***Uisce Beatha, A Mulholland Bestiary* (2009-2014)**
Nicole Antebi
Video animation DVD with various objects

Uisce Beatha, A Mulholland Bestiary, is an extended version of Uisce Beatha, Antebi's non-fiction animation produced in 2009 as part of the "Water, CA" an experimental media anthology: waterca.net. Uisce Beatha, which translates from Gaelic to "water of life," is a short animated film about William Mulholland, chief engineer at the Los Angeles Department of Water and Power from 1878-1929. Mulholland's story has largely been overshadowed by the 1974 film *Chinatown*, based on Robert Towne's screenplay directed by Roman Polanski. The narrative of the film suggests that Mulholland may in fact be, Uisce, the man, horse, bird, trickster of Irish Mythology. Spelled U-I-S-C-E. Uisce sometimes appears as a handsome Highland water-horse, perpetual searching for inland bodies of still water and attracting unsuspecting riders. When Uisce finally does find a rider, they will find themselves affixed to Uisce's adhesive skin as he runs headlong into the nearest body of water until Uisce completely submerges the rider, leaving only a liver to wash up on the shore. The story of Mulholland is framed by the larger history of whiskey and the role it played in settling (or colonizing) the West.

***Liminal Photos: 100 Mules walking the LA Aqueduct* (2012-13)**
Lauren Bon and The Optics Division of The Metabolic Studio
Liminal photographic print

Lauren Bon's *AgH20* depicts and interprets the relationship between Los Angeles and the source of our water in the Eastern Sierra. Bon and the Optics Division of the Metabolic Studio team have designed and realized what they have named the *Liminal Camera,* an adaptation of early photographic technology to specific artistic ends. Like the Pictorialists more than 100 years ago, these photographs assert a way of making that stands apart from common practice. The Optics Division returns photography to its simplest technology and the photograph to its first form of paper bathed in watery chemical solutions. The prints in this series exist simultaneously as object, image, and metaphor about the transmutation of landscape into photographic likeness. The decision to employ early technique grants the images in this series a spectral, ambiguous visual quality that is exactly suited to her story of water, silver, Westward Expansion, industrialization, and decay.

The mountains that form the Owens Valley in California were discovered to be rich with silver, which was moved across the continent to facilitate some of the most ambitious ventures of the time. The snow pack from the Sierra was moved southwest by aqueduct where it made the Los Angeles of today possible. The silver that was transported east, where the Eastman Kodak Company was second only to the U.S. Treasury in its consumption. The *Liminal Camera* that makes, processes, houses, and transports these photographs and the camera's operators is a *camera obscura,* one of the earliest optical devices known to humankind, but it is housed in an iconic marker of our times, a shipping container: common, anonymous, invisible, interchangeable, and in constant movement from place to place. A container with a lens, it is both a camera and a room. It holds its own processing and storage facilities within its walls, as well as the operators from Bon's Metabolic Studio Optics Division: Tristan Duke and Rich Nielsen.

One Hundred Mules Walking the Los Angeles Aqueduct **(2013-2015)**
Lauren Bon and the Metabolic Studio
Mix-media

Lauren Bon and the Metabolic Studio performed *One Hundred Mules Walking the Los Angeles Aqueduct*, a commemorative action that drew the line between Los Angeles and the source of its water. One hundred mules traced the 240 miles of pipelines, canals, and ditches that bring water from the Eastern Sierra through a gravity-fed system to Los Angeles. Mule labor was essential to the building of the Los Angeles Aqueduct. The mules passed through three counties and nearly fifty communities along the way. The journey began on October 18, 2013 at the Intake just north of Independence and concluded on the banks of the L.A. River at the L.A. Equestrian Center on November 11, 2013. The mules arrived at the Cascades for the actual centenary of the opening of the L.A. Aqueduct on November 5, 2013.

Aqueduct Futures **(2013 & 2015)**
Barry Lehrman with Jonathan Linkus and students from Cal Poly Pomona's Aqueduct Futures program
Series of printed panels, website

The Aqueduct Futures Project is mapping the nexus of water, energy, landscape, and culture along the Los Angeles Aqueduct. Serving as a catalyst in the ongoing public discourse about exploitation of water resources, the project's mission is creating a roadmap toward environmental justice and greater resilience. Casting a fresh look on the emergence of urban Los Angeles catalyzed by the massive transfusion of water via the aqueduct, the exhibit provides a nuanced view into the interconnections between water, energy, ecology, economics, and culture in California.

Launched to commemorate the 2013 centennial of the Los Angeles Aqueduct, the project enabled one hundred and thirty five Cal Poly students to assist creating the November 2013 Aqueduct Futures Exhibition for Los Angeles City Hall. That exhibit has been revised and expanded for *After the Aqueduct*. In the year leading up to the Aqueduct's Centennial (November 5th, 2013), students led community workshops in Bishop, Lone Pine, and June Lake that explored land-use issues and opportunities in the aqueduct's watershed, then designed interpretive landscapes or multifunctional landscapes along the Aqueduct. Master of Landscape Architecture (MLA) students developed a sophisticated land-use planning tool for Inyo and Mono Counties as their 606 Capstone Studio Project. A second group of MLA students created a vision plan for the aqueduct's right-of-way south in the Antelope and Freemont Valleys that expanded into a larger review of the solar power and wind power land rush. Graphic arts and computer science students

helped shape the exhibit and project's website in collaboration with landscape students. Support for the Aqueduct Futures Project provided by Metabolic Studio, the Los Angeles Department of Cultural Affairs, and Los Angeles Council District 4.

***Psychohydrography* (2010)**
Peter Bo Rappmund
Single channel color HD video, 63 minutes

An analysis of the flow of water from mountain to aqueduct, city to sea. Shot at and around the Eastern Sierra Nevada, Owens Valley, Los Angeles Aqueduct, Los Angeles River and Pacific Ocean. View trailer of *Psychohydrography* at peterborappmund.name.

"That's psychohydrography as in psychogeography. Peter Bo Rappmund's HD epic is a wordless Situationist essay about water, with images as rigorous as they are beautiful, a long dérive, beginning with snow melting in the Sierras, passing along the Los Angeles Aqueduct to its terminus in the San Fernando Valley, and then along the Los Angeles River from its source to its mouth in Long Beach. Our river may be the world's least picturesque urban stream, but there is something sublime about it. That's why Hollywood directors love it, but nobody before Rappmund has captured its peculiar sublimity so precisely. The epilogue of sky, surf, and beach in constantly shifting colors is electronic Rothko." —Thom Andersen

All Along the Aqueduct **(2013-2014)**
Chad Ress
Archival inkjet print series

Originating in the snowpack of the Eastern Sierra Nevada, over 200 miles from Los Angeles, the Los Angeles Aqueduct is a vital yet often unseen part of Angelenos' daily lives. In an attempt to connect the mostly hidden waterway from the people it serves, the first and last images concentrate on Californians' interaction with water at both ends of the Aqueduct. The images in between show the Aqueduct at various stages of its route, as it meanders through intakes, concrete channels, and ultimately—233 miles outside the Los Angeles city limits—disappears into piped infrastructure, emerging and reconnecting with the community in such forms as swimming pools, fountains, garden hoses, and faucets. Jon Christenson for *Boom: A Journal of Southern California* originally commissioned this series of images in 2013. View more of Chad's work at: www.chadress.com.

Rapid Landscape Prototyping Machine for the Owens Lake Dust Control Project **(2015)**
Alexander Robinson/Landscape Morphologies Lab
Aluminum, plywood, styrene, various hardware & computer equipment

This project undertakes designing, building, and deploying a custom rapid landscape prototyping machine to improve the design of dust mitigation landscapes at the Owens Lake near Lone Pine, California.

Gradually desiccated by the diversion of water into 1914 Los Angeles Aqueduct the ~108 sq. mile Owens Lake became the single greatest source of deleterious PM10 air particulate pollution. After years of litigation, the Los Angeles Department of Water and Power (LADWP) was mandated to manage this hazard and has built dust control landscapes costing over 1 billion dollars with annual potable water expenditures equal to the needs of the city of San Francisco. Because the project must abide by the State's Public Trust Doctrine the utility has found it difficult to find water efficient ways to control dust, while still providing public values.

The rapid landscape prototyping machine addresses this complex and timely design challenge. Hybridizing engineering physical modeling techniques, robotic technology, digital projection, and 3D scanning the machine creates a new multi-sensory design platform to rigorously address the design issues present on the alkali lake. The machine creates a common ground where designers, engineers, and the public can fluidly engage in the multiple concerns inherent to the infrastructure. The designs developed with this machine are presented within an interactive multimedia landscape "player" that employs 21st century interactive pictorial representations to immerse users in the on-going search for resource efficient public values for the lake. Tumblr

feed of Citizen generated Postcards from the Landscape Morphologies Lab's (LML–LMLab.org) Rapid Landscape Prototyping Machine (RLPM): http://owenslakefutures.tumblr.com.

***There It Is—Take It!* (2013)**
Kim Stringfellow
Audio tour program, photographs, copy of the 1991 Inyo/LA Long Term Water Agreement, donation box

There It Is—Take It! is a self-guided car audio tour through Owens Valley, California along U.S. Route 395 examining the controversial social, political, and environmental history of the Los Angeles Aqueduct. The tour illuminates various impacts this divisive water conveyance infrastructure has created within the Owens Valley over the last one hundred years of the aqueduct's existence. Stories of the aqueduct are told from multiple perspectives and viewpoints through the voices of historians, biologists, activists, native speakers, environmentalists, litigators, LADWP employees, and residents from both Los Angeles and the Owens Valley.

Designed as a free, 90-minute audio program, *There It Is—Take It!* seeks to shed light on the mutual past, present, and possible future of Los Angeles and Owens Valley—centered around its complicated and intertwined water history. The project illuminates the historic physical source of drinking water for the Los Angeles municipality while simultaneously revealing the complex relationship these two seemingly polar regions of California share through an innovative aural program incorporating interviews, field recordings, music, and archival audio that educates the

listener while experiencing scenic Owens Valley landscape firsthand along U.S. Route 395. Listen to audio tour online at: thereitistakeit.org.

ABOUT

After the Aqueduct was a 2015 LACE (Los Angeles Contemporary Exhibitions) exhibition curated by Kim Stringfellow featuring a diverse selection of projects by artists, designers, and students investigating the Los Angeles Aqueduct—a controversial 233-mile-long hydraulic water conveyance system that has historically been the primary source of potable water for the City of Los Angeles since the aqueduct was first put into service in 1913.

The fates of urban Los Angeles and rural Owens Valley—where the water originates—are explicitly linked together through a contentious past and yet-to-be-determined future. *After the Aqueduct* envisions the recent centenary of Big Water in the western United States as an opportunity for the various stakeholders, including Los Angeles area city dwellers, rural residents and tribal members of the Owens Valley along with engineers, farmers, scientists, historians, activists, artists, and designers to reexamine water practices and policies that link these shared destinies while considering alternative visions for renegotiating a shared future.

Participating artists included Nicole Antebi, Lauren Bon, Barry Lehrman, Chad Ress, Peter Bo Rappmund, Alexander Robinson, and Kim Stringfellow. Student projects from Cal Poly's Aqueduct Futures program are featured in this exhibit.

***After the Aqueduct* was on exhibit from March 4 – April 12, 2015.**

A panel discussion **moderated by** Jon Christensen (editor, *Boom: A Journal of California* and adjunct assistant professor at the Institute of the Environment and Sustainability, UCLA) with panelist guest Alan Bacock (Big Pine Tribal member and Big Pine Paiute Tribe of the Owens Valley's Water Program Coordinator) took place on on **Saturday, March 14, 2015.**

PRESS

March 28, 2015
LA Times' arts critic Christopher Knight reviews *After the Aqueduct* in "Meditations on Southern California water lifeline."

March 27, 2015
Landscape Architecture Magazine interviews Aqueduct Futures director Barry Lehrman. Click here for the online video interview.

March 23, 2015
KCET Artbound, "After the Aqueduct: Art Considering a Dry Future" by Lyle Zimskind.

March 9, 2015
Estouric's podcast *You Can't Eat The Sunshine* Episode #100: Arches & Aqueducts features ATA curator Kim Stringfellow discussing the exhibit.

Participant Bios

NICOLE ANTEBI (artist)

Nicole Antebi works in non-fiction animation, motion graphics, installation while simultaneously connecting and creating opportunities for other artists through larger curatorial and editorial projects such as *Water, CA* and *The Winter Shack.* Her work has been shown in many places including High Desert Test Sites, The Manhattan Bridge Anchorage, Teeny Cine's converted trailer, Portable Forest, a Texas Grain Silo and in the cabin of a capsized ship at Machine Project, Los Angeles, California.

ALAN BACOCK (panel speaker)

Alan Bacock is a Big Pine Tribal Member and serves as the Big Pine Paiute Tribe of the Owens Valley's Water Program Coordinator. He has been involved with environmental issues for the past 15 years working on behalf of tribes to protect the water, air and land for the future. Alan is a representative of the Tribe on various committees and boards including the USEPA Region IX's Regional Tribal Operations Committee, Inyo-Mono Integrated Regional Water Management Group's Administrative Committee and Eastern California Water Association. He is also the manager of the Tribe's Sustainable Food Project. The Sustainable Food Project is an effort to regain tribal connections to the land and water by utilizing concepts that are good for the earth and good for people.

LAUREN BON (artist)

Lauren Bon is an artist based in Los Angeles, California. She is a graduate of Princeton University and MIT; and holds degrees in architecture and the history and theory of art. Ms. Bon leads the Metabolic Studio which incorporates creativity and innovation to remediate brownfields, places incapable of supporting life. Ms. Bon's signature projects include: *Not A Cornfield*, 2005-2006; *Farmlab*, 2006-2008; *Strawberry Flag*, 2009-2010; *One Hundred Mules Walking the Los Angeles Aqueduct*, 2013; *Silver and Water*, 2006–present. Ms. Bon's work creates innovative solutions to critical social issues often engaging complex bureaucracies including the California Department of Parks and Recreation, Veterans Administration, California State Lands Commission and the Los Angeles Department of Water and Power.

JON CHRISTENSEN (panel moderator)

Jon Christensen is an adjunct assistant professor in the Institute of the Environment and Sustainability, the Department of History, and the Center for Digital Humanities at the University of California, Los Angeles. He is a journalist-in-residence at the Institute of the Environment and Sustainability and a senior fellow in UCLA's cityLAB. He is a regular columnist at LA Observed and editor of *Boom: A Journal of California*, a quarterly magazine published by the University of California Press that brings scholars, researchers, journalists, writers, artists, photographers, policymakers, advocates, and the public into common conversations about California in the world. Jon was executive director of the Bill Lane Center for the American West, an interdisciplinary center for research, teaching, new media, and

journalism at Stanford University before coming to UCLA. He has been an environmental journalist and science writer for more than 30 years.

BARRY LEHRMAN (artist)

Lehrman is the *Aqueduct Futures* Project Director and Lead Exhibit Designer. He is an assistant professor of Landscape Architecture at Cal Poly Pomona Los Angeles. Lehrman discovered the sublime nature of Owens Valley in 1999, when he set off on a whim to explore the Eastern Sierras. Lehrman's scholarship into the Los Angeles Aqueduct began with his 2005 University of Pennsylvania MLA/MArch thesis that proposed an alternative dust control landscape for Owens Lake. At Cal Poly Pomona, Lehrman teaches sustainable urban design and landscape architecture complimented by his interest in the water-energy nexus, land art, videography, and the cultural milieu of sustainability. Prior to his latest return to Southern California, he taught at the University of Minnesota, and practiced as landscape architecture in New York, Philadelphia, Minneapolis, and Los Angeles. As a set designer and art director, his worked on a dozen films, 18 different television series, and numerous live action events.

PETER BO RAPPMUND (artist)

Peter Bo Rappmund is a Texas-based artist whose practice relies on understanding both empirical and metaphysical properties of natural and built environment s . He has exhibited at a variety of venues, including MoMA, New York; Anthology Film Archives; George Eastman House; National Maritime Museum, London; REDCAT; and the Locarno, New York, Vienna, Ann Arbor, and Hong Kong International Film Festivals. Rappmund held a solo exhibition at the Laguna Art Museum in 2012 , and is currently working on Communion Los Angeles, a project about Route 110. He received a MFA from the school of music and school of film/video at CalArts.

CHAD RESS (artist)

Chad Ress is an American photographer based in Southern California. His work leverages traditional documentary practices incorporating image and text to interact with and comment on often unseen physical and informational systems. Ress first became interested in photography under the influence of the extensive archive of FSA photographs in Lousiville's Speed Museum. His project *America Recovered: A Survey of the ARRA* looks to reconsider the FSA legacy in the context of the 2009 economic collapse and subsequent stimulus legislation. America Recovered was accepted to Photo Santa Fe, awarded distinction by The Forward Thinking Museum, and published in Time Magazine and Harper's. Ress recently competed a fellowship with the Center for Social Cohesion and Arizona State University, in conjunction with the New America Foundation. The resulting archive of images documents where Americans go—when not at work or at home—to find a sense of community and connection to place.

ALEXANDER ROBINSON (artist)

Alexander Robinson is a landscape architect and assistant professor at the University of Southern California in the Landscape Architecture program. His research practice explores design

territories where form and system intersect in the contexts of urban infrastructure, landscape architecture, and natural landscapes. His Landscape Morphologies Lab develops hybrid techniques and strategies in the pursuit of advancing the holistic design of landscape infrastructures and other performance systems in Los Angeles and internationally. Current projects engage the Owens Lake Dust Control Project, the Owens Valley, and the Los Angeles River with site studies, community interaction, and design modeling. Robinson is the co-author of Living Systems: Innovative Materials and Technologies for Landscape Architecture (Birkhauser, 2007). He is a graduate of the Harvard Graduate School of Design and Swarthmore College.

KIM STRINGFELLOW (artist/curator)

Kim Stringfellow is a transmedia artist and educator residing in Joshua Tree, California. She teaches at San Diego State University as an associate professor in the School of Art + Design. She received her MFA in Art and Technology from the School of the Art Institute of Chicago in 2000. Her transmedia projects bridge cultural geography and environmental concerns using a variety of documentary approaches and media. Her research explores the cultural landscape and history of place, often addressing environmental repercussions of human interaction and occupation within these spaces. Stringfellow's projects have been commissioned and funded by leading organizations including Cal Humanities, The Creative Work Fund, The Graham Foundation for Advanced Studies in the Fine Arts and The Seattle Arts Commission. She is the 2012 recipient of the Theo Westenberger Award for Artistic Excellence. The award honors the achievements of contemporary women whose work in photography, film, and new media transforms how we see the American West.