



BAY-DELTA
SCIENCE CONFERENCE

2026 CONFERENCE

Art Abstracts

34 works exploring the science, people and places
of the Bay-Delta

The Art Abstracts



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field::time

Elsie Platzer



field::time is a zine that explores the tension between Cleo Wolfe Hazard's concept of field time as queer time, a slower, altered perceptive state where ecologists develop intense kinships with other species and beings, and the realities of a discipline dominated by obsessive codifying, measuring, and quantifying; valorization of hard physical labor; and a crass "macho" or "cowboy" culture.

I explore the potentialities of envisioning field work as a process of seeing-relating-experiencing, and offer suggestions for ecologists who want to move towards an experiential field work practice. For those unfamiliar with zines, they are small, informal magazines focused a single topic, similar to pamphlets; they are usually comprised of a mixture of text, photography, illustration, collage, or other media.

Tidal Memory: Art as a Method for Understanding Environmental Change

Eliza Breder



Tidal Memory is an interdisciplinary exhibition that explores how artistic practice can deepen public engagement with environmental change by making visible the emotional, cultural, and material dimensions of landscape transformation. Developed through UC Berkeley's Art Practice in Climate Justice Research initiative, the exhibition brings together sculpture, collage, archival materials, mapping, and process-based installations that investigate climate grief, ecological memory, and changing relationships to place.

The featured works examine landscapes shaped by sea-level rise, wetland drainage, infrastructure, and technological development. Through clay, water, textiles, archival documents, and photography, the artworks physically transform over time.

Eroding, revealing, and obscuring embedded histories to mirror the dynamic processes affecting coastal and estuarine environments. One work models the San Francisco Bay Area while gradually eroding in water to explore the intersecting impacts of sea-level rise and artificial intelligence infrastructure; another draws from Everglades drainage archives to examine historical landscape transformation; a third investigates memory and island environments of Hong Kong through water-activated imagery.

By positioning artistic practice as a complementary form of environmental inquiry, Tidal Memory demonstrates how creative methods can expand science communication, foster dialogue across disciplines, and invite broader public reflection on adaptation, resilience, and the lived experience of environmental change in vulnerable coastal landscapes.

Wetland Wildlife Blockprint

Elsie Carrillo



The Sacramento-San Joaquin River Delta is an important ecological and economic resource for California that is home to many native and invasive flora and fauna. This work is inspired by the fieldwork accomplished during my third year of surveying Staten Island Preserve, in the heart of the Delta.

The “Wetland Wildlife blockprint highlights complex semi-aquatic food web predator-prey interactions and is my original design that I hand-carved and hand-printed with water-based ink onto printmaking paper.

It features native and invasive Sacramento-San Joaquin River Delta flora and fauna including an American bullfrog (*Lithobates catesbeianus*), broadleaf cattail (*Typha latifolia*), dragonfly (*Anisoptera*), bladder snail (*Physella acuta*), great blue heron (*Ardea herodias*), mosquitofish (*Gambusia affinis*), red swamp crayfish (*Procambarus clarkii*), and giant garter snake (*Thamnophis gigas*) - the newly recognized California state snake.

The size of each wildlife portrait was based on the organism’s impact in the food web. The garter snake is portrayed the largest because it is an integral part of the wetland ecosystem. They are mesopredators and obligate carnivores with a semi-aquatic lifestyle and bridge terrestrial and aquatic ecosystems. My goal with this blockprint is to combat ophidiophobia and recognize that that snakes are important cryptic and complex predators that regulate invasive species in the Delta.

Delta Energy

Rosemary Hartman



The ecosystem of the Delta is built of complex layers. Trying to study a single life form inevitably requires studying everything it eats, everything that eats it, and the habitat in which it lives.

To represent these nested layers, the artists created a sculpture featuring alternating layers of metal and stained glass with outlines of some of the major steps in the Delta pelagic food web. A glass mysid shrimp is contained within a copper longfin smelt, which is contained within a glass pikeminnow, contained within a metal sea lion.

The entire piece is lit from behind to show the movement of energy through the food web.

Microcystis Visual Index (MVI): let's see the warnings together



Dylan Stern

For nearly twenty years, the Microcystis Visual Index (MVI) has been our shared lens on the Delta's changing waters: a simple scale of one through five, derived in 2007 from the need to see clearly what was surfacing before us. In the decades since, cyanobacteria harmful algal blooms (CHAB) have grown stronger while our ability to witness and understand them have evolved; shaped by science, persistence, and the devotion of those who study this place.

This art series turns each index value into resin: light refracting through layered pigments, textures suspended like the stillness of the Delta draped in fog. "1" holds the promise of clarity, a reminder of what the Delta can offer.

"5" swirls with the heavy presence of cyanobacteria mats—dense and unavoidable, a warning suspended in time. Between them, the middle scores capture the nuance of transition, the years in which CHAB were more commonly woven into the Delta's seasonal rhythm.

These pieces honor the past form of the MVI while recognizing what it is becoming: a foundation for a new, modern tool that invites both scientists and community members to contribute their observations. The act of witnessing and documenting CHAB will no longer belong to specialists alone; instead, it will grow into co-produced stewardship.

In this collection, art becomes a bridge between the Delta's mounting ecological strain and our expanding ability to witness and understand it.

Dollars

Katie Osborn



A dozen miniature paintings inspired by the sand dollars on which they are painted. No matter the medium - watercolor, acrylic, or oil - the skeleton of the once-living echinoderm shows through, adding depth and meaning to the paintings.

Some paintings embellish the natural pattern, but others show scenes from nature to remind us that even when the sea is far away, there are often still remnants of former oceans to be found.

Cyanotypes

Lynn Takata



Cyanotypes are an early “alternative photographic process” - a cameraless image making technique - where photography and biology come together. A coating of ferric ammonium citrate and potassium ferricyanide renders surfaces UV-sensitive. Beautiful blueprint -like mages can then be made of objects that are placed on prepared surfaces and exposed to UV light. Early cyanotypes were used to make images of botanical and algal specimens collected in nature.

As an environmental scientist and a photographer, I’ve been intrigued by cyanotypes as a beautiful melding of art and natural science. This submission will be a collection of Delta aquatic weed images created through a wet cyanotype process, where the UV-sensitive chemicals will also be treated with solutions of vinegar (a mild acid) and baking soda (a mild base), salt crystals, bubbles, and turmeric. These will react with the cyanotype chemicals, creating one-of-a-kind patterns and colors.

Inter-Connected Nature

Katie Osborn



This pair of multimedia drawings showcase the inter-connected nature of our landscapes and waterscapes.

Both will use ink, watercolor and colored pencil to highlight keystone species, explore foodwebs, and remind us that we simultaneously contain multitudes and are part of something greater.

The Delta Between Us

Megan Thomson



This submission represents the Sacramento-San Joaquin Bay-Delta using a LiDAR-derived digital elevation model (DEM) developed from data collected in 2025 through an interagency collaboration among the Delta Stewardship Council, California Department of Water Resources, and the San Francisco Estuary Institute.

The art piece is composed of four quadrants that, when assembled, will form a complete representation of the Bay-Delta. Each quadrant is rendered in a distinct artistic style, illustrating how the landscape can be understood through different lenses, while remaining part of a connected whole.

By transforming scientific data into art, the piece serves as a conduit for conversation encouraging connection among researchers, practitioners, leaders and all communities.

Inspired by this year's theme "The Opportunity of Change: Building and Being the Future Together," the work reflects the idea that meaningful progress in the Bay-Delta depends on embracing diverse ways of seeing, learning, and working together. Just as four quadrants combine to create a unified image, the Bay-Delta will be shaped by integrating different systems and communities into a resilient and cohesive vision.

Shoreline Transformations

Christopher Janousek



Centuries of human activities have substantially modified the San Francisco Bay-Delta, one of the largest estuaries on the west coast of North America. With the advent of California gold rush fever in the mid 1800s, the very contours of the bay shoreline itself began to change.

Sand dunes were piled over shallow tideflats, vegetated wetlands were filled, and the cities that grew up along the shore literally expanded their urban footprint into the bay.

This exhibition is a selection of contemporary photographic images from an on-going project that explores the original estuarine shoreline of the city of San Francisco.

Using information from historical maps, I relocated points along the old bay shoreline from the Marina district to SoMa, areas now that are now highly urbanized. Through single and double exposure digital imagery, I'm capturing these shoreline transformations and the contemporary urban life that now dominates the altered landscape. The images offer a chance to reflect on the scale of change that humankind has wrought on the coastal environment, and our on-going connection to the estuary.

The Delta: a Tight-Knit System

Ash Zemenick



This hand knit tapestry of the Sacramento-San Joaquin Delta (Delta) uses Delta-sourced materials, expertise, and heritage to represent its complicated and interwoven nature.

Yarn used for the map was purchased from Meridian Jacobs, a farm and fiber shop located on the western edge of the Sacramento Valley that is owned by Robin Lynde. Robin sourced wool for this yarn from Timm Ranch, a farm in the English Hills halfway between Winters and Vacaville, that raises Rambouillet, Targhee, and Polypay Sheep. The blue yarn was hand-dyed by Robin using fresh leaf indigo grown on her property.

Both Meridian Jacobs and Timm Ranch are in Solano County, one of the five counties that encompasses the Delta.

The pattern is based on a map produced by hydrodynamic modeler Dr. Lily Tomkovic using Bay-Delta SCHISM software (an open-source 3D simulation model of the Bay-Delta). The model map was uploaded to the online program Stitch Fiddle to convert it to a coarse knitting pattern that was modified until it closely resembled the original map. Lily was consulted for accuracy of the final pattern, which is comprised of over 45,000 stitches.

Delta Mini Quilts

Maggie Christman



This collection of mini quilts shares about my experiences working in Delta Science in 2026.

Science Is for Everyone

Tiny piecing and a rainbow of color come together to spell a message I believe in: Science is for Everyone. This quilt celebrates curiosity, discovery, and the idea that science belongs to all of us.

A Year in Temperature

Made from tiny 1/2-inch squares, this quilt turns weather data into color. Each square represents the daily maximum temperature (F) recorded by the CIMIS station at Staten Island, California, creating a visual record of the year's seasons.

A Fair Pair

This little pear commemorates my first Pear Fair in July 2026. This quilt is a small celebration of a memorable summer day with friends and the agricultural traditions of the Delta.

Chinook Salmon Spawning in Putah Creek - Illustrated Infographic

Cin Liang



I will be presenting an illustrated infographic on the use of genomics to understand the impact of conservation efforts on the Chinook salmon spawning in the waters of Putah Creek. This project will feature the research efforts of and be created in collaboration with scientist Alana Luzzio, PhD Candidate in the UC Davis Genomic Variation Lab.

Putah Creek, a stream in the Central Valley, has undergone 25 years of restoration resulting in reestablished perennial flows and native fish diversity. Recently, Chinook salmon have been observed spawning in Putah Creek. Previous research using otolith microchemistry found returning salmon are mostly hatchery origin with some individuals of Putah Creek origin.

However, exact contributions of Putah Creek origin fish to subsequent generations remains unknown. Research is underway to assess the natal origins, reproductive success, and run type of these fish.

This infographic will illustrate the landscape of the Putah Creek Watershed, alongside swimming Chinook salmon. Insets and text will depict the molecular biology behind the genomic assays being developed to determine the origins of recovering salmon populations. This infographic will be illustrated digitally and printed on poster-grade 24"x36" card stock. Uploaded examples of work include: An in-progress draft of the infographic and past examples of infographic science communication art pieces I have made.

ART ABSTRACT 14

Is-Lands, with Water

Kayiu Au



Is-Lands, with Water is a mixed-media installation that explores the unstable and relational conditions between land, islands, and water. In the work, clay and metal mesh are formed as islands or fragments of land, while a textile layer functions as the sea. When water is sprayed onto the surface, hidden images and islands beneath the fabric briefly emerge, then gradually fade with the moisture disappearance.

The project began from my personal observation of historical images, where the waters and lands I remembered did not fully align with what history recorded. Wooden boats, waterfront settlements, and traces of human life once shaped these waterscapes and landscapes, but over time many of them have disappeared, eroded, or remained only as fragments and symbols. These remains may be like the timber piles in the photo I found slowly vanishing into the water, yet their history will no longer visible.

Through this work, I hope to invite viewers to reconsider the relationship between water, land, and islands: not as fixed categories, but as shifting conditions formed through time, memory, and environmental change.

Born in the Pearl River Delta, I come from a region where culture, livelihood, migration, and ancestral memory have long been built through water. This personal and cultural background resonates with the San Francisco Bay-Delta Estuary, another landscape shaped by fluctuating water levels, land reclamation, managed boundaries, ecological transformation, and community histories. In both contexts, I found water as an archive, a boundary, and a medium through which culture appears and disappears.

By using water as both material and action, the installation asks how memory can be activated through environmental change, and how culture emerges within unstable relationships between land and water. The work may be displayed as a small sculptural installation, accompanied by photographic documentation of its dry, activated, and fading states.

California Sea Lions

Harnawaz Boparai



California Sea Lions are becoming more abundant and present in the Bay-Delta region, yet not many people are following this species' return. Over the past several years, many sightings of these incredible animals have been showing up on the news and community science databases like iNaturalist.

The purpose of this art abstract is to highlight the growing abundance of California Sea Lions in the region and engage the broader audience for the protection and recognition of this species.

This will be done with a talking map showcasing notable hotspots in the SF Bay-Delta and providing the opportunity for locals in the region to plot where they have observed California Sea Lions as well.

[Placeholder: Flooding the Notch]

Anna Beers



Our project, [Placeholder: Flooding the Notch] is a collaborative social practice artwork examining human relationships to land. In this iteration, Sacramento State photography students explored the Yolo Bypass guided by Professor Eliza Gregory along with conservationist John Brennan and fish scientist Carson Jeffres. Through field trips, diverse creative research, and collaborative dialogue, this group of artists began the process of connecting with the land surrounding them and investigating the floodplain ecosystems and infrastructure of the Sacramento Valley.

As artists, we learned about our native ecosystem, indigenous land stewardship, the colonial destruction done that has changed it, and the work that is being done to repair paths forward for our future. We also partnered with the Department of Water Resources and the California Natural Resources Agency to both learn from them and provide them with public art from our project. This work has been displayed at Verge Center for the Arts (November/December 2025) and the Crocker Art Museum Student and Community Gallery (March/April 2026). Installation views are attached.

This unique opportunity gave 25 student artists—many from communities underrepresented in both science and art—resources and creative freedom to interpret the Sacramento Valley floodplains through their own lived experience. Guided by our science collaborators' knowledge of the floodplain's role in the Bay-Delta Estuary, artists transformed fieldwork into deeply personal narratives.

Through this collaborative work, we have coalesced our experiences into stories in the form of photographs, books, a video, a slideshow, and exhibitions with the goal of reconnecting people to the Sacramento Valley floodplains. The work ranges from detailed shots of the ecosystem to overarching views of the restoration efforts conducted by human care. The installation can adapt to any available space, so we are open to whatever form is most desired, but we would love to include photographic prints and the student-made books.

The project was made in collaboration with our professor Eliza Gregory and the Sacramento State photography cohort of 2026. All artists who worked on the project are: Ruben Aguilar, Kadence Armstrong, Livia Balistreri, Thomas Barr, Mario Bedoy, Anna Beers, Analay Carrillo, Takaki Clark, Alexandria Contreras, Alejandra Abrica-Garcia, Angelina LaVancha, Brittany Little, Gabriel Luukkonen, Jasmin Munoz, Christian Navarro, Dolores Navarro, Rachel O'Brien, Meli Rodas, Jeremy Rommelfanger, Thelma Salomon-Saldívar, Eleni Sanchez, Amanda "AJ" Tinkess, Montserrat Valencia, William Vannucci, and Beatriz Vargas.

River Rat

Darrian Deilami



As a current MFA graduate student at San Jose State, my working thesis project "River Rat" investigates the California Delta region, taking inspiration from the lyrical documentary tradition of Walker Evans, and the Farm Security Administration photography of the 1930s. I believe some of the imagery aligns with the themes from the Bay-Delta Science Conference.

The Delta is a place weathered by time, haunted by the persistent threat of its water and way of life being siphoned away due to changing climate.

Through medium format and large format film photography, I am exploring how the Delta forms a circulatory system for the central valley, sustaining the state's agricultural heart even after its own era of prosperity has faded.

This work, which some samples I have attached, depicts the inhabited landscape, shifting focus from the romanticized empty pristine west to one where humans and water are intrinsically linked. I seek to capture the tension between the water that gives life and the time that takes it, while contemplating the region's potential for rebirth.

Contours of Displacement

Colleen Haraden



Contours of Displacement is a painted and quilted textile work examining sea level rise, environmental justice, and the vulnerability of shoreline communities in Richmond, California. Constructed from silk and cotton, the piece layers stitched topography, urban grids, and tidal edges to visualize the fragile boundary between land and water. Quilted contour lines echo both elevation maps and the slow, persistent movement of rising seas across the landscape.

The orange and red crosshatched areas identify communities most vulnerable to flooding and displacement. Many of these neighborhoods were developed in the 1940s to house Black and other workers of color who came to Richmond during World War II to work in the Kaiser shipyards.

Segregated from white workers through discriminatory housing practices and redlining, these communities were often placed in lower-lying and more environmentally vulnerable areas. Today, the legacy of those planning decisions intersects with the growing risks of climate change and sea level rise.

Textile processes are central to the work's meaning. Quilting, layering, and stitching reflect the interconnected ecological, social, and engineered systems that shape the shoreline. The softness of fabric contrasts with the urgency of the subject matter, creating tension between beauty and instability. Through handwork traditionally associated with care and repair, the piece reflects on resilience while acknowledging the inequities embedded within the landscape.

This work invites viewers to see Richmond's shoreline not only as a geographic space, but as a living record of labor, segregation, adaptation, and climate vulnerability.

Acorn Woodpecker Illustration

Shana Katzman



Displaying a colored pencil scientific illustration of an acorn woodpecker with coastal live oak acorns. The acorn woodpecker is a critical ecosystem engineer in the Bay Delta Region.

LidART: Delta rivers in relief

Michelle Stern



This “LidART” submission brings together nature and technology, like rivers connecting as circuits. It features three different views of the legal Delta, crafted from the newest Lidar data collected in 2025.

Each piece shows the land in a new way, using unique symbolization to turn detailed elevation data into art. Printed on aluminum, this collection invites you to see how science and imagination can work together to reveal the beauty of the Delta.

Water Quality Data Transformed into Music

Ted Flynn



Recorded music created using data sonification, a method whereby numerical data (in this case, water quality data collected in the Bay-Delta) is transformed into musical tones and timbres.

Shooyoo Making Knowledge Accessible

Adina Paytan



This project aims to make crucial planetary issues accessible to younger generations. I chose to do this through the eyes of Shooyoo, a little sea otter who takes us on a journey to discover the wetlands of the Central Coast of California. Shooyoo's message is universal: here or elsewhere, wetlands around the world are vital ecosystems, true "superheroines" that protect our coasts and our living spaces, purify our water, and regulate our climate.

Learning from the Earth and its Caretakers

This book is also an invitation to listen. I have tried to humbly remind us that scientific knowledge gains accuracy and justice when it takes an interest in the ancestral wisdom of nations like the Amah Mutsun, who have cared for these lands since time immemorial.

The concept of reciprocity implies taking care of nature in return for everything it gives us. This lesson of wisdom shared by Shooyoo is inspired by the wisdom of the first Nations.

Supporting Scientific Research

This work, supported by the UC National Laboratory Fees Research Program, serves as a reminder of the vital importance of continuing to fund research and supporting researchers around the world, while moving forward hand-in-hand with local populations.

Knowledge Must be Shared

Because I deeply believe that knowledge should be free and accessible to all, I invite you to share the link to this book as much as you wish. Whether it is for your children, your students, or out of simple curiosity, do not hesitate to spread this knowledge!

Link: <https://lnkd.in/eusagtNT>

Science Through Stained Glass

Lisamarie Windham-Myers



Stained glass is a powerful medium for communicating science. it is particularly powerful for communicating overlap, intersection and perspective. Here are 2 examples I've seen in my early and late career:

1) Biology is less about hard and fast rules, and more about probability distributions and optimization. Bayesian statistics capture the power of probability for hypothesis testing, but so does stained glass. Along an intertidal elevation continuum (from Sea Level to supra-tidal), with 4 plant species (e.g. , Pickleweed, *Spartina alterniflora*, *Phragmites* and *Spartina patens*), we might see some mixed communities of overlapping species at middle elevations (only the thistle colored wedge could contain all 4 species), but for multiple reasons (sulfide, salinity, or hypoxia tolerance, but also propagule dispersal, herbivory etc) monocultures of wet-specialists and dry-specialists are found only at the extremely high (red) and low (blue) elevations. Stained glass lets you communicate the mixing zones as well as the hard lines of the modeled parametric (or in other cases non-parametric) distributions. In the messy world of overlap, those hardlines (metal-wrapped edges along the parabolas) are necessities for making science actionable – those lines are what we have to draw for planning and habitat projections.

The full science spectrum - from the messy observations of mixed communities to predictive models for planning and species protection and more – is shown in this art, reiterating how science can light the way to help us see paths forward, even when they look complicated.

2) The 2026 update to the Delta Science Plan took a 360-review process to identify common themes that we need to address to progress as a science community. As a community, we identified 4 grand challenges, that are intersectional and yet capable of independent progress. In fact, calling out each challenge separately - the nature of change, the speed of change, the separation of knowledge silos, and barriers to other ways of knowing - allows us to focus distinctly on opportunities and metrics of progress (or lack of) for these especially relevant conditions in the Delta. Visualizing these conditions as light-passing colored glass in 4 intersecting disks gives us a chance to see how the light of one orbit, illuminates another. This is how we hope the 2026 Delta Science Plan is used. Progress made on one grand challenge will lead to progress made on all. When we spin the disk we see they blur into 1 sphere. That perspective of sharing light across all 4 challenges removes division and unifies the energy spectrum. And we need a full spectrum community of scientists to guide decisions forward along a durable path.

Growing Home – Land Back

Don Hankins



Growing Home - The degradation of the Sacramento-San Joaquin Delta beginning with colonization has vastly impacted the ecological and cultural properties of the region and has contributed to various aspects of climate change. Just as these lands have experienced abrupt changes the regional Indigenous cultures including Miwko? have been similarly displaced, impacted, and dispossessed of access to many of these home places. The ability for the ecocultural systems to persist under future projected climate scenarios is tenuous. Deeply oxidized and subsided peatlands provide an opportunity to advance climate resilience through rewetting and through floating peat blocks, which can be cultivated to rapidly grow and be restored to subsided lands.

Growing Home represents an Indigenous futures scenario that is solutions-oriented and welcoming of a broader opportunity for social and ecological connection.

It encompasses landback and waterback concepts to grow and be connected to places we collectively tend and take responsibility to. This version of Growing Home represents the first block of peat salvaged from its high ground stranding during a king tide. It has thrived away from the Delta in a stock tank in the Southern Cascades where it continues to be home to the plants emerging from its root and seed stock and is a visual reminder of connection and responsibility to ancestral home. It invites us all to be inspired to imagine and seek new opportunities to be part of the solution of growing and stewarding home.

Materials: live tule, cattail, and sedge dominated peat block.

Growing home is accompanied by traditional baskets, fiber arts, a short video, and could include prints (photographs and/or block prints).

Dylan Chapple and I have co-arranged this with his work recently at another venue.

Diet Study

Kim Luke



This art piece is a sculpture made of found objects (garbage) from the Delta watershed and includes items from the Sacramento and American Rivers, the Yolo Bypass, and the Delta.

The sculpture is inspired by a fish sampling technique known as gastric lavage, which is a non-lethal sampling method where water is pumped into a fish's stomach and its gut contents are released. In simpler terms, the fish is made to vomit.

For this sculpture, instead of the usual tiny fish and crustaceans you'd find, the fish is releasing a mountain of garbage from its mouth. I'd like this sculpture to serve as a reminder to keep our waters clean and pick up garbage when you see it.

Return from the Ice Waterfall

Michael Preston



The Chinook salmon of the McCloud River, known to the Winnemem Wintu as Nur, have not returned since Shasta Dam severed the river in 1945. They were not lost. More than a century ago a remnant of the original McCloud stock was carried to the glacial rivers of Aotearoa New Zealand, where they live today.

These two works give luminous form to the Winnemem Wintu prophecy of the salmon's return. In "Return from the Ice Waterfall," a school of Chinook glows across a field of deep blue, each fish composed from photographs of hand-cut California red abalone, which I cut and shaped myself. Their iridescent bodies hold both water and fire, the dual medicines of creation.

The First Voice turns to a single salmon, its body carrying the marbled red of the shell and a woven Wintu basket design.

By Winnemem prophecy, the salmon passed through an Ice Waterfall on Bulliyuum Puyuuk, the sacred mountain, into another realm, Aotearoa, and there they wait to return. My act of cutting, photographing, and recomposing the abalone is itself a ceremony of remembrance and invitation, a call for the Nur to find their way home to the Winnemem Waywaket, the McCloud River.

The salmon, embodied by the spirit Lindada Nur, were the first beings to give voice to humanity in the Winnemem creation story.

Starry Floundering

Celeste Dodge



This set of linoleum block prints is the third installment in a series of prints, titled Celestial Features, which has been showcased in group shows in Sonoma County since 2025.

Each set of prints incorporates photographs of space taken from space and themes include eyes, bones, cowboy boots, and now, demersal fish. These depictions of astral flatfish are a salute to all the freaky fish out there, to the underseen, and the misunderstood.

Lay flat, and let your eyes crawl across these prints, but not over the top of your head. The transformative nature of these different-bodied fish can remind each of us that we can all find our own form of symmetry, take new forms, and reflect the sky, even from down in the mud.

My Trinity River Story

Rachael Klopfenstein



This zine tells my water story for the Trinity River in northern California. My grandfather built a humble home along the Trinity River in the 1950s, which has grown to become a cornerstone of our family and a place of personal and professional growth.

The Trinity River was dammed in the 1960s and rerouted into the Sacramento River watershed to provide water supply for agriculture in the southern San Joaquin Valley. The impacts of this management decision span social, economic, and ecological boundaries, and provide a useful example for current and future water management.

The zine covers both the history of the Trinity River and a personal account and photos of the beauty and value of the river.

ART ABSTRACT 29

Diverse Wildlife of the Delta

Britany Perry



Created on wood with acrylic paint, this art piece celebrates the diverse wildlife found throughout the California Delta, ranging from the smallest aquatic invertebrates to high flying birds.

Water as Currency

Jennifer Starkweather



Hughen/Starkweather is the collaboration of artists Jennifer Starkweather and Amanda Hughen who have worked as a team for almost 20 years. Together they create research-based, abstract paintings, sculptures, and videos.

For the past several years Hughen/Starkweather have researched the impacts of climate disruption on places where water meets land, exploring engineered infrastructures that are inextricably interwoven with natural systems in the landscape, and how these systems might fail or succeed together.

Viewshed: Levee

Ryan Jones



The concept of the "viewshed" was coined by landscape architect Clifford Tandy in 1967, broadly as a geographical region visible from a particular location. Using this idea as a starting point, the photos in this series were all taken from various levees across the Delta. The levees are crucial to the Delta's very existence, and they make almost everything about the Delta possible: agriculture, transportation, housing, business, recreation, community. Yet in this crucial role, they can sometimes be seen solely as infrastructural or engineering necessities for the region.

This series attempts to locate some of the cultural encounters that happen in the Delta, and ask the viewer to meditate on the social worlds of Delta levees. This series is part of my doctoral dissertation in social anthropology, in which I am researching the Delta's legacy communities and their complex relationships to the region's changing waterways. I currently live on the Delta Loop in Isleton, where every day I experience how the levees make all kinds of logistical decisions for everyone who inhabits or commutes through them.

Photos printed on archival inkjet paper, and the cotton fabric cyanotypes were developed with water from where I live along the Mokelumne River.

A new angle on the Bay-Delta's problems and promise

Miranda Bell Tilcock



We often speak of a new vision for the Bay-Delta region, yet we typically express this in words. Art may be a more appropriate medium; it allows each of us to draw connections and formulate possibilities.

Become a vital part of this effort by helping us identify spatially explicit features linked to the Bay-Delta's complex problems and enduring promise.

Tell us what you think! Write on the easel pad to identify elements you think should be added or removed. We want to hear from you!

Visualizing Salinity Across Delta Adaptation Scenarios

Yun-Hsin Kuo



The Just Transitions in the Delta project envisions and models six future management scenarios and their effects on salinity in the Sacramento-San Joaquin Delta over a two-year simulation period. These scenarios include Business as Usual (the current baseline), three operations-based scenarios (upstream reservoir operations, the Delta Conveyance Project, and a reinforced through-Delta corridor), and two restoration-based scenarios (Multi-benefit tidal marsh restoration in Suisun Marsh and Franks Tract, and habitat restoration and subsidence-reversing land uses across the Delta).

Each simulation produces a dataset of electrical conductivity (EC) measurements at 15-minute intervals across 386 stations over 791 days.

We transform these complex numerical model outputs into a more accessible, interactive, map-based data visualization that invites conference attendees to explore regional salinity dynamics over space and time across the six adaptation scenarios. This installation offers two complementary experiences.

The first is a large wall projection within the conference center of an animated visualization of salinity dynamics. This immersive projection draws in conference attendees to observe Delta salinity dynamics.

The second experience is a large touchscreen next to the projection, allowing attendees to select and explore the data actively. Through data analysis, we identify regions where the scenarios produce notable changes in salinity. Visitors can zoom into a region, explore how its simulated salinity changes over time under one scenario, and compare changes across all six scenarios. Both visualizations will combine a dark, subdued map of the Delta with vivid color highlights that draw attention to these regions of interest.

By combining scientific modeling, interactive visualization, and visual data storytelling, this work offers an engaging, public-facing entry point into the complex salinity simulations and adaptation planning explored by the Just Transitions in the Delta project. This art exhibit is tied to the accepted Just Transitions special double session for the conference.

subTIDAL

Dylan Chapple



Like us, the earth breathes. All around us, largely invisible, the elements that make up the air swirl and pulse in response to the land. subTIDAL makes this breath visible and audible over 13 years at the Mayberry Wetland Restoration project in California's Delta, using data from one of the longest running data sets on wetland gas exchange in the world. Each photo, color, and note represents one day at the site, with the data transformed into the musical and visual score. Water vapor in blue plays bass, plant growth in green plays piano, carbon dioxide in yellow plays flutes, and methane in red plays clarinets.

As the site evolves, open water turns to plants, which grow and die each year. Field recordings from the site dialog with the score, with Marsh Wrens, Song Sparrows, and Red-winged Blackbirds leading the soundscape chorus. Sky, water, and land fuse into a dynamic shifting vision of ecosystem change over time.

Throughout the Sacramento-San Joaquin Delta, historic wetlands have been drained, resulting in land-sinking known as subsidence. These subsided areas are a major source of carbon dioxide and threaten levee stability essential for protecting the state's water supply. Restoring wetlands can take up carbon dioxide, provide habitat for a wide range of native species, and promote levee stability in certain areas. The importance of these wetlands has led to many decades of research, led by the UC Berkeley Biometeorology Lab and the US Geologic survey, and project implementation, led by the CA Department of Water Resources. The data from this project was transformed into the audiovisual score using Max MSP and can be found at ameriflux.lbl.gov.

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