

TBA21-ACADEMY STARTS4WATER FESTIVAL

BECOMING
FRESH &
SALTY
DROPS
(OF WATER)

JUNE 1-22

OCEAN SPACE, OCEAN-ARCHIVE.ORG
AND THE VENICE LAGOON

"Becoming Fresh & Salty Drops (of water)" is a month-long program celebrating the water and life forms of the Venice Lagoon, the largest coastal lagoon in the Mediterranean Sea, home to TBA21–Academy's Ocean Space. Stories, actions, and online and live events narrate and act upon the future of the Venice Lagoon from ecological and magical perspectives. Following the moon cycles that control the tides, the program circles back, ending on the summer solstice with the final **presentation of the STARTS4Water artists in residence** program featuring Sonia Levy with Heather Ann Swanson, Meredith Root-Bernstein, and Alexandra Arènes, and Diego Delas and Leonor Serrano Rivas, and beginning with a wetland kinship project in conversation with curator Camila Marambio whose public program for "Turba Tol Hol-Hol Tol," the Chilean Pavilion at the 2022 Venice Biennale activates a convening on **World Peatlands Day**. It is followed by an educational program for World Oceans Day; a walks program, **"Venice as a model for the future?"**, curated by Barbara Casavecchia and Pietro Consolandi; and **TBA21–Academy's program on the intersections of food and ecology** led by Maria Montero Sierra and Barbara Nardacchione with Markus Reymann and Alice Ongaro Sartori in collaboration with chef Marco Bravetti and TOCIA!. This month-long program is aligned with the principles of regeneration and more-than-human rights promoted by the project Zoöp, which TBA21–Academy is a partner in.

With:

Frédérique Aït-Touati; Barena Bianca collective; Shaul Bassi; Camilla Bertolini; Isabelle Carbonell; Diego Delas and Leonor Serrano Rivas; Ifor Duncan and Heather Contant; Vera Dvale; Lodovica Guarnieri; Alex Jansen; Hans Joosten; Dianna Kopansky; Sonia Levy with Heather Ann Swanson, Meredith Root-Bernstein, and Alexandra Arènes; Jane Da Mosto; pantea; Reverend Houston Cypress; Bárbara Saavedra; Gražina Subelyte; The Center for Genomic Gastronomy; Sara Tirelli; and Georg Umgieser. Special guest: Radio Amnion: Sonic Transmissions of Care in Oceanic Space.

BECOMING FRESH & SALTY DROPS (OF WATER)

A translucent drop of water, a unit that multiplies into the streams of rivers and the tides of the sea, barely shows the complexity of its matter, its fresh and salty particles, and the macroinvertebrates it hosts. In the Venice Lagoon, there are reeds and *Salicornia* plants spiking from the green waters and signaling the lagoon's salt marshes' ecosystem and its famous *barena*—the lands that emerge between tides that configure the more significant non-urban areas in the lagoon, resilient to the salt and protective from the weight and erosion of the Adriatic Sea. There are also algae and seaweed embedded within the stones of the canals and at the bottom of the boats merging the drops. These aquatic plants hold in their bodies a story of water transformation that converges the boundaries of land and open sea, but more importantly, of the fresh and salty waters that define a coastland lagoon.

These stories are about time; not only deep time, but historical time as the Lagoon is an extension of Venice's glorious periods and how the city has conducted anthropogenic transformations of the ecosystem with different degrees of more-than-human sensibilities, leaning on the innovative trajectories of science, technology, and art.¹ The histories of the Venetian people and the city's canals have been told, but what about the imaginaries of the dominant element of this territory? What does water signify today, and how does it enable us to imagine another future for Venice? Water contains in its matter embedded knowledge from its microscopic cells, geological times, and physical movements. Over time, scientific instruments such as microscopes with increasingly sophisticated lenses have penetrated what felt like invisible matter. But before technology facilitated accountable and replicable facts, magic, as the fictional space where narrations and instruments work together, paved the route. Through the trick performed by the instruments provided by magic, the yet-unseen becomes plausible. In the process of imagining, we start to see. By joining the method of magic with ecology's aims to observe the relationships between humans and

¹ Jane da Mosto, co-founder of We are here Venice, referred to the glorious past of Venice and invited the artists to consider a glorious future during the STARTS4Water Networking Event at Ca' Bottacin in Venice, on March 16, 2022.

environments, we enable us to imagine and narrate more-than-human beings in their full agency, bridging the inapprehensible geological time and historical time. An interspecies future— whether in fictional, scientific, or science fictional realms—lies ahead of us.

The waters that infiltrate the mud, the swamp, the peat, and the saltmarsh are full of life. For a long time unappreciated, these watery-soil ecosystems are undergoing a revival thanks to scientists, activists, and artists joining forces to defend their unique ecological value since wetlands are, after the oceans and before the forests, the largest mass of carbon sequestration on the planet. They have held our breath for millennia. The closer attention we pay to the way the wetlands change, the more information we will have to permeate watery ways of living. That is the case of the *Sphagnum* moss, functioning as empty pockets of matter ready to conserve water, also acidic water. This characteristic moss is at the core of The Venice Agreement, a two-day program dedicated to the governance of peatlands that sets up an opportunity to collectively announce a bottom-up approach for the protection of this precious ecosystem that acknowledges and values the work of local on-the-ground peatland protection, including the continued protection provided by First Nations people everywhere peatlands are found.² A sensibility for wetlands from peatlands, saltmarshes, or *ab-bandan* is at the core of a multi-species praxis approach resolved in the animation work by pantea. The combined forces across distinctive wetlands and geographies stand behind the preoccupation with the Ocean and fresh waters in the context of different endeavors for an ecological and multispecies kinship.

The merging of salt and freshwater fills the Lagoon with a particular food chain that combines seafood: mollusk, some typical sea water creatures like the mussels in the Southern Lagoon near the towns of Pellestrina and Chioggia, and fish like the Venetian goby, common to the mixed water of river and sea, as well as the algae that is just starting to make its way to the Venetian diet. But it's the shell of the

² "The Venice Agreement: Protecting Global Peatlands Locally," curated by Camila Marambio, contemplates a convening on June 2nd World Peatlands Day to complement the work of "Turba Tol Hol-Hol Tol," the Chilean Pavilion at the 2022 Venice Biennale dedicated to Patagonian Peatlands.

mussels that can best tell a story of timeless materials accumulated and transformed to become alive anew. Entering into the watery interactions of the deepness and timeless shifts our relationship with matter including minerals. A matter formed of fishy bodies, drops of water, and air that in Venice carries a history of toxicity stemming from the industrial park of Marghera. Lodovica Guarnieri's performance walk brings these stories to life, in this occasion, centered on one of the oldest inhabitants of the lagoon, the mussels, signifying the power of transformation and the imagination. Meanwhile, the push and pull between anthropogenic actions and marine biology reactions affirms a degree of power in the mysterious, exciting, and probably oldest creatures in the Ocean: the jellyfish, transparent as an ideal drop, who are taking over the Mediterranean waters. Captured by *Polyps are a Pluriverse*, Isabelle Carbonell's short film revolves about the cohabitation of heavy infrastructure, traditional fishing communities in the Southern Lagoon, and a thriving organism.³ That same salt of the water that nourishes the jellyfish also imprints a distinctive bitterness on the vegetables of the Lagoon, making its salty material emerge into the soil and its fruits. The taste of the famous artichokes from Sant'Erasmus island at the end of spring cannot be missed when the new research group sits together at a "Convivial Tables" to discuss the ecological challenge of eating with the waters and the meaning of toxicity.⁴

However, it is the magical approach that narrates and acts within these watery ecosystems—with their life forms and natural and artificial infrastructures—that prepares us for the unimaginable futures. There are stories accompanied by instruments and instruments accompanied by sounds and words, and set narratives that read data and state the "real," but it is the learning, relearning, and the performance thereof which ground the perception and sensation in our bodies. This is the way we read our ecosystem. These stories accompany the learning

³ Isabelle Carbonell, "Polyps are a pluriverse," *Feral Atlas: The More-Than-Human Anthropocene*, eds. Anna L. Tsing, Jennifer Deger, Alder Saxena Keleman, and Feifei Zhou (Stanford: Stanford University Press, 2021). See <https://feralatlas.supdigital.org/poster/polyps-are-a-pluriverse>.

⁴ Convivial Tables: On The Cross Between Food And Ecology is a series of closed events to provide a space to discuss the complex ties between what we eat and its ecological impact, with a particular focus on its effect on bodies of water. For the first round of Convivial Tables, "Entrée: The Pannier of the Lagoon," Venice and the lagoon provide the framework. Ocean Space, May 31–October 1, 2022.

process where the materials speak and the images flow, growing the sensations of an expedition that are at the core of the artists in residence project: How to see Venice Lagoon beyond Venice? How to mirror its infrastructures, its urban life, in the watery form? What is the role of nature conservation? What does it mean to live in the water, make magic in it, and reverse a vision that understands the landscape from a horizontal perspective into a perspective submerged into the deep of the place's land and time? These are some of the questions posed by the research and the works of the STARTS artists in residence, including the ongoing film by Sonia Levy, where the camera becomes a body maneuvering to shift its optic gaze from the outside and above eye into the middle, surrounded by water, losing its privileged position to be within, and *Breathings of the moon*, an expedition in the Lagoon proposed by Diego Delas and Leonor Serrano Rivas, both of which will be presented on the summer solstice.

María Montero Sierra
Festival curator

PROGRAM

Signing of The Venice Agreement

>> June 2, 7:30–9:30 pm, Ocean Space

>> Ceremony

On World Peatland Day, June 2nd, 2022, a poetically binding declaration will be signed to inspire local action for peatland protection. The Venice Agreement has a bottom-up approach that responds to the need of smaller local initiatives to be recognized as important collaborators in the international process of peatland conservation. Participants of The Venice Agreement include peatlands protectors from Argentina, Congo, Chile, India, Indonesia, Iran, Ireland, Kenya, Scotland, Uganda, the United States, and Uruguay. This declaration will be the experimental result of a two-day program carefully designed to channel its participants' experiences toward the co-construction of an agreement based on practical knowledge. The event will shed light on the fundamental role that peatlands play with regards to biodiversity, climate change mitigation, water quality, culture, and the economy.

Master of ceremonies: **Reverend Houston Cypress**

Opening words by **Dianna Kopansky** (Global Peatland Initiative).

Keynote Speakers: **Hans Joosten** (professor of peatland studies and Palaeoecology, Greifswald Mire Centre) and **Bárbara Saavedra** (ecologist, director of Wildlife Conservation Society Chile).

Scents from the bog by **Ensayos** and music by **Vera Dvale**.

Curated by Camila Marambio. Co-organized by Wildlife Conservation Society (WCS) Chile, Ensayos, the Greifswald Mire Centre, and TBA21–Academy.

Ocean Space, Ocean-Archive.org, and Turba Tol Hol-Hol Tol

[More information](#)

STARTS4Water Academy and Educational Day on Oceans Day

>> June 8, [Ocean-Archive.org](https://ocean-archive.org)

Presentations of the works developed by the high school and MA students involved in the various workshops run by the STARTS4Water artists in residence.

[More information](#)

Lodovica Guarnieri. *When I Breathe, I Swallow the Lagoon*

>> June 8, 6 pm

>> Performance walk

Via dei Petroli, Porto Marghera, 60 min. (Italian)

Set in the amphibious Venetian Lagoon along the infrastructure of the former ENI refinery in Porto Marghera, this performance walk highlights the interconnection between bodies, environments, and power structures and rethinks responsibility in deep time.

[More information](#)

Convivial Tables: The Pannier of the Lagoon. TOXICITY with chef Marco Bravetti (TOCIA!), Camila Marambio

>> June 9, 9 pm, Ocean Space

>> Research group

"Convivial Tables" is a series of closed events to provide a space to discuss the complex ties between what we eat and its ecological impact, with a particular focus on its effect on bodies of water.

[More information](#)

Cohabiting Within Wetness: "Venice as a model for the future?" The Return Of Venetian Flat Oysters: MAREA project with Camilla Bertolini

>> June 10, 6 pm

>> Tour

Walking around Venice and the islands, it is easy to spot large colonies of oysters. They are *Crassostrea gigas* or Japanese oysters, a species native to the Asian Pacific coast, which arrived in the Adriatic Sea only half a century ago. Since summer 2021, a new project is underway to repopulate the lagoon with its ancient and prized native oysters (*Ostrea edulis* or flat oysters). MAREA (MAchmaking Restoration Ecology & Aquaculture) is being developed by researcher Camilla Bertolini, a marine biologist and winner of a Marie Skłodowska-Curie European Fellowship at Ca' Foscari University.

The project "Venice as a model for the future?" was initiated in 2020 and is curated by Barbara Casavecchia and Pietro Consolandi. "Cohabiting Within Wetness" is part of the three-year research cycle The Current III—"Mediterraneans: 'Thus waves come in pairs' (after Etel Adnan)," led by Casavecchia.

[More information](#)

Online program

Throughout June 2022 on [Ocean-Archive.org](https://ocean-archive.org)

New commissions and works by pantea, Isabelle Carbonell, and Ifor Duncan and Heather Contant, among others.

As part of the ongoing collaboration between Ocean-Archive.org and TBA21's digital platform [TBA21 on st age](#), a podcast featuring Heather Anne Swanson in conversation with fellow anthropologist Anna Tsing, along with an interview between professor of biological oceanography Katherine Richardson and artist Sonia Levy, will be presented online to coincide with the STARTS4Water showcase on June 21.

Becoming Fresh Salty Drops

>> June 21, 8:00 pm–12:00 am, Ocean Space
>> Talks, screening, expeditions, and sound

With Frédérique Aït-Touati; Sonia Levy with Heather Ann Swanson, Meredith Root-Bernstein, and Alexandra Arênes; Diego Delas and Leonor Serrano Rivas; and Gražina Subelyte. Special guest: Radio Amnion: Sonic Transmissions of Care in Oceanic Space.

A celebration of the water and life forms of the Venice Lagoon to commemorate the conclusion of the STARTS4Water residencies organized by TBA21–Academy that explore ecological and magical propositions for coexistence with the waters of the Lagoon.

How to see Venice Lagoon beyond Venice? How to mirror its infrastructures, its urban life, in the watery form? What is the role of nature conservation? What does it mean to live in the water, make magic in it, and reverse a vision that understands the landscape from a horizontal perspective into a perspective submerged into the deep of the place's land and time? These are some of the questions posed by the research and the works of the S+T+ARTS artists in residence, including the ongoing film in the making by Sonia Levy, where the camera becomes a body maneuvering to shift its optic gaze from the outside and above eye into the middle, surrounded by water, losing its privileged position to be within, and *Breathings of the moon*, an expedition in the Lagoon proposed by Diego Delas and Leonor Serrano Rivas, both of which will be presented on this magical night of the summer solstice.

PROGRAM

8:00 pm **Radio Amnion. Listening**

8:15 pm **Introduction** by Markus Reymann, director of TBA21–Academy and María Montero Sierra, Head of Program of TBA21–Academy and curator

8:30 pm *Breathings of the moon. Explorations. Diego Delas and Leonor Serrano Rivas In Conversation with Gražina Subelyte.* Followed by Q&A.

How magic has been deployed to understand new realities across centuries animates the conversation between the two artists and Gražina Subelyte, Assistant Curator at the Peggy Guggenheim Collection, Venice and curator of the currently on view exhibition *Surrealism and Magic: Enchanted*

Modernity. They will explore the artists' project during their time as STARTS artists-in-residence in Venice and revive historical references including Athanasius Kircher, Max Ernst, among others key figures.

For their final presentation, Delas and Serrano Rivas have conceived *Breathings of the moon. Expedition* a 10 min performance and an expedition, a time capsule into the underwater worlds of the Venice Lagoon and its canals. **The expedition will leave from the Porta d'Acqua at the Cloister every 15 min starting at 20:30 until 23:30. Registration required.**

9:15 pm **Radio Amnion. Listening**

9:20 pm Keynote by **Frédérique Aït-Touati**

9:45 pm *Points of Life: co-constructing fragments in a shifting Lagoon.* Presentation by Sonia Levy with Heather Ann Swanson, Meredith Root-Bernstein, and Alexandra Arênes.

Points of Life: co-constructing fragments in a shifting Lagoon presents the research phase of the group's field-based inquiry stemming from their time during the STARTS4Water residency. Through textual reflections on the research, film and mapping works in progress, the authors stay with the fragments, raising questions about how we co-constitute worlds with other beings and materials in the aftermath of hydrological modifications.

10:20 pm **In Conversation Frédérique Aït-Touati, Alexandra Arênes, Sonia Levy, Meredith Root-Bernstein, and Heather Ann Swanson with Markus Reymann.** Followed by Q&A.

11:00 pm **Radio Amnion, introduction by Jol Thoms** "Radio Amnion: Sonic Transmissions Of Care In Oceanic Space" is a multi-year sound art project by Jol Thoms, commissioning and relaying new compositions by contemporary artists. This time, the radio will exceptionally transmit from Venice, offering the magic of an immersive sonic experience to the celebration of the summer solstice.

> Diana Policarpo & Odete: To Bridge the Abyss Between Lung and Gill, 8 minutes

> Margarida Mendes: Lateral Waters, 7 minute excerpt

> Libita Sibungu & Perivi Katjavivi, pacific2.wav, 4 minutes

> Tuomas A Laitinen, 600 Hz (of protean behaviour), 8 minutes

> Nicole L'Huillier, Plasmatica Fantastica, 14 minutes

[More information](#)

WORKS

Barena Bianca *Atención!, 2019*



Credit:

Performance, posters

Available online on [Ocean-Archive.org](https://ocean-archive.org)

Atención! is a bill posting campaign made mobile thanks to hand-made carts made with recycled materials, developed by Barena Bianca, supported and produced by We are here Venice. Four specific messages regarding the survival of Venice and its Lagoon will be circulated during the sparkling period of the Art Biennale. Each poster sets a dialogue between quantitative data and a phrase by great thinkers of the past, in an unsettling mirrored image of the romantic projection of poets and philosophers that gets distorted into the scientific and statistical observation of the future both in Venice and globally in the age of Anthropocene and climate's great acceleration.

Shaul Bassi *Writing Venice's Seas, 2020*

Lecture recording, 19:01

Available online on [Ocean-Archive.org](https://ocean-archive.org)

A webinar conducted by Shaul Bassi, as part of the OCEAN/UNI 2020 session: *North Sea to Red Sea, Revisiting the "longue duree" of the Mediterranean*. In his lecture, Shaul Bassi embraces the cutting-edge paradigm of the environmental humanities in imagining the oceans and the urgent issue of sea level rise through the writing of two contemporary Indian authors, Amitav Ghosh and Meena Alexander. Both have encountered and responded to the Venetian waters, landscapes, and histories from the position of outsiders. With a deep past inscribed in its waters, the entropic and unstable reality of Venice—a city that exceeds itself—is addressed in

relation to the role that these two authors have played in shaping visions and voicing new urgencies and sensitivities.

Isabelle Carbonell *Polyps are a Pluriverse, 2021*



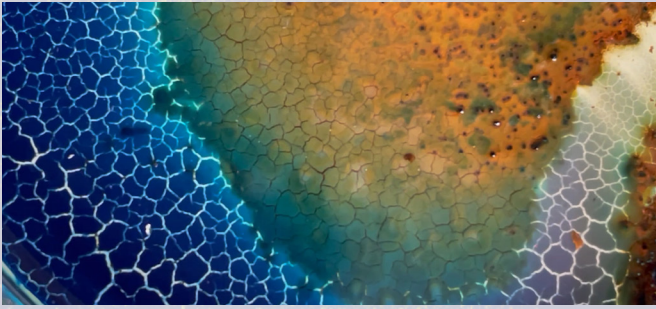
Credit:

Sci-fi documentary, 5:05 min

Available online on [Ocean-Archive.org](https://ocean-archive.org)

Moon jellyfish polyps are latching onto natural gas platforms in the Adriatic Sea, using them as stepping stones to secure a footing in a marine environment otherwise too sandy for their proliferation. Bringing giant jellyfish blooms, these polyps are opportunistic world-builders glimpsing a coming multispecies age inadvertently inaugurated by fossil-fuel infrastructure. Featuring a fishing port in Chioggia, Italy, a marine biology station in Piran, Slovenia, and the vast sea in between, this film offers a non-linguistic experiment in sensory attunement to developing more-than-human submarine regions, approximating an Anthropocene surrealism. By following polyps, the film opens portals linking not just underwater geographies, but also a pluriverse of times, spaces, and potential futures.

Diego Delas and Leonor Serrano Rivas *Breathings of the moon. Expedition,* 2022



Credit:

Performance, sampierota boat, rower, Venice canal,
15 min.

Commissioned by TBA21–Academy with the support
of S+T+ARTS

Breathings of the moon functions as both a performance and an expedition into the underwater worlds of the Venice Lagoon and its canals. Rooted in the idea of a magical trick, it follows the logic of pre-scientific amusement artifacts that looked at the world and its different scales with fresh eyes. The performance is structured as a series of quasi-theatrical progressive steps to be taken: to hold the hand of the rower (eternal storyteller), to descend into a vessel, to enter the belly of a quasi-fish, and to get used to the dark. Looking into the water through an instrument, resonating with the rower, the canal, the rhythms of the lagoon, and embodying a multiplicity of tidal patterns, to come back anew, return changed, amused and amazed, disembarking elsewhere—close, but elsewhere, perhaps on a much more complex realm.

Boat and rower: Venice on Board

Performer: Vincenzo Tosetto

Ifor Duncan and Heather Contant *Bringing Water to Venice,* 2021

Audio, 60 min

Available online on [Ocean-Archive.org](https://ocean-archive.org)

Bringing Water to Venice is a sonic exploration of submerged soundscapes. Through interviews, hydrophone, and field recordings, Heather Contant and Ifor Duncan encounter two forms of watery interaction afloat the Venice Lagoon: first, the historic labor of rowing fresh drinking water from

the river Brenta to the city of Venice, and second, the submerged choruses and vocalizations of fish species within the lagoon.

Bringing Water to Venice was originally commissioned by the collective [Fiction Feeling Frame](#) for [RELAY](#), a 24-hour global conversation hosted by the 2021 Venice Architecture Biennial.

Lodovica Guarnieri *When I breathe, I swallow the Lagoon,* 2022



Credit:

Performance, via dei Petroli, Porto Marghera, 60 min
Commissioned by TBA21–Academy with the support
of S+T+ARTS

When I Breathe, I Swallow the Lagoon chronicles the bonds between humans and nonhumans in a toxic environment. It does so by taking us where the environment of the lagoon rebels against binary geographical and temporal coordinates: land becomes liquid, emerged islands are part of the seabed, past and future blur into a continuous present.

Set in this amphibious lagoon, never fully emerged or submerged, the performance winds along the infrastructure of the former ENI refinery in Via dei Petroli in Porto Marghera. Interweaving different characters, places and times, *When I Breathe, I Swallow the Lagoon* highlights the interconnection between bodies, environments, and power structures and rethinks responsibility in deep time.

Project: Lodovica Guarnieri

Text: Lodovica Guarnieri, H. Leigh Brown

Performer: Gaia Ginevra Giorgi

Jane da Mosto

We are Here Venice / Venezia è Laguna, 2020

Lecture recording, 14:09

Available online on [Ocean-Archive.org](https://ocean-archive.org)

Active in ecological conservation with a focus on the territory of Venice, Jane Da Mosto unfolds a discourse that departs from oceanic dynamics happening at scale in order to look at the particularities of the salt marsh ecosystems of the Venetian lagoon, addressing the challenges that the city is facing in response to the current climate emergency. Co-founder of the NGO We are Here Venice, Da Mosto gives an account of some of the actions and projects that she has initiated with the NGO, highlighting the urgencies of safeguarding forms of life under the constant pressure of global environmental changes triggered by the effects of human activities.

Nowtilus: Stories from a 21st Century Urban Lagoon

Macro-maree e micro-plastiche con Luigi Cavaleri (CNR-ISMAR) e Fabiana Corami (CNR-ISP) / Macro-tides and microplastics with Luigi Cavaleri (CNR-ISMAR) and Fabiana Corami (CNR-ISP), 2020



Storie da una laguna urbana del 21esimo secolo

Credit:

Italian, Audio, 35:55

Available online on [Ocean-Archive.org](https://ocean-archive.org)

This episode of Nowtilus podcast focuses on scientific research in the Venice lagoon. Luigi

Cavaleri, physical oceanographer at the Institute of Marine Sciences (CNR-ISMAR), explains to us the natural evolution of the lagoon's ecosystem, its relationship with the sea and tidal cycles, both ordinary and extraordinary. Fabiana Corami, biologist and researcher at the Institute of Polar Sciences (CNR-ISP) introduces us to the theme of invisible micro-plastics that threaten our waters.

Music: Chateau Rouge by Christian Fennesz, taken from the album "Venice" (2004), and Teredo Navalis, Fraïma, Zenzīva, from the album "Teredo navalis" (2020) by Enrico Coniglio. Courtesy of Christian Fennesz, Touch Music, and Enrico Coniglio.

pantea

This short trailer marks the work-in-progress artistic research about/with ●, a continuation of my research on the plant Sundew living in the wetlands which brings together different conversations in order to create a more dynamic relationship between cultures and wetlands.

Three distinct dialogues join together to form the narrative, which also serves as an invitation to acknowledge and further the collective effort done around wetlands, mainly in the context of the "[Becoming Fresh & Salty Drops \(of water\)](#)" programme curated by María Montero Sierra. The latter supported by TBA21-Academy connects the recent collaborative proposal to define *ab-bandan*¹ to the creative and collective process of the newly signed [Venice Agreement](#) for valuation and protection of peatlands, as well as integrating the artistic research efforts that connect with the Venice lagoon through more-than-human perspectives. The final work acknowledges and includes such diverse processes through a combination of film, animation, and audiovisual installation.

In Peatlands Resonance, in conversation with [Kate Foster](#) and [RE-PEAT](#), an animated screen will transcend through ●. We want to find a way to visualise the flux between animate and inanimate forms just below the surface. Can we become more sensitive to the ●'s experience of people's accumulated activities? We want our work to contribute to a culture-shift of awareness to the finite, precious, processes we are part of and depend on.

¹ "A type of human-made wetlands formed throughout the southern shores of the Caspian Sea in Iran – as an ancient method of sustainable water management and an irrigation system" published recently in the third issue of Ecoes, [Sonic Acts publication](#), as part of my Overexposed art residency programme.

In *Fragile Fragments*, in collaboration with [u-matic](#) and [telematique](#), we speculate about the fragility of lifeforms, ecologies and metamorphoses that speak to the planet's transformative forces. In doing so, we imagine through the experiences of characters who address the porous borders between the natural and the artificial. Distinguishing them from one another has become impossible.

"I/eye map wetlands" creates a collective space for different ways of knowing and living with wetlands through the perspective of wetlands themselves.

● takes me from Scottish peatlands to ab-bandans in the north of Iran to the Venice lagoon. Thanks for giving your eyes to us.

Radio Amnion

Sonic Transmissions of Care in Oceanic Space 2022

For this event Radio Amnion founder Jol Thoms has made a selection from the participating artists of the first cycle of commission which began Solstice 2021 to the most recent commission:

- > Diana Policarpo & Odete: *To Bridge the Abyss Between Lung and Gill*, 8 minutes
- > Margarida Mendes: *Lateral Waters*, 7 minute excerpt
- > Libita Sibungu & Perivi Katjavivi, *pacific2.wav*, 4 minutes
- > Tuomas A Laitinen, *600 Hz (of protean behaviour)*, 8 minutes
- > Nicole L'Huillier, *Plasmatica Fantastica*, 14 minutes

Radio Amnion acknowledges the support of the Canada Council for the Arts.

Sara Tirelli

Cassandra, 2017



Credit:

16mm, 4'18", color, sound

Available online on [Ocean-Archive.org](https://ocean-archive.org)

With a practice that is grounded in film and performance, Sara Tirelli has created an artwork that is a dystopian vision of the city of Venice. Shot in 16 mm, the video uses the aesthetics of "found footage" to blur the perception of time, evoking the idea of Venice as a city of future past, in which the present contains both traces of the past and visions for the future.

The main character, Cassandra, appears as survivor, witness and prophet, moving on a fragile boat on a wasted lagoon, blaming the disaster that has finally destroyed the city. Her words – taken from the poem *A Soliloquy for Cassandra* by Wislawa Szymborska, are juxtaposed and remixed with scientific data illustrating how the transit of cruise ships and the increasing pollution in the area have impacted the lagoon and poisoned the citizens to a point of no-return. This ultimately leaves space for hope that measures can still be taken to avoid the catastrophe, turning Cassandra's lament into an urgent, desperate cry for action.

Georg Umgieser

Venice and the acqua alta in the perspective of climate change, 2020

Lecture recording, 19:29

Available online on [Ocean-Archive.org](https://ocean-archive.org)

A webinar conducted by Georg Umgieser, as part of the OCEAN/UNI 2020 session: *North Sea to Red Sea, Revisiting the "longue duree" of the Mediterranean*. As part of the team that investigated the catastrophic convergence of the floods, senior researcher Georg Umgieser addresses the problem

of sea level rise on both the short and long term. Bearing the memory of the historic flood of 1966, Venice could be considered the canary in the coal mine, and may act as an example for other territories and communities under pressure from the same global threats, such as other low-lying areas, coastal zones, and endangered islands.

Underwater urban ecosystems

Alex Jansen, ocean comm/uni/ty, 2021



Credit:

Ocean Community Open Call

How would you like to learn more about urban underwater ecosystems in Venice and other coastal cities? Are you interested in developing a new research cluster that focuses on learning more about the relationship between habitat, biodiversity, and water quality in these often-understudied ecosystems? Alex Jansen and ocean comm/uni/ty would like to invite anyone who is interested in forming a new research cluster to join us in exploring these issues, including scientists, artists, and other researchers. We are interested in learning more about how coastal and marine organisms engage with the contemporary world and what this can tell us about the future in terms of how we manage and care for the oceans, especially as societies are expected to become increasingly urbanized in the Anthropocene. Furthermore, we would like to look at the role that creative practice and digital media (photography, film, sound, etc.) play in the research and documentation of urban underwater ecosystems and how this can bring about greater awareness in regard to the current issues facing the oceans. How can these tools not only be used to document these ecosystems, but also serve as a teaching tool to get people to better understand and care for coastal and marine environments at the local and global level?

For more info join [ocean comm/uni/ty](https://oceancommuni ty.org) or contact Alex Jansen at alexjansen3@gmail.com.

BIOGRAPHIES

Frédérique Aït-Touati is a historian of literature and modern science and a theater director. She works on the uses of fiction and narrative in astronomy in the seventeenth century, as well as the history of images and scientific instruments; more recently, her research has focused on the narratives and aesthetics of the Anthropocene, particularly in theater and cartography. Her books include *Fictions of the Cosmos* (2011), *Histoires et savoirs* (2012), *Le Monde en images* (2015), *Terra Forma* (2019). Lecturer at the University of Oxford from 2007 to 2014, she is now a CNRS research fellow and the scientific director of the Master in Political Arts / SPEAP at Sciences Po, founded by Bruno Latour. With Latour and her theater company Zone Critique she has created plays and performances, including *Gaia Global Circus*, *The Theatre of Negotiations*, *INSIDE*, and *Moving Earths*, which have been on tour around the world.

Alexandra Arènes is an architect at S.O.C (Société d'Objets Cartographiques) and a doctoral researcher at the University of Manchester, focusing on the impact of the Anthropocene on landscape studies. She designed the installation "CZO space" at the ZKM Museum, Karlsruhe, for the exhibition "Critical Zones. Observatories for Earthly Politics," and co-authored *Terra Forma, manuel de cartographies potentielles*.

Barena Bianca collective (Fabio Cavallari and Pietro Consolandi) was formed in the summer of 2018 as a shirt wearing activist group in the Venetian Lagoon, striving to bring to light many of its ecological and sociological issues, adopting the Barena (typical venetian salt marsh, essential to the survival of the city) as its emblem. Barena Bianca is characterized by an anti-mimetic poetic approach, a willingly dysfunctional camouflage, refusing to disappear. It seeks to emerge in every situation, to be clearly visible, increasingly impossible to ignore. Its work mostly happens in public spaces and formalized in hybrid collaborative actions, installations, and happenings communicated mainly through video.

Shaul Bassi is an associate professor of English literature. Graduated in Venice and PhD in English in Pisa and Florence, he also studied in the universities of Berkeley and Liverpool. He was an English researcher at Ca' Foscari University from 2000 to 2007. His research interests and publications are divided between Shakespeare, literature, and postcolonial theory, with a focus on Indian, African,

and Jewish studies. He also taught at Wake Forest University in Venice, Venice International University, Harvard-Ca' Foscari Summer school and was visiting professor at the University of California in Santa Cruz. He is the founder of the literature festival Incroci di civiltà and he is currently director of The International Center for the Humanities and Social Change, Ca' Foscari University, Venice.

Camilla Bertolini is a postdoctoral researcher at Ca' Foscari University. A benthic ecologist, her research focuses on mollusks and studies how species, particularly sessile ones, interact with their environment creating feedback loops for the health and holistic maintenance of the ecosystem. As part of her research she is involved in the MAREA project, supported by a Marie Curie research grant and with support from the European Union's Horizon 2020 fund.

Isabelle Carbonell is a Belgian-Uruguayan-American sci-fi documentary filmmaker. Her research and practice lie at the intersection of expanded documentary, environmental justice, and the Anthropocene, while striving to develop new visual and sonic approaches and methods to rethink documentary filmmaking and create a multispecies cinema. Carbonell's award-winning films and installation works have been presented in museums, film festivals, and art galleries internationally. She has received support via a Mellon dissertation fellowship, the Princess Grace Foundation, HKW/Max Planck Institute research grant, Berkeley Human Rights fellowship, and Georgetown Environmental Initiative grant, among others.

Heather Contant is an antisciplinary artist and historian who works with sound, images, and the electromagnetic spectrum to explore structural coupling among human and more-than-human beings from the past, present, and sometimes—even the future. She utilizes an array of techniques to produce online, installation-based, and live works, and she is completing a book project entitled, *Wireless Solidarity: A History of Generative Collectivism in Media Arts*. Her work has been featured at the Soho Gallery for Digital Arts, Casula Powerhouse, Radio Papesse, and The Wave Farm. She currently lives, works, and teaches on the stolen lands of the Bidjgal and Gadigal people of the Eora Nation.

Diego Delas and Leonor Serrano Rivas

Both artists, architects, and researchers, **Leonor Serrano Rivas** and **Diego Delas** obtained their

Masters in Arts in London (at Goldsmiths and the Royal College of Art) and studied their PhD in art practice in the UK (Slade, UCL, and The Ruskin School of Art, University of Oxford). **Serrano Rivas's** sculptures, films, and installations are often used as a way to present layered sensorial experiences where the viewer must forget the narrative impulse, unlearn the desire for resolution, and delve into the realm of the work. **Delas's** paintings, textiles, and installations look at certain vernacular architectural motifs related to storytelling that configure the idea of a house as a familiar body, sustained by memories and populated with amulets.

They are both currently working on two major solo shows opening next year: MNCARS Museo Reina Sofía, Madrid (Serrano Rivas) and CAB Burgos (Delas). International exhibitions include, among others, the Liverpool Biennial; E-Werk, Freiburg; Freelands Foundation, London; Matadero, Madrid; MUSAC, León; HAUS, Viena; C3A, Córdoba; St. Petersburg - The Russian Museum in Malaga, Málaga; ICA, London; Arcade, London; CAAC, Seville; Chisenhale Studios, London; BARCU, Bogotá; José La Fuente Gallery, Santander; Marta Cervera Gallery, Madrid; Lychee One Gallery, London; Tiro al Blanco, Guadalajara; CentroCentro, Madrid; La Casa Encendida, Madrid; Galleri Rotor, Gothenburg; and the 9th Venice Architecture Biennale, Venice.

Ifor Duncan is a writer, artist, and interdisciplinary researcher who focuses on political violence and watery ecosystems. He is postdoctoral fellow in environmental humanities at Ca' Foscari University, Venice, and holds a PhD from the Centre for Research Architecture, Goldsmiths, entitled "Hydrology of the Powerless." He is currently developing a book project entitled Necro-Hydrology, a concept that exists where the knowledge and management of water is produced as adversarial to marginalized communities and positions human and environmental justice as always intrinsically connected. His film *Il Naufragio Inizia da Qui* has been exhibited internationally, including at SAVVY contemporary in Berlin and Ambika P3 in London. Ifor is a visiting lecturer at the Royal College of Art, London.

Vera Dvale. Seamstress of nocturnal synaesthetics, weaver of worlds of spatial immersion, Vera Dvale occasionally produces and releases music. Her current base, h3KSH3IM, is frequented by friends and collaborators as sanctuary, studio, and conduit.

Lodovica Guarnieri is an Italian-born researcher and

designer based in London. Her work grapples with technoscience as it relates to environmental and social justice, coloniality, and climate change, with a particular focus on coastal cities and environments. Through performance, text, and curatorial projects she interrogates the technical and political production of nature as a contested site of power, as well as site of resistance to dominant narratives. Guarnieri was part of the projects Non-Extractive Architecture and Hostile Environment(s) and previously held research and curatorial positions at Van Abbemuseum, Eindhoven, and Manifesta 12, Palermo/Amsterdam. Her work has been presented at V-A-C Zattere, the Lisbon Architecture Triennial, Bureau Europa, Stroom Den Haag, Screen City Biennial, VIPER Gallery, and MAO Ljubljana, among other institutions. She holds an MA with distinction in research architecture from Goldsmiths, University of London.

Alex Jansen is an archaeologist, anthropologist, and artist. Alex's work focuses on the research of archaeological sites and oyster shell middens found at the Smithsonian Environmental Research Center (SERC) and Fishing Bay, Maryland, in the Chesapeake Bay, US, to study changes in human technology and Chesapeake oyster populations and other coastal resources over the past 3,200 years. His work highlights how archaeology can be used to guide the contemporary management of oysters, fisheries, and other natural resources.

Hans Joosten is professor of peatland studies and palaeoecology at Greifswald University, Germany, partner in the Greifswald Mire Centre, secretary-general of the International Mire Conservation Group (IMCG), the world organization of peatland conservationists, and founder (1978) and ever-since active member of the local peatland conservation group *Werkgroep Behoud de Peel* in the Netherlands. He has published extensively on paludiculture and peatland restoration and on the ecology of peatlands worldwide. He is and has been intensively involved in UNFCCC negotiations and IPCC guidance development, especially with respect to accounting for peatland emissions, and in FAO in advancing climate-responsible peatland management. He is a member of the steering committee of the United Nations Global Peatlands Initiative.

Sonia Levy's research-led practice considers shifting modes of engagement with more-than-human worlds in light of prevailing Earthly precarity. She is a 2021

commissioned artist at Radar Loughborough and Aarhus University. She has exhibited internationally, including shows and screenings at Centre Pompidou, Paris; Musée de la Chasse et de la Nature, Paris; Muséum d'Histoire Naturelle, Paris; ICA, London; and BALTIC, Gateshead.

Jane Da Mosto is an environmental scientist (MA, Oxford University, M. Phil., Imperial College London) with international experience as a consultant on sustainable development, climate change, and wetland ecology. Since 2012, she has been fully engaged in trying to change the future of Venice and for Venetians as co-founder of [We Are Here Venice](#), an NGO that specializes in using the best available academic research and methodologies to characterize the challenges for Venice while also drawing upon grassroots networks to source accurate information on the city and the lagoon. Since moving to Venice in 1995, she has worked on European projects for local NGOs; Agenda 21 for the Venice municipality; a review of climate change research in Italy for the International Geosphere-Biosphere Programme/CNR; the Venice in Peril Fund/Cambridge University five-year study "Flooding and Environmental Challenges for Venice and the Lagoon" and the "Venice Report" on demography, the repurposing of buildings, public finances, and tourism; the OECD Territorial Review of Venice; and the muf/British Council installation at the Architecture Biennale.

pantea works with different media in order to imagine and share narratives that are less heard. Everyday stuff, ecology, and the more-than-humans inspire her work. She has experience in performance arts, film, photography, and music. More recently, she thinks and works through sound and gardening. pantea is currently learning about socially engaged practice and community-based work by exploring possibilities brought about by listening. She is passionate about the environment, plants, and wetlands. She has performed and exhibited works nationally and in the Netherlands, Belgium, India, Turkey, and Scotland.

Radio Amnion: Sonic Transmissions of Care in Oceanic Space is a multi-year sound art project for the waters of Earth, commissioning and relaying new compositions by contemporary artists more than two kilometers deep with/in the Pacific Ocean. During each full moon, far beyond human perception, the abyssal waters of Cascadia Basin resonate with the deep frequencies and voices of invited artists. All transmissions are relayed in the sea through

a submerged neutrino telescope experiment's calibration system and available online only during the three days of each full moon.

Reverend Houston Cypress, also known by his Miccosukee name Yahalétke, is a poet, artist, environmental activist, and ordained minister. Through his organization, Love the Everglades Movement, Cypress has become a major force within Miccosukee society as an advocate for cultural preservation, environmental protection, business development, and sovereignty. Cypress also acts as a cultural ambassador, leading the way for meaningful exchange and connection between his society of clans and the outside world. Cypress also uses his platform to speak out as an advocate for two-spirited and non-binary gender peoples.

Meredith Root-Bernstein is a CNRS research scientist based at the Natural History Museum in Paris. An ecologist by training, she researches ecological, social, and multispecies aspects of restoration ecology, rewilding, and conservation.

Bárbara Saavedra is an ecologist with over twenty-five years of scientific conservation practice. She directs the Wildlife Conservation Society in Chile, one of whose iconic projects is the Karukinka Park that protects the largest peatlands on the main island of Tierra del Fuego in Chile. Saavedra is a counsellor of the National Council of Innovation and Development and director of different Chilean conservation NGOs. She convened a Network of Ecological Constitutionalism to provide specific socio-ecological contents for the new Chilean Constitution, and helped establish the first environmental fund in Chile. Saavedra participates in the Patagonian Peatland Initiative, a binational, multi-level, multi-actor effort to raise awareness and advance effective conservation of these austral ecosystems.

Gražina Subelyte is Associate Curator at the Peggy Guggenheim Collection, where she curated *Surrealism and Magic: Enchanted Modernity* (2022), Rita Kernn-Larsen: *Surrealist Paintings* (2017), 1948: *The Biennale of Peggy Guggenheim* (2018), and co-curated *From Gesture to Form: Postwar European and American Art* from the Schulhof Collection (2019), and *Peggy Guggenheim: The Last Dogaresa* (2019–20). She authored numerous essays on Surrealism and its relation to magic and the occult.

She completed her PhD at the Courtauld Institute of Art, London.

Anne Swanson is associate professor of anthropology at Aarhus University and director of the Aarhus University Centre for Environmental Humanities. She is a founding member of the Aarhus University Research on the Anthropocene group. She has a long-standing interest in more-than-human relations of fish, rivers, and oceans.

The Center for Genomic Gastronomy is an artist-led think tank launched in 2010 by Cathrine Kramer (NO) and Zack Denfeld (US) that examines the biotechnologies and biodiversity of human food systems. Their mission is to map food controversies, prototype alternative culinary futures, and imagine a more just, biodiverse, and beautiful food system. The Center presents its research on the organisms and environments manipulated by human food cultures in the form of public lectures, research publications, meals, and exhibitions. Since 2013 they have been joined by the artist Emma Conley (US) and collaborated with scientists, chefs, hackers, and farmers in Europe, Asia, and North America. Working between and beyond the life sciences and gastronomy, the Center has been published in *WIRED*, *Science*, *Nature*, and *Gastronomica* and exhibited at the World Health Organization, Kew Gardens, V&A Museum, Science Gallery, and others.

Sara Tirelli is a filmmaker and artist. She received her MFA in visual arts at Faculty of Human Science at University of Bologna, Department of Art, Music and Performing Art in 2003 and in the same year she obtained her filmmaker diploma at Scuola Civica di Cinema e Nuovi Media, Politecnico di Milano. She began her career as videomaker for new media art in the Netherlands, V2_Institute Rotterdam and in Germany, at Transmediale Berlin, before settling in Venice where she was selected as artist in residence at Fondazione Bevilacqua La Masa in 2010. Her professional activities ranges from artistic projects to commercial productions such as music videos, ADV, and documentaries. Her videos and artworks have been featured in several exhibitions and festivals, including Q16. Quadriennale d'Arte of Rome, the 12th Venice Architecture Biennale, and the Rotterdam Film Festival. Her artistic research explores the processes of visual perception and the links between technology, culture, and media. Tirelli lives and works between Venice and Rome and she is currently artist in residence at Kostepidemin in Gothenburg, Sweden.

Georg Umgieser is senior researcher at ISMAR, the Institute of Marine Sciences of the National Research Council, among the leading marine research institutions in Italy, which has its headquarters in Venice. TBA21–Academy and CNR-ISMAR have worked collaboratively with the artist Armin Linke to produce the investigative exhibition "Prospecting Ocean" in 2018. The research conducted at ISMAR spans from the study of lagoons and other shallow bodies of water through the application of numerical models, in the field of hydrodynamics and sediment transport to the development of numerical tools that are especially suited for this task. Besides contributing with the high-tide modeling and forecasting for the Municipality of Venice, Umgieser took part in tow extensive studies, published by the Institute, on the analysis of the severe events affecting the town of Venice occurred on October 29, 2018 and November 12, 2019.

TBA21–Academy is a contemporary art organization and cultural ecosystem fostering a deeper relationship to the Ocean through the lens of art striving to inspire care and action. The Academy instigates intersectional and collaborative research, artistic production, and new forms of knowledge, resulting in commissions, exhibitions and pedagogic programs. Commissioning and producing research-led projects for nearly a decade, TBA21–Academy has grown an extensive network of ocean practitioners and experts from the fields of science, policy, law, big data, feminist, and indigenous scholarship. In 2019, the Academy has launched two initiatives to share its research and practice with the wider public: the physical venue Ocean Space in Venice, and the digital platform Ocean-Archive.org

Ocean-Archive.org is a digital organism for a living ocean; an archive and framework for collaborative research. It strives to expand critical ocean literacy in a time of great necessity, supports collaboration across disciplines and knowledge systems, furthers the conversation on the most pressing issues facing the oceans today, and catalyses collective action for a living ocean.

Ocean Space, located in the Church of San Lorenzo in Venice, is a planetary center for exhibitions, research and public programs catalyzing ocean literacy and advocacy through the arts. Established and led by TBA21–Academy and building on its expansive work over the past ten years, this embassy for the oceans fosters wonder, engagement, and collective action.

S+T+ARTS is an initiative of the European Commission to foster alliances between science, technology, and the arts in order to cultivate technological innovation centered on human needs and values. Bringing together art, technology, and science, the pilot project **STARTS4Water** aims to tackle one of the most pressing challenges of our times: water management. The project supports artists, researchers, technology experts, and other stakeholders in finding a common ground and language to respond to regional water-related challenges. STARTS4Water builds on the United Nations' Sustainable Development Goals (SDGs) 2030 and especially on SDG 5 "Clean Water and Sanitation" and SDG14 "Life Below Water."

ONGOING AND UPCOMING PROJECTS: EXHIBITIONS

Ragnar Kjartansson, "Emotional Landscapes"

>> February 22–June 26, 2022
>> Museo Nacional Thyssen-Bornemisza, Madrid
>> Curated by Soledad Gutiérrez

Co-organized by TBA21 Thyssen-Bornemisza Art Contemporary and the Museo Nacional Thyssen-Bornemisza, the exhibition "Emotional Landscapes" features four major video installations by the acclaimed Icelandic performance and multimedia artist Ragnar Kjartansson from TBA21 Collection, installed alongside a series of watercolors and works from the Museo Nacional Thyssen-Bornemisza collections of nineteenth- and twentieth-century American art. "Emotional Landscapes," which takes its title from the lyrics of the song "Jóga" (1997) by Icelandic artist Björk, explores Kjartansson's fascination with the American landscape and its musical legacy. The exhibition marks the twentieth anniversary of TBA21 and is a homage to its fifteen-year relationship with the artist.

Janet Cardiff & George Bures Miller *The Murder of Crows*

>> February 17–July 25, 2022
>> Nave 0, Matadero Madrid, Centro de Creación Contemporánea

The Murder of Crows is a large 30-minute immersive sound installation by Canadian-born life and artists duo Cardiff & Miller. Commissioned by TBA21 in 2008, *The Murder of Crows* is presented in collaboration with Matadero Madrid in celebration of TBA21's twentieth anniversary. Inspired in part by Francisco Goya's etching *The Sleep of Reason Produces Monsters*, the sound juxtapositions in the work, created by special stereophonic recordings and replay techniques, interweave narratives of conflicts, violence, and loss in a world in crisis, but it is also a dreamy haunted call for hope.

"Abundant Futures: Works from the TBA21 Collection"

>> April 1, 2022–March 5, 2023
>> C3A Centro de Creación Contemporánea de Andalucía, Córdoba
>> Curated by Daniela Zyman

Bringing together different practices and generations of artists across geographies, "Abundant Futures" inaugurates a three-year cycle of TBA21 cultural programming in the city of Córdoba. Embracing abundance as a life-proliferating principle, an inexpugnable drive toward multiplicity, variability, and relationality, the exhibition celebrates the centrality of regenerative, creative, and commoning practices across different scales. The vast selection of works from TBA21's collection includes pieces by Olafur Eliasson, Regina de Miguel, Asunción Molinos Gordo, Rivane Neuenschwander, Teresa Solar, Daniel Steegmann Mangrané, and Rirkrit Tiravanija, among others.

"The Soul Expanding Ocean #3: Dineo Seshee Bopape" *Ocean! What If No Change Is Your Desperate Mission?*

>> April 9–October 2, 2022
>> Ocean Space, Venice
>> Curated by Chus Martínez

Dineo Seshee Bopape's work begins with a journey to the Solomon Islands, moving on to plantations on the Mississippi, to Jamaica, and then back home to South Africa. Travel becomes a language that allows timelines to converge and intersect in the space of waters. Bopape's approach merges magical inquiry, historical curiosity, traditional wisdom, a sense of/for illusions, imagination and hope in order to create an operation on the post-post-colonial agency. Sharing her experience of the ocean opens ways to form connections between this new sensorial experience, the ancestors, slavery routes, and a practice capable of touching the audience the same way the spirits of the ocean touched her.

"The Soul Expanding Ocean #4: Diana Policarpo" *Ciguatera*

- >> April 9–October 2, 2022
- >> Ocean Space, Venice
- >> Curated by Chus Martínez

For her newly commissioned work at Ocean Space, Diana Policarpo has developed a multimedia installation, using film and audio to enhance a sense of presence while capturing her own research process. Taking her point of departure from a research trip to the Portuguese administered Ilhas Selvagens (Savage Islands) in the North Atlantic Ocean, Policarpo creates a case study of mapping colonial histories through tracking natural biodiversity. The materiality of the artworks contributes to a feeling of being inside the ocean and thinking from within.

Himali Singh Soin

- >> October 25, 2022–January 22, 2023
- >> Museo Nacional Thyssen-Bornemisza, Madrid
- >> Curated by Soledad Gutiérrez

For her newly commissioned work at Ocean Space, Diana Policarpo has developed a multimedia installation, using film and audio to enhance a sense of presence while capturing her own research process. Taking her point of departure from a research trip to the Portuguese administered Ilhas Selvagens (Savage Islands) in the North Atlantic Ocean,

ONGOING AND UPCOMING PROJECTS: RESEARCH PROGRAMS

The Current

The Current III: "Mediterraneans: 'Thus waves come in pairs' (after Etel Adnan)"

- >> 2021–2023
- >> Led by Barbara Casavecchia

Organized as a three-year-long curatorial fellowship program, The Current is a pioneering initiative that cultivates transdisciplinary practices and the exchange of ideas around bodies of water and their understanding, to prospect and co-create common grounds among various disciplines concerning the ocean. It aims to form strong connections to local networks, map the contemporary issues concerning watery worlds, and weave them into an interdisciplinary conversation, embracing the spheres of science, conservation, policy, and education.

Departing from the Mediterranean, The Current III is a transdisciplinary and transregional exercise in sensing, thinking, and learning with—by supporting situated projects, collective pedagogies, and voices along the Mediterranean shores across art, culture, science, conservation, and activism.

Meandering

- >> 2022–2024
- >> Conceived and curated by Sofia Lemos

Meandering is TBA21–Academy's new live research program exploring the possibilities of engaged and contemplative practices and poetics of the imagination for more socially just and ecologically sound worlds. Expanding from the ocean into rivers, tributaries, springs, streams, alluvial plains, tidal marshes, wetlands, and aquifers, as well as the physical and spiritual water elements that connect all lifeforms, the program anchors TBA21–Academy's practices and methodologies in dialogue with the environmental and social histories at the heart of TBA21's collection.

As part of the foundation's twentieth anniversary celebration in 2022, the convening *Meandering: An Ocean Without Shore* on October 27–30, 2022,

brings together contributions from artists, activists, poets, practitioners, and thinkers as an opportunity to explore diverse riverine ways of knowing.

Culturing the Deep Sea

>> 2022–2024

Part campaign and part program, Culturing the Deep Sea is a research project by TBA21–Academy designed to respond to the accelerating developments around deep-sea mining by opening up channels between art, science, and law to encourage a variety of narratives. The aim of the project is to facilitate a shift in cultural relations with the seabed and the oceanic commons.

Convivial Tables Entrée: The Pannier of the Lagoon

>> May 28–September 22, 2022

>> Ocean Space, Venice

>> Curated by María Montero Sierra and Barbara Nardacchione, with Markus Reymann and Alice Ongaro Sartori in collaboration with chef Marco Bravetti and TOCIA!

There is no better place to talk about food than around a table while eating. To honor these relational practices, TBA21–Academy has organized a series of "Convivial Tables" as the perfect avenue to discuss the complex ties between what we eat and its ecological impact, with a particular focus on its effect on bodies of water. Chefs, their collaborators, and invited guests will eat together and reflect on a future food supply chain that would be regenerative and mindful of the ocean. The research aims to contribute to the ongoing discussion on food resources by raising awareness to the potential harm of everyday routines and encouraging an interspecies approach.

ONGOING AND UPCOMING PROJECTS: DIGITAL AND EDUCATIONAL PROGRAMS

TBA21 on st_age

>> www.stage.tba21.org Seasons 04 & 05

>> February 21–December 25, 2022

>> Digital platform

Special projects featuring Madison Bycroft, Nana (Anaïs) Pinay, Léo Landon Barret, Seba Calfuqueo, Pranay Dutta, Nino de Elche, Fana Fraser, Laia Estruch, Isabel Lewis, Naufus Ramírez-Figueroa, Lorenzo Sandoval, Beatriz Santiago Munoz, Sim Chi Yin, UNLESS, and Ana Vaz, among others.

OCEAN / UNI Fall Semester

>> Online via Zoom and Ocean-Archive.org

>> October 5–December 14, 2022

>> Biweekly

Initiated by Daniela Zyman in 2020 and developed by TBA21–Academy, OCEAN / UNI is an art-law-science learning initiative open to the general public that invites thinking with the ocean as a way to move beyond land-sea binaries toward more amphibious formulations of the world. Upcoming sessions will offer new perspectives on the ocean's many complexities with speakers from multiple disciplines presenting regional case studies and global critiques around mindful approaches to conservation.

ONGOING AND UPCOMING PROJECTS: TBA21–ACADEMY RADIO

What can we ask the Ocean? In our sonic explorations, we dive deep into conversations about art, culture, the Ocean, equality, imagination and community, as well as music curated around the oceanic stories of our human and nonhuman collaborations.

Aridity Lines

An eight-episode podcast series commissioned by TBA21–Academy and co-produced with Radio Ma3azef. Conceived by Reem Shadid and Barbara Casavecchia as part of The Current III: "Mediterraneans: 'Thus waves come in pairs' (after Etel Adnan)," the series invokes the local ecological knowledge that delicately treads the porous borders between its land and water bodies around the Mediterranean Sea.

Ocean Wants

A series of ten podcasts commissioned by TBA21–Academy that playfully explores how nonhumans could like our planet to be. In each episode, writer Ingo Niermann meets with an expert from a different field to ask: What would a given species come up with if it could be as dominant as humans have been? What if fish, whales, octopuses, jellyfish, corals, algae, or extremophiles claimed to rule the world? What is their ideal environment and which role could human myths, habits, and technologies play in satisfying their needs?

Nowtilus

stories from an urban lagoon in the twenty-first century is a program of research and investigation into voices revealing a Venice that is, first and foremost, a lagoon in relation to the existence of its inhabitants. Over the course of eight episodes, Nowtilus takes listeners on a journey of discovery and dialogue between different stories related to the sustainability of the lagoon, the city's resilience, and the reversal of generalities and trivialization about one of the most unique, and at the same time storied, city in the world: Venice.

ONGOING AND UPCOMING PROJECTS: FELLOWSHIP AND RESIDENCY PROGRAMS

Ocean Fellowship

- >> April 1–June 30, 2022
- >> Ocean Space, Venice
- >> Mentored by Rebecca Belmore and Harald Gaski
- >> Fellows: Matti Aikio, Liryc Dela Cruz, Ursula Johnson, Fernanda Olivares Molina, and aqui Thami

ONGOING AND UPCOMING
PROJECTS: LOANS

Joan Jonas, *Moving Off the Land IV*,
2014–2020

>> November 24, 2021–August 2022
>> Museo Nacional Centro de Arte Reina Sofía,
Madrid

Jonathas de Andrade, *O Levante*, 2013

>> June 16–September 18, 2022
>> CRAC Alsace, Centre rhénan d'art contemporain,
Altkirch

Allan Sekula: *Black Tide/Marea Negra*,
2002–2003
"The Purloined Masterpiece. Images as
Time Machines"

>> April 12–October 23, 2022
>> Gemäldegalerie der Akademie der bildenden
Künste Wien, Vienna

Jeppe Hein, *Reflecting Object*, 2006,
and John M Armleder, *Global Domes
XII*, 2000
"Creative Paths"

>> November 9, 2022–April 9, 2023
>> Centro Gaiás Museum, Santiago de Compostela

Tomás Saraceno, *Hybrid semi-social
solitary solitary Instrument HD 74874
built by: a triplet of *Cyrtophora
citricola* - four weeks, a solo *Nephila
senegalensis* - 4 weeks and a solo
Agelena labyrinthica - one week, 2019
and *How to entangle the universe in a
spider web? (Gravitational semi-social
semi-social solitary Choreography | Cet
built by: an ensemble of *Cyrtophora
citricola* - four weeks, a duet of
Cyrtophora citricola juvenile - one
week and a solo *Nephila edulis*
- one week), 2018*
"Brain(s)"*

>> July 12–November 2, 2022
>> CCCB Barcelona
>> Espacio Fundación Telefónica, Madrid

BECOMING FRESH & SALTY DROPS (OF WATER)

- > Organized by TBA21–Academy
- > Supported by STARTS

FESTIVAL

> Ocean Space, Chiesa di San Lorenzo Castello 5069 , 30122, Venezia

> www.ocean-space.org

> Ocean-Archive.org

> June 1–22, 2022

Curator

María Montero Sierra

Project Coordinator

Miriam Calabrese

Barbara Nardacchione

Technical Direction

Mattia Biadene

AV

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