



# Exquisite RIVER

Think About Water

COLLECTIVE

2024

# Exquisite RIVER

Rosalyn Driscoll	3	Stacy Levy	23
Ilana Manolson	5	Diane Burko	25
Jaanika Peerna	7	Meridel Rubenstein	27
Fritz Horstman	9	Susan Hoffman Fishman	29
Fredericka Foster	11	Michelle Boyle	31
Naoe Suzuki	13	Sant Khalsa	33
Leslie Sobel	15	Aviva Rahmani	35
Giana Pilar González	17	Lisa Reindorf	37
Basia Irland	19	Doug Fogelson	39
Betsy Damon	21	Leila Daw	41

**EXQUISITE RIVER** is a composite river made of linked individual works of art by the artists in Think About Water, a collective of ecological artists and activists who interpret, celebrate and protect water. With the intention to make something collective as well as to honor each person's vision of water, the group chose the format of a game played by the Surrealist artists called exquisite corpse. One artist drew a head, then folded the paper so it could not be seen; the next artist drew the next part of the body, and so on until it was unfolded and the whole figure appeared.

In the spirit of artistic play and the fluid nature of rivers, these artists have created together a "body" of river. Each artist made a section of river in their studio in their own medium, style and vision, without seeing each other's pieces. The sections were then assembled into one long river that snakes across the gallery walls, is made of many images, and tells many stories. The paintings, photographs, sculptures and prints represent as many visions and meanings of river as artists. The myriad contributions connect to one another, flowing into one Exquisite River.

The exhibition seeks to bring awareness to the importance of rivers for the health of the planet and to encourage visitors to appreciate and protect the rivers in their lives.

<https://www.thinkaboutwater.com/>

**Exquisite River at Ely Center of Contemporary Art**  
51 Trumbull Street  
New Haven, CT 06510  
**April 14 – June 2, 2024**

Source, 2023

Photo foil, aluminum foil, 25" x 34" x 2"



Springs are the source of most rivers. We need to extend our understanding of rivers to include their emergence from the earth as springs. These liminal, miraculous places, where groundwater emerges from the underworld onto the surface, have been sacred to most peoples throughout the world, though many are now threatened by groundwater extraction and abuse. Springs are the visible manifestation of groundwater moving, sometimes great distances, under the surface. They reveal the hidden phase of the hydrologic cycle. By creating a spring as the source of our *Exquisite River*, we include the underground dimension of a river's life and of the whole water cycle.

**Rosalyn Driscoll** explores the experience of the body and the somatic senses through sculpture and installation. Years of making tactile sculpture led to her book, *The Sensing Body in the Visual Arts* (London: Bloomsbury, 2020). She animates her sculpture through light, video and performance. Her work has been exhibited in the US, UK, France, Germany, Peru, China and Japan, and received awards, fellowships and residencies from the Djerassi Foundation; L'AiR Arts, Paris; Dartington Hall Trust, UK; New England Foundation for the Arts; Massachusetts Cultural Council (twice); and Helene Wurlitzer Foundation of New Mexico.

[www.rosalyndriscoll.com](http://www.rosalyndriscoll.com)

Both/And, 2024

Acrylic on Yupo, 84" x 40"



*Both/And* draws its form from root systems and city blocks, river currents and traffic patterns. Human systems and nature systems do not only resemble each other, they exist nested inside one another. Groundwater filters through sidewalk cracks to reach the ocean, tree roots shift house foundations over centuries. When we build, we build within a larger, inescapable cycle. The natural and the manmade exist in a fundamental relationship; when one moves, it sends ripples across the other's surface.

**Ilana Manolson** is a painter, printmaker and naturalist. She is represented by the Jason McCoy Gallery in New York, Qualia Contemporary Art in Palo Alto and Nicola Rukaj Gallery in Toronto. Her work is in the collections of Museum of Fine Arts Boston, Berkeley Museum, Danforth Museum, DeCordova Museum, RISD Museum, Boston Public Library, Ballin Castle Museum.

She is a two-time winner of the Massachusetts Cultural Council Artist Fellowship for Painting. Her residencies include the Banff Centre for the Arts residency, MOCA residency, Ballinglen Arts Foundation residency, Yaddo Artist Colony, and Banff School of Fine Arts.

[www.manolson.com](http://www.manolson.com)



RiverFlow is a work that can be morphed into many forms and sizes. It can be packed into a small box, stretched into a long line or billowed into a volume that resembles a drop of water or movement on the surface of water. It shimmers in light and is sensitive to touch and movement of air when hanging mid-air. Just like water.

**Jaanika Peerna** is an Estonian-born visual and performance artist living and working mostly in New York since 1998. Peerna's works often deal with the theme of transitions in light, air, water and other natural phenomena. For her performances she often involves the audience in participatory reflection on the current climate meltdown. Her art practice stems from the corporeal experience of our existence and reaches towards enhanced awareness of the fragility, interconnectedness and wonder of all life.

She has exhibited her work and performed extensively in the entire New York metropolitan area as well as internationally. In 2023 her Glacier Elegy performance was part of State of the Arts Night at HIRSHHORN museum in Washington DC. Her work is in numerous private collections in the USA and Europe and is part of the Fonds National d'Art Contemporain, Paris. Peerna's work is represented by JHB Gallery in the US, ARTROVERT in Europe and IdeelART globally. In 2022 a new monograph Glacier Elegies was published by Terra Nova Press (distributed by MIT Press).

[www.jaanikapeerna.net](http://www.jaanikapeerna.net)

What would it mean to cast a creek in concrete? The clear intention of the walls of a concrete formwork are to hold what's inside in one place. Whether that is the flowing creek or a concrete edifice in its shape, the result is absurd. Formwork for Mitten Creek permanently suspends the act before the concrete is involved, allowing us to consider the volume of the passing creek as a detached and fleeting moment.

**Fritz Horstman** is an artist, curator, and educator based in Bethany, Connecticut. He has upcoming solo exhibitions at the New Britain Museum of American Art in New Britain, Connecticut; Municipal Bonds in San Francisco; and at Planthouse in New York. He has curated exhibitions in Europe and the US, including *Anni Albers: In Thread and On Paper*, currently at the Blanton Museum of Art in Austin, TX. He is Education Director at the Josef and Anni Albers Foundation and author of *Interacting with Color: A Practical Guide to Josef Albers's Color Experiments*.

[www.fritzhorstman.com/](http://www.fritzhorstman.com/)





Permafrost is melting in parts of the Alaska Arctic in the Brooks Mountain Range. As it melts, iron, occurring naturally in this very deep soil dissolves into the river water. Microbes begin eating lifeforms that rotted in this soil millennia ago, releasing methane, acid, viruses, and possibly anthrax. The water becomes orange and acidic. I have seen photographs of bright orange rivers with black dead plants all around them. Communities rely on these rivers for their food and water, as do countless animals. Not wishing to work from a photograph of any specific spot, rich now with scientists hard at work, I have made a painting honoring the beauty of these rivers and showing an imaginary possible beginning of the tragic transformation, first seen in 2019.

Painting and living in New York City since 1990, my primary subject matter is water, and I have exhibited oil paintings in various solo and group exhibitions. Also, I was represented by the Fischbach Gallery for 15 years. My work has been written about in several publications including *ARTnews*, *Tricycle Magazine*, and *the Huffington Post*. I am also a curator, *The Value of Water*, Cathedral St. John the Divine, 2011-12, *Think about Water*, a collective of artists working to celebrate, interpret, and defend water, 2020, and *Rivers*, an exhibition at the Garrison Institute, 2023. I have worked with scientists (Seattle, WA) and written two articles in collaboration with Philip Glass. Currently, I have finally learned how to use acrylics in my paintings and look forward to exhibiting them in the future.

[www.frederickafoster.com](http://www.frederickafoster.com)



detail

勝田川 (Katsuta River) was the only river I had intimate relationships with any bodies of water while growing up in Japan even though there are 35,000 rivers in the country. I have fond memories of walking by this river with my family and our dog. Katsuta River is a canal—an irrigation system for the rice paddies.

Katsuta River is not easy to see anymore because of the tall weeds growing by the river. It's almost hidden. The river is literally hidden near its starting point, flowing beneath the concrete, so you don't see how it's starting to be a river either.

The fabrics in this piece hold memories of my childhood. A core of my mother's Obi became the body of the river. Other fabrics came from my father's pillowcase, my yukata, and my mother's dresses.

Born in Tokyo, Japan in 1967, **Naoe Suzuki** is a Japanese American visual artist whose work explores the theme of water and the environment. She works primarily with drawing, and practices community-engagement work about our relationships with water. Her work often employs language and looks at the interconnectedness of our world, inviting viewers to reflect on our lifestyles, histories, relationships, and the legacy of colonialism to our environment. Suzuki lives and creates work in Waltham, Massachusetts, located on the traditional and ancestral land of the Massachusetts, where the land has been inhabited and cared for by the Massachusetts Tribe for thousands of years.

[www.naoesuzuki.com](http://www.naoesuzuki.com)





When I think about my relationship to rivers, I think about channels, branching, choices, changes and often serpentine. I got obsessed with the curves and channels after discovering Harold Fiske's survey maps of the Mississippi River years ago. Since then, I look at rivers as uncontainable, shifting among possibilities. There are worse metaphors for how we approach the world.

**Leslie Sobel's** artwork reflects her connection to the natural world and her deep concern about climate change. Her background in science and art leads her to look at the world from a dual perspective, integrating wilderness fieldwork in remote places with scientists and time in the studio. Sobel integrates photography, data and mixed media to make work that connects data and emotion in two and three dimensions. She has had more than 30 solo exhibitions and been in more than 40 group shows. She curates exhibitions focused on climate and social justice issues and teaches both artists and scientists.

[www.lesliesobel.com/](http://www.lesliesobel.com/)



As a Panamanian citizen in the United States, I cherish memories of water from my homeland, a small isthmus embraced by two oceans and numerous rivers. These waterways, from the Atlantic to the Pacific, sustain our ecosystem, nourishing the land, providing sustenance, and powering our nation. I recognize water's vital role in our lives and culture, shaping our identities as Panamanians. These rivers, with their dynamic forces, embody our essence, impacting our economy and nurturing our spirit. Reciting their names honors their power, forging connections between our stories and shaping our shared identity. This preliminary score for *Ríos* marks the continuation of a journey exploring the intertwined realms of water and identity

**Giana Pilar González** born in 1980, is a Panamanian interdisciplinary performance artist whose work resides at the dynamic juncture of digital media, research, and participation. Her practice centers on weaving a narrative that interlaces with cultural systems in her search for the "code" or the profound intricacies of identity. This process fuels a relentless journey to ignite one's boundless potential through movement. Her artwork has been featured in exhibits at Eyebeam, MIT and the Milan Design Week, and publications such as WiredUK, Hurriyet, and Fashion Practice. Giana holds a Bachelor's Degree in Architecture from Catholic University of America in Washington D.C. and a Master's Degree from the Interactive Telecommunications Program at Tisch School of the Arts, New York University.

[www.gianagonzalez.com](http://www.gianagonzalez.com)

## Ice Receding/Books Reseeding; The International Ice Books of Basia Irland

Video, 8.48 minutes



Ice Receding/Books Reseeding emphasizes the necessity of communal effort, scientific knowledge, and artistic expression to deal with the complex issues of climate disruption and watershed restoration by releasing seed-laden ephemeral ice sculptures into rivers. With the help of local communities, the Ice Books are launched into the current. As they float downstream and melt, the native seeds, selected in consultation with stream ecologists and botanists, are released and begin to plant themselves along riverbanks.

Fulbright Scholar **Basia Irland** is an artist, author, and activist who creates international large-scale water projects, featured in her books *Water Library*; *Reading the River*, *The Ecological Activist Art of Basia Irland*; and *What Rivers Know*, *Listening to the Voices of Global Waterways*. A monograph, *Basia Irland, Repositories: Portable Sculptures for Waterway Journeys*, by Patricia Watts, was published in 2023. Irland is professor emerita, Department of Art, University of New Mexico, where she founded the Art and Ecology Program. Her projects have been featured in over seventy international publications. Irland's website, [basiairland.com](http://basiairland.com), contains extensive documentation of her work.

[www.basiairland.com/](http://www.basiairland.com/)



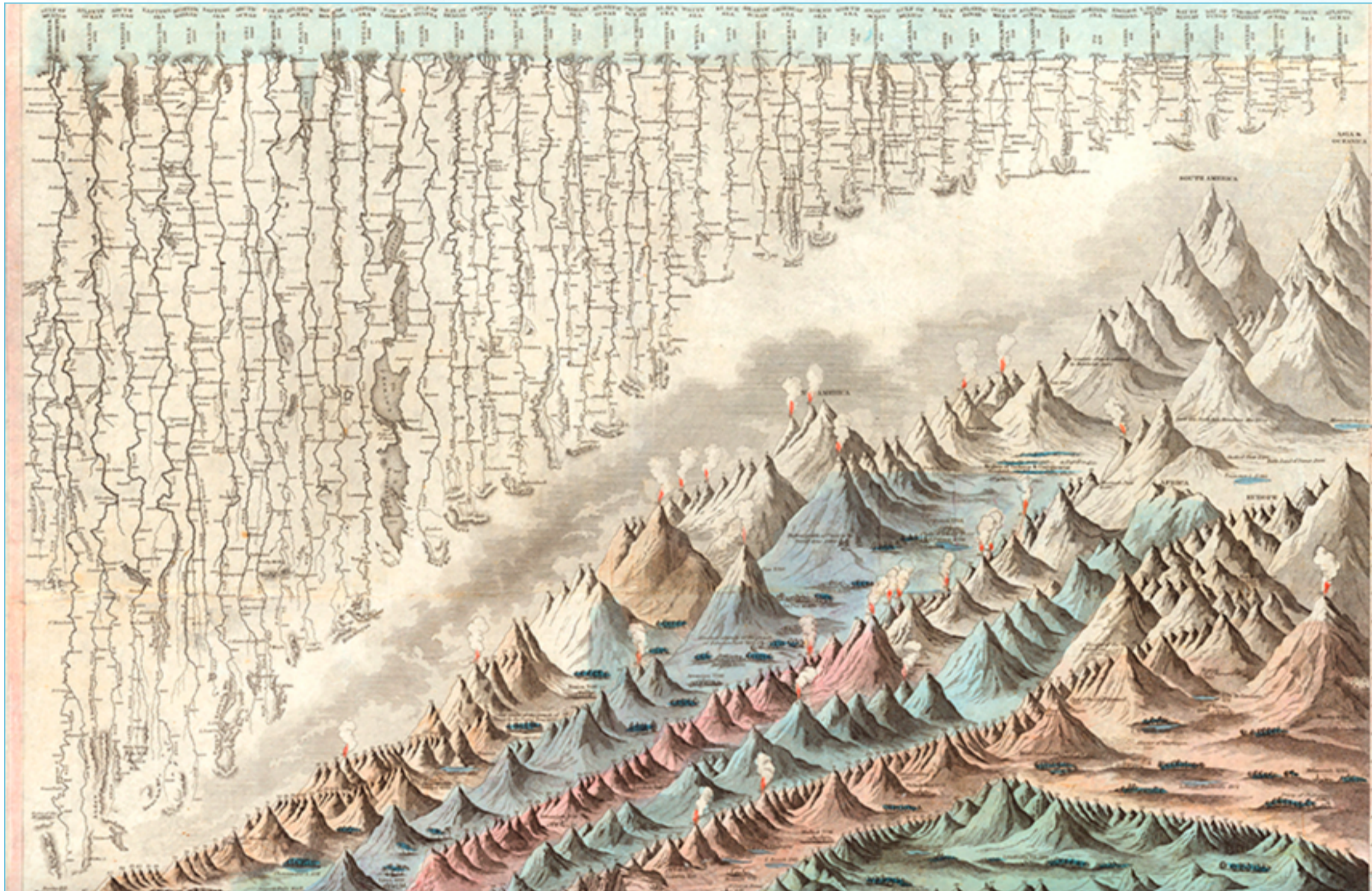
The real energies of the river are often as invisible as all the lifeforms that live within it. This piece reveals the power of the river. Water is always moving in a powerful vortex motion, which is largely invisible.

**Betsy Damon** is an internationally acclaimed artist who has been called a practical visionary and a humanist. She's known for her performance works like *7000 Year Old Woman* (1976), her large-scale ecological designs like *The Living Water Garden* (1998) in Chengdu, China, and her collaborative public performance events, most notably in Chengdu (1995) and Lhasa (1996). Her work has most recently been shown at Stony Brook University and the Van Abbemuseum in the Netherlands. A solo exhibition of Damon's performance work took place at La MaMa Galleria in Manhattan in 2021. Damon's work has been archived by Asia Art Archive and is available at [aaa-a.org](http://aaa-a.org)

Over four decades, Damon's work has revealed water as the connective, creative, and collaborative medium behind all life. Damon invites us to center water as the foundation of planning and design. Her book, *Water Talks*, was published in 2022 and is available at [betsydamon.com/book](http://betsydamon.com/book).

## Glass River Project: Quinnipiac and Housatonic

Blown glass, river water, 42" x 1.5"



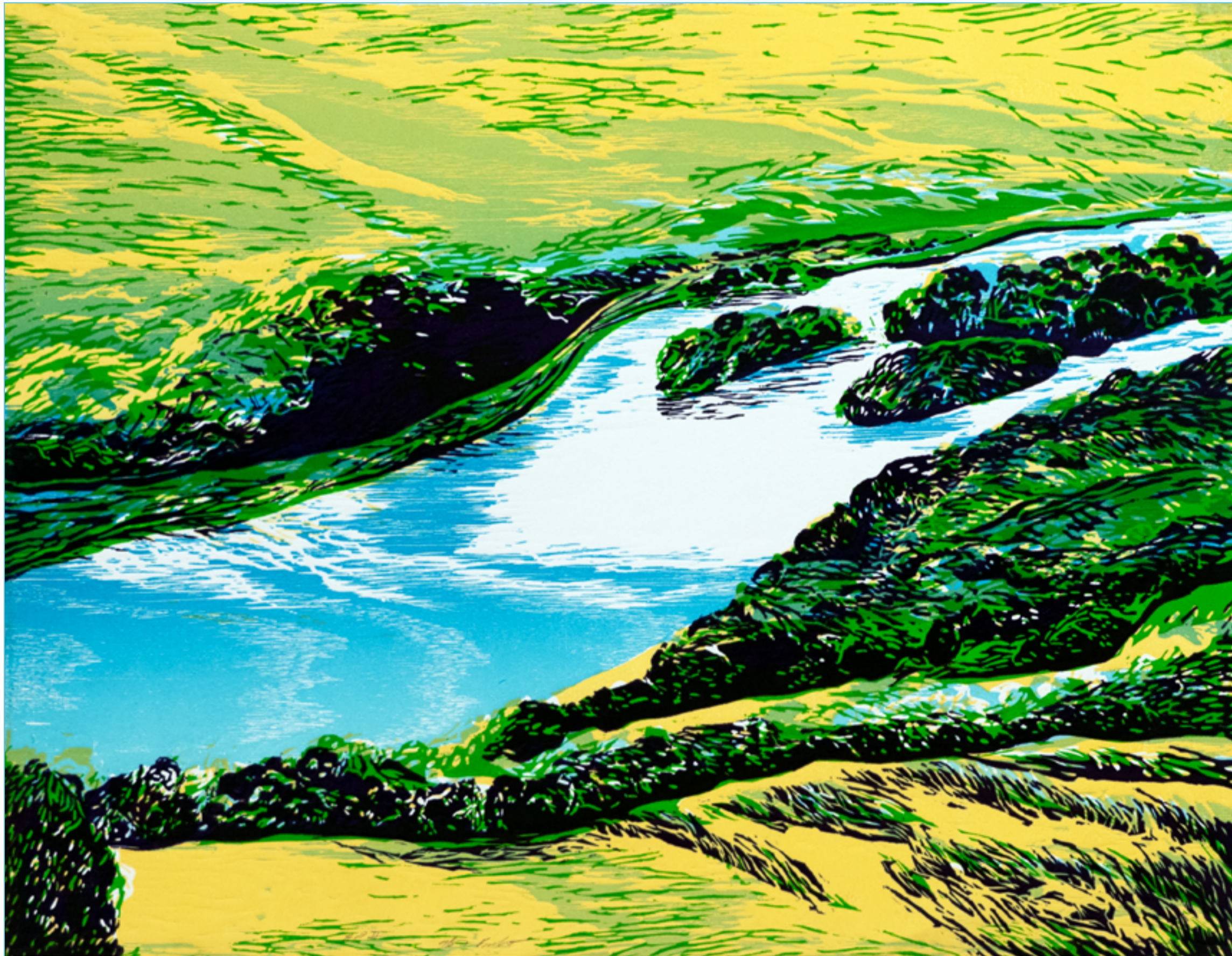
Glass Rivers Project shows the form of two local rivers, the Quinnipiac and the Housatonic rivers, while holding actual river water within the glass tubes. The project is based on the JW Colton Map of Rivers and Mountain Ranges map of 1849 which compares the length of rivers throughout the world. I am embarking on an American version of this map, creating rivers as glass vessels in scale to each other. But this "map" holds the living water of each river depicted.

**Stacy Levy** works with rain, urban tides, and aquatic food webs. Her projects highlight the unseen life forms inhabiting local water and create a home for the rain. From puddles to watersheds. Stacy works to build the bridge between art and ecology. She collaborates with experts from engineers to zoologists.

[www.stacylevy.com/](http://www.stacylevy.com/)

## Delaware Woodcut (Delaware 1), 1987

Woodcut, 20" x 26"

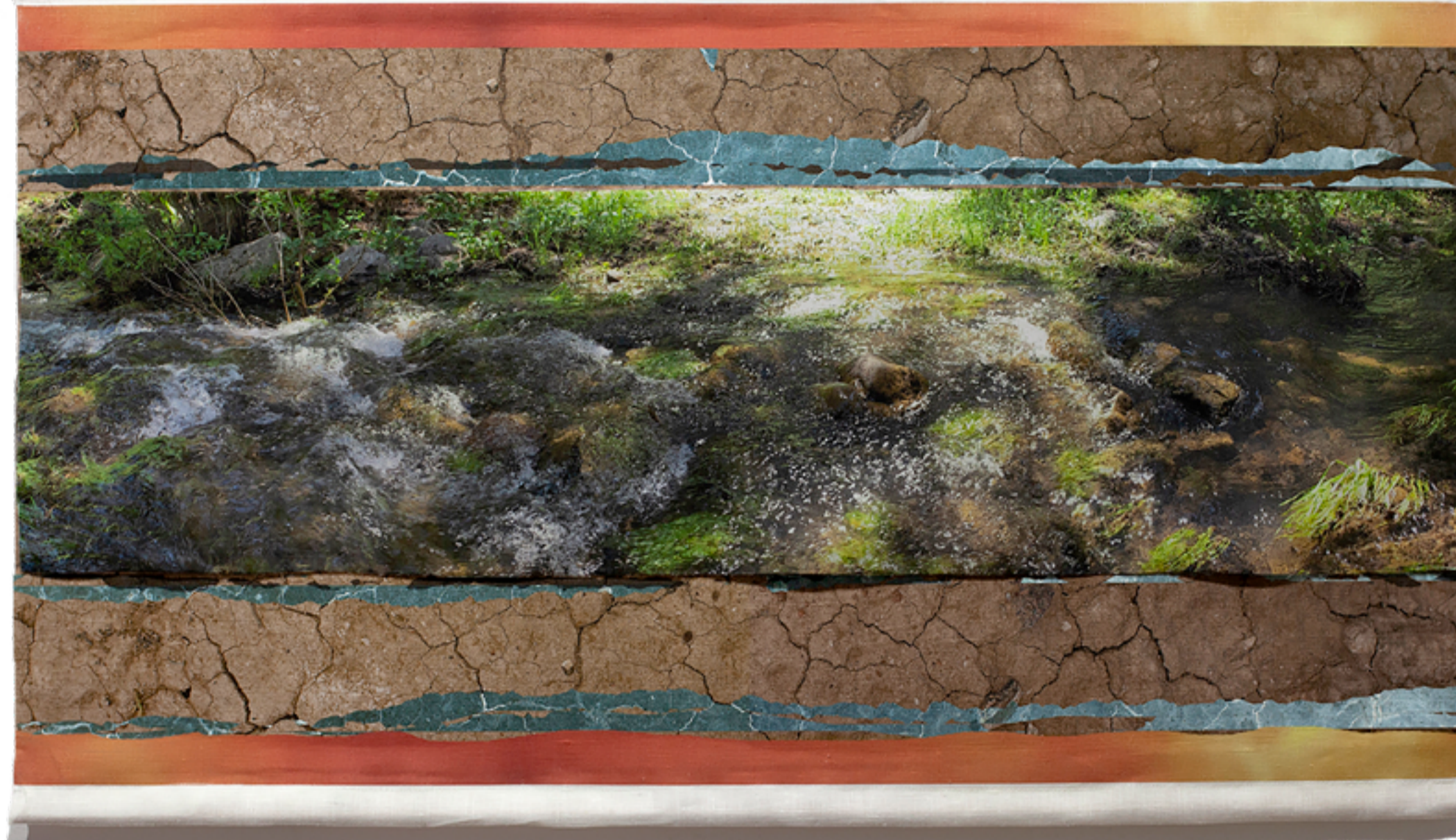


In the 80s I did a project called *Waterways of Pennsylvania* focused on the Delaware River. Several colored pencil drawings, lithographic prints, and this woodcut came from that experience. One of them was recently exhibited in a Michener show titled *reFrame*, alongside recontextualization by Joe Baker, director of Manhattan's Lenape Center. He adds:

*Diane Burko's meticulously rendered drawing [...] does little to convey the historic genocide that occurred upon its shores. [...] The story of dispossession and forced removal of the original people [...] is the true story of the founding of the United States of America.*

**Diane Burko** is an American artist based in Philadelphia whose practice is situated at the intersection of art, science, and the environment. Burko's practice seeks to visually emulsify interconnected subjects—extraction, deforestation, environmental justice, indigenous genocide, ecological degradation—so the connection between them becomes impossible to ignore. While her work deals with impending climate catastrophe, rather than lingering in dystopia, it celebrates the sublimity of the landscape by honoring the intricate geological and political webs that shape the identity of a place. Her current body of work uses large-scale mixed media painting to examine climate issues impacting the Amazon Rainforest.

[www.dianeburko.com](http://www.dianeburko.com)



Santa Barbara River near Penasco, New Mexico, called us last spring to camp 3 days by this springtime roaring mountain river. We needed to regroup after a devastating year of fires and floods.

The April 2022 Hermit's Peak/Calf Canyon fire, the largest in New Mexico history, was a Forest Service prescribed burn gone awry. It burned 340,000 acres, homes, farms, and water infrastructure. Three months later, early unusually intense monsoons, caused massive flooding, drownings and forced the same people to leave their home a 2nd time.

Hope you can see and feel the fragility of these times, and that our precious waters can survive.

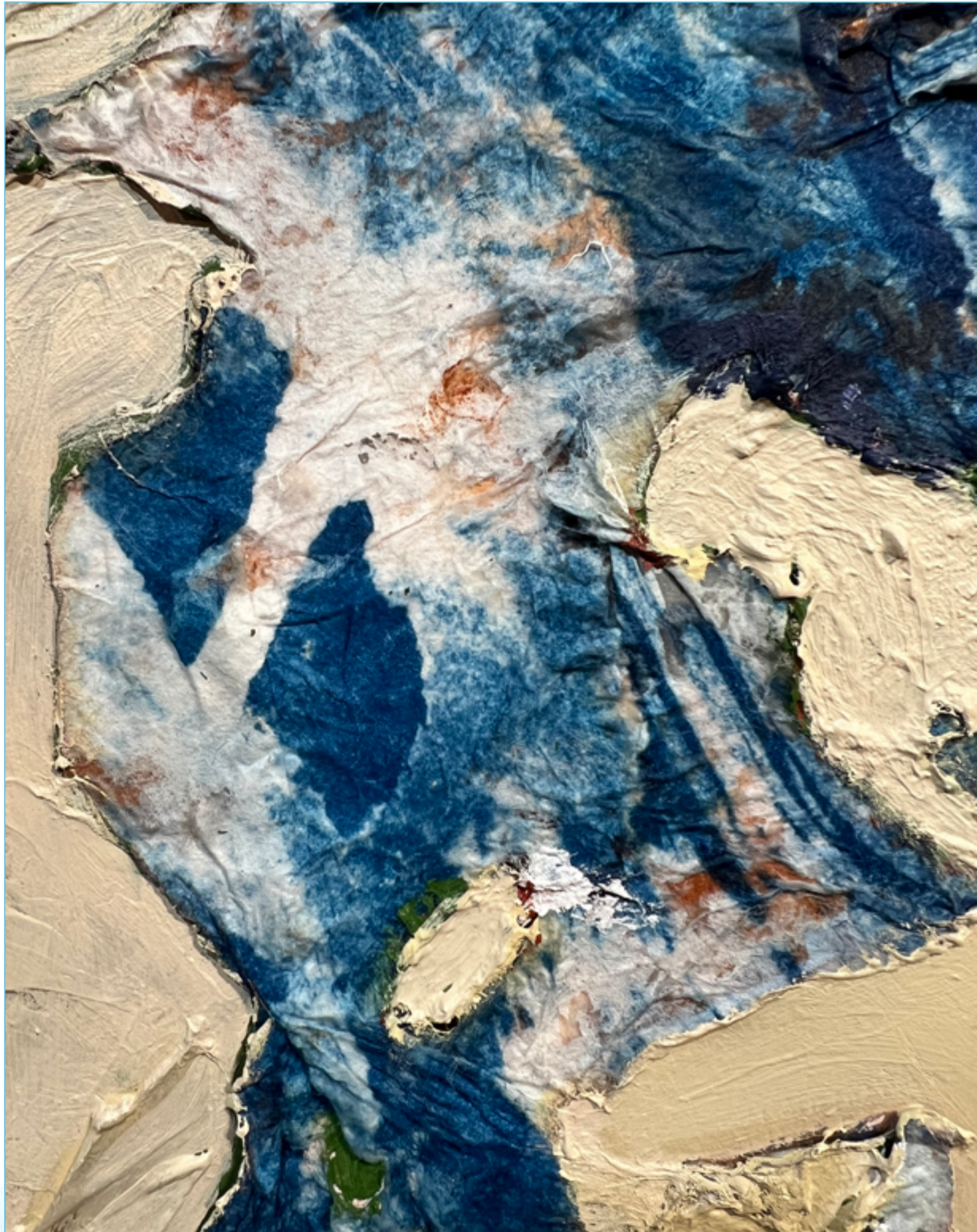
From photographer of single images to artist of extended works, I focus on intersections of nature and culture in relationship to ecological and social imbalance.

My newest work, *The Boat is a Circle* takes the Mesopotamian Flood story, that predates the biblical Noah's Ark, as a way to visualize how and what will survive our current environmental crisis.

In 2011, I initiated the Eden in Iraq Wastewater Garden Project, in the wetlands of Southern Iraq that uses art, environmental engineering and wastewater to make a restorative garden

In September 2023, I received the Anonymous Was a Woman Environmental Art Grant.

[www.meridelrubenstein.com](http://www.meridelrubenstein.com)  
[www.edeniniraq.com](http://www.edeniniraq.com)



Jordan River Desertification depicts the lower Jordan River as it enters the Dead Sea. Once a mighty river ripe with historical and religious significance, the Jordan has been damned, diverted and polluted, and has been a victim of political conflict and climate change. As a result, once it reaches the Dead Sea, the “River” is just a trickle.

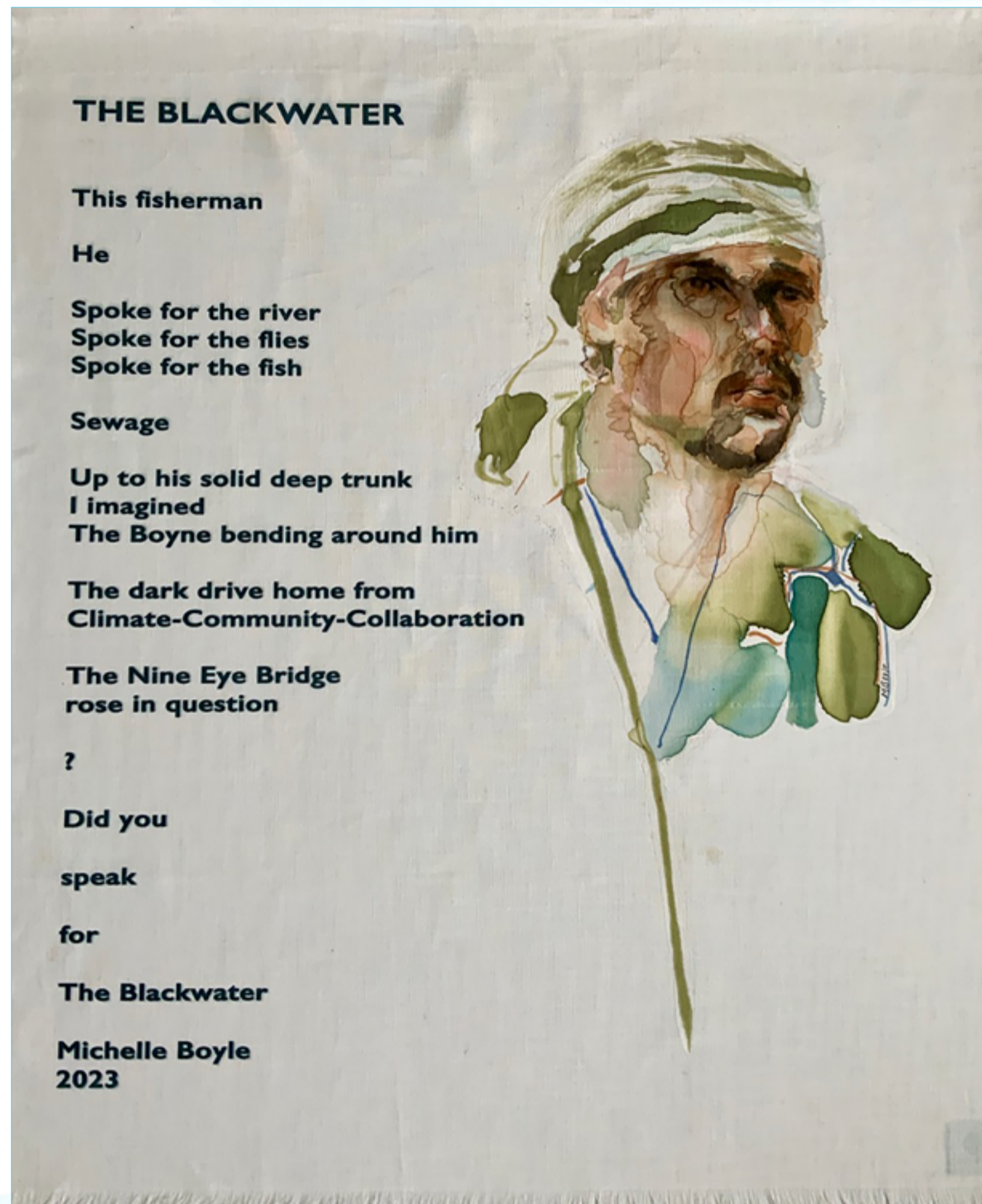
Incorporated into the mixed-media painting are cyanotype prints of satellite images showing the southern portion of the Jordan, which flows in an irregular line. The once verdant land around the river is now desert sand.

**Susan Hoffman Fishman** is a mixed-media painter, environmental artist and arts writer whose work has been exhibited widely in museums and galleries throughout the United States. Since 2011, her practice has focused on water in the context of climate change, including rising seas, desertification, and the proliferation of sink holes around the world. Her current work is inspired by satellite images of bodies of water that have been severely impacted by climate change, causing increasing levels of desertification. For five years, Fishman wrote a monthly column, called “Imagining Water,” for the international blog, Artists and Climate Change, which highlights artists of all disciplines around the world who are working on global water issues and climate change.

[www.susanhoffmanfishman.com/](http://www.susanhoffmanfishman.com/)



Textile wall hanging, watercolour with Blackwater River water on Indian silk / text print on Irish linen, 38" x 32"



For the past five years I have been painting, swimming and collaborating on water projects in and around Lough Ramor and the Blackwater River in Ireland where I live. This poem and painting came about after hearing a fisherman speak about these waterways at a public environmental meeting. His observations were informed by a lifetime spent standing in the River Boyne. He spoke clearly and passionately about this magnificent river, known for its rich myth and beauty, it now suffers from pollution and loss of biodiversity. On the way home from the public meeting I stopped on the all seeing Nine Eye Bridge, and thought about the Blackwater River running beneath and what it might be saying to me. I believe the fisherman speaks for the river, for water everywhere and that his words are a universal call to us all. That our actions matter and that the truth matters.

**Michelle Boyle** is visual artist and curator with a studio base in the lake-filled landscape of Co Cavan Ireland and a developing base in Mumbai India. Her art practice includes watercolour and oil painting, photography, installation and the written word. Over the 20 years of her professional practice she has worked with cultural institutions in the delivery of collaborative arts initiatives. She exhibits in Ireland and internationally and is involved in water projects at the intersection of art, science and community. BA Cultural Anthropology MA Landscape Archaeology & Heritage Management.

[michelleboyle-artist.com/](http://michelleboyle-artist.com/)



I often refer to the 96-mile-long Santa Ana River in Southern California as “my river.” Never intending ‘my’ to allude to ownership or control but rather an intimate relationship one develops over time with a dear old friend. The Santa Ana River serves as a source of vital sustenance for my body, mind, and creative spirit. The river is the life source that nourishes the earth and every living cell in the community where I lived for four decades. The river has taught me the critical interdependence between humans and the natural world and inspires me to make art that reflects on my life experience and relationship with place.

This photograph depicts trees that were flooded south of the Prado Dam, when water was intentionally released during a huge rainstorm that compromised the dam. The trees are impacted daily by natural weather events, human acts, and climate change.

**Sant Khalsa’s** projects develop from a mindful inquiry into complex environmental and societal issues. Her artworks are widely exhibited, published, and collected by museums including the Los Angeles County Museum of Art, National Galleries of Scotland and Center for Creative Photography in Tucson. Khalsa is a recipient of the prestigious 2023-24 California Arts Council Individual Artist Fellowship Legacy Award. Her artworks are published in two monographs, *Crystal Clear || Western Waters* (Minor Matters, 2022) and *Prana: Life with Trees* (Griffith Moon/MOAH Lancaster, 2019). She is a Professor of Art, Emerita at CSU San Bernardino and lives in Joshua Tree, California.

[www.santkhalsa.com](http://www.santkhalsa.com)

Father III, 1987

Oil on linen, 40" x 72"



My father owned land near rivers when I was a child. He had an eye for a good piece of property and a knack for developing the land into solid homes for families. It was an education for me to watch how he thought about land by water, but the price of that education was to watch the land vanish under each new home. The money he made from selling the homes paid for my early education, and when I was nineteen, it made me an artist. The memories of land by water feed heart tributaries, calling for Earth healing.

**Aviva Rahmani** exhibits, publishes, presents, and is written about internationally. She has won numerous grants, residencies, and fellowships. In 2023, Rahmani previewed *Blued Trees*, her opera about ecocide. Rahmani co-edited *Ecoart In Action; Activities, Case Studies, and Provocations for Classrooms and Communities*, the author of *Divining Chaos: The Autobiography Of An Idea* (both pub. New Village Press 2022). Her *Fire Tigers* (2021) on global fire regimes, was commissioned by Arts Cabinet, UK. Rahmani is an Affiliate with the INSTAAR, University of Colorado at Boulder, gained her PhD from the University of Plymouth, UK and her BFA and MFA from CalArts.

[www.avivarahmani.com/](http://www.avivarahmani.com/)



The möbius strip is a continuum with no beginning or end. That concept encompasses the role of water in our environment. It has no beginning or end. Rain falls from the sky, it is taken up by plants and organisms, it evaporates into water vapor, condenses to form clouds, and then precipitates back to earth. We must actively safeguard this resource, to make sure it truly continues and does not have an end.

**Lisa Reindorf** is an architect, artist and environmental activist. She grew up in Mexico, among a community of socially and politically active artists. A graduate of University of Pennsylvania and Columbia University, she has practiced as an architect and taught at RISD. In her career as an artist, she focuses on climate change. Her paintings depict rising seas and coastal construction in vivid colors. Also a writer and educator, Lisa considers science, art and activism a key part of her practice. She frequently lectures at universities and environmental conferences on how artists interpret climate change.

[www.lareindorf.com/](http://www.lareindorf.com/)

## “Taroko” Liwu River, Taiwan, 2024

Photography, Ed. 1/6, Print on Fabric, 14” x 65”



detail

The Taroko Gorge is still carving its path through the marble in Taiwan. Rising mountains in slow-motion, the Eurasian and Philippine geologic plates (known as the “Penglai Orogeny”) are continuously moving there, growing over millions of years from sea level to heights above 3400 meters, increasing a few millimeters annually. Originally, elementally composed of raw calcium, the earth “lithified” into limestone, which then metamorphosed into marble, gneiss, and schist inside the mountains. Heavy subtropical rainstorms throughout the year coaxed the Liwu River into being, and still feed it now, while humankind and landslides alter the path, the waterflow and debris navigating steep dramatic canyons and valleys, to ultimately join together with the sea.

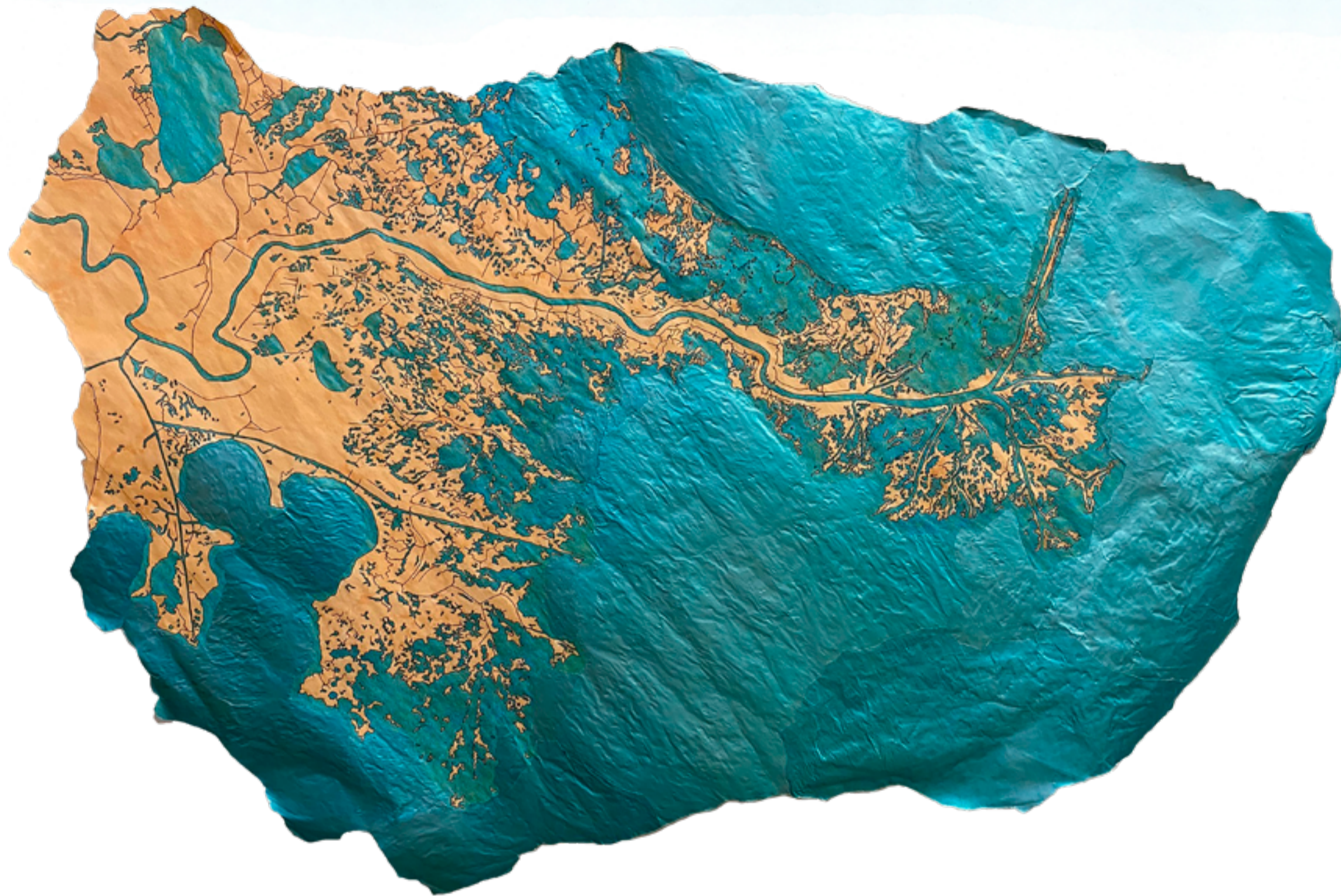
**Doug Fogelson** exhibits photographic based works in venues across the United States and globally, and is in esteemed collections, such as Museum of Contemporary Photography, Chicago; J. Paul Getty Center, Los Angeles; Center for Creative Photography, Tucson; and Staatliche Museum für Fotografie, Berlin. Aside from creating visual art and music, Fogelson founded an arts-focused publishing imprint; taught at the School of the Art Institute of Chicago; and serves as board member for Filter Photo, Chicago, where he co-founded the Filter Space Gallery. Fogelson and collaborators recently launched One Year for Earth (1y4e.org), an online platform addressing the climate crisis.

[www.dougfogelson.com](http://www.dougfogelson.com)

There is an audio companion piece for this visual art.

To listen use the QR Code below by viewing through your phone’s camera, a link to a Bandcamp page will appear to hear/download.





My creation of a river delta, the ending of a river, is closely related to the slow decline and death of my husband. A river ending in a delta transitions slowly from its river identity to the sea, gradually changing along the way. Having moved sediment along its defined route for many years, now as the flow slows, it drops off grains of soil and sludge—depositing these to build up new tendrils of meandering waterways. A slowing person gradually drops physical and mental abilities, develops a meandering mind, and medical devices—connecting tendrils—become part of the mass of the person. Although there are still some defined river channels, it's as though the water and the land have infiltrated one another, co-mingling life and death, the river and not the river.

**Leila Daw's** art practice, always evolving, is rooted in concern for the environment. Her works are in the permanent public collections of Yale University, St. Louis Art Museum, Cincinnati Art Museum, DeCordova Museum and Sculpture Park, Rose Art Museum at Brandeis, Boston Public Library, Housatonic Art Museum, and Clay Center in her hometown of Charleston WV, and in many corporate and private collections. Her permanent public commissions include the multi-site installation at Bradley International Airport, Hartford, "*Planetary Conditions*", and projects in the Wilson Branch of New Haven Public Library, at Northwestern CT Community College., and throughout St. Louis's Metrolink rail system. Daw is Professor Emerita, Massachusetts College of Art. Boston.

[www.leiladaw.com/](http://www.leiladaw.com/)



**Think About Water**

[www.thinkaboutwater.com](http://www.thinkaboutwater.com)