborative mode with other artists, writers, students, public agencies, community organizations, and international coalitions to produce public art and promote public dialogue. Lasser is a 2019 Eureka Fellow, award by the Fleishhacker Foundation.

Lasser exhibits her work nationally and internationally. Recent exhibitions include installations at museums such as: Asian Art Museum in San Francisco, CA; San José Museum of Art, CA; National Gallery of Modern Art, Bangalore, India; the Museum of Goa, India; Exploratorium Observatory Gallery in San Francisco, CA; Kohler Museum of Art, Sheboygan, Wisconsin; Metenkov House—Museum of Photography in Yekaterinburg, Russia; Recoleta Cultural Center in Buenos Aires, Argentina; and The Caixa Cultural in Rio De Janeiro, Brazil.

Lasser also participates in international biennials such as ZERO1: Global Festival of Art on the Edge in San Jose, California; Nuit Blanche Toronto, Canada; and the Pingyao International Photography Festival, China.

Earlier national and international exhibitions include: Aronson Galleries—Parsons School of Design in New York City; Wave Hill Glyndor Gallery in the Bronx, New York City; Los Angeles County Museum of Art, CA; De Young Museum in San Francisco, CA; Osaka World Trade Center Museum in Japan; and the Academy of Film in Prague, Czech Republic. Lasser is currently the US project lead and participating artist in a cross-cultural art exchanges between Russia, Iran, India and the U.S.



## Marguerite Perret

margueriteperret.com

Marguerite Perret is an associate professor of art at Washburn University. Her arts-based research and social issue engaged studio practice explores the promise, complications, and sometimes contradictory narratives inherent at the interstices of art, science, healthcare, and personal experience. She is the lead artist for the international and interdisciplinary dialogue "The Waiting Room Projects," and has presented her collaborative work nationally and internationally.

Recent commissions, temporary public art projects, collaborative installations, exhibitions, and artist residencies include those at the University Museum, Groningen, the Netherlands, and the International ZERO1 Biennial in San Jose, California, the Loyola University Museum of Art, Chicago, and the Montalvo Arts Center. Publications include A Waiting Room of One's Own: Contexts for the Waiting Room (2011), and "things you should know about"/ Speak Loudly booklet series (2013 and ongoing).

## Bruce Scherting

brucescherting.com

Bruce Scherting is director of Project Art and the Medical Museum at the University of Iowa Hospitals and Clinics. He plans to build on an extensive collection of original works of art and performing arts programming to provide an environment and experiences that promote healing. For more than twelve years, Scherting was director of exhibits at the University of Kansas Biodiversity Institute and Natural History Museum, developing exhibits that explored life on earth, past and present.

He also supervised a conservation assessment for the Panorama of North American Plants and Animals, one of three extant historically important 360-degree dioramas created in the late nineteenth century. Scherting also taught in the KU Graduate Museum Studies Program supervising student collaborations with academic units and community organizations. Previously he worked at the Field Museum and the Shedd Aquarium, both in Chicago, and the University of Iowa Museum of Natural History where he also taught in the Museum Studies Program.







## Eliana Cetto

[elianacetto.com](http://elianacetto.com)

Eliana Cetto's work is an exploration of identity and power. Cetto reclaims environments to support her queer, fat, Latinx identity through video installations, performance, and alternative processes. She works to decolonize, and utilizes ritual, trends, and "selfie" culture as tools against the patriarchy. Passionate about facilitating classroom environments in digital and analogue photography, Cetto believes that emerging technology and historical processes can foster opportunities for marginalized voices to be heard and claim space.

Her work has been shown regionally in venues such as the de Young Museum, the SOMArts Cultural Center, and the Galería de La Raza, as well nationally at the Ogden Museum of Southern Art in New Orleans, the Gormley Gallery in Baltimore, and the University of Central Florida Art Gallery. She received her Master of Fine Arts in Photography from San José State University, and her Bachelor of Fine Arts in Photography and Painting with an Art History double-major concentrating in Critical Theory and Critique Writing from the University of the Pacific.

## Harumi Ikegame

[kachua.net](http://kachua.net)

Harumi Ikegame was born in Kobe, Japan. After studying textiles and fiber art at Okayama Prefectural University, Ikegame became interested in the relationship between nature and humans in the textile world, where mainly natural materials are used, and began traveling to India to see Indian textile and handicrafts. She started "kachua" in 2009, a clothing and textile brand that works directly with traditional woodcut craftspeople in India.

学生時代よりテキスタイルを使ったファイバーアートの作品を制作。自然素材を主に用いることが多いテキスタイルの世界に身を置くようになり、自然と人間の関係に興味を持つようになる。現在はインドの職人と共にオリジナルの木版更紗を使ったブランド 'kachua' も運営する。



## Suhee Kang

[vertciel.blog.me](http://vertciel.blog.me)

Suhee Kang (강수희) is a Korean author, photographer, and herbalist. She traveled the Middle-East, Europe, and Asia to engage with traditional ways of living, winning the grand prize in traveling photography from Istanbul Cultural Center. She is co-author of two books *Final Straw: Wisdom from the Field* and *A Place Without Anxiety or Competition* with her husband Patrick, and lives in Osaka, Japan, where she runs The Branch pocket farm.



## Patrick Lydon

[pmlydon.com](http://pmlydon.com)  
[cityasnature.org](http://cityasnature.org)

Patrick M. Lydon is an American interdisciplinary artist and the director of City as Nature art and media lab. His essays, exhibitions, and image-based works weave together stories of human culture and nature, drawing on years of nomadic study with the farmer-philosophers of Japan and Korea. Recent exhibitions include Setouchi Triennale, Glasgow Center for Contemporary Arts, David Brower Center, and PlaceMAK. Lydon co-directed the documentary *Food, Earth, Happiness* with his wife Suhee, and is based at The Branch in Osaka, Japan.



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