

# THE ECOLOGIES OF PEACE



# THE ECOLOGIES OF PEACE CURATED BY DANIELA ZYMAN

Amid loss, mourning, and the ravages of war, the yearning for peace becomes ever more urgent. And yet, peace, once a beacon of hope alongside freedom, sovereignty, and democracy, now finds itself ensnared in a web of contested ideas and polarizing ideologies. **“The Ecologies of Peace”** frames peacefulness beyond the binary of war and peace to take note of the interrelations and dis/continuities that emerge at a collective moment of rethinking the world. The exhibition highlights alternative approaches through which to cultivate peaceful relations by considering the profound interplay of peacebuilding with transitional, abolitionist, epistemological, and ecological justice.

By disentangling peace from its minimalist association with “war,” meaning “hot” inter- and intra-state armed conflict, **“The Ecologies of Peace”** broadens the definition to encompass colonial subjugation, occupation, the creation of segregated enclaves confining marginalized communities, the militarized imposition of force during civil protests, gender-based violence, and toxic and extractive activities that result in ecocide. This broader perspective offers a more profound comprehension of the transformative work of peace. It suggests that peace is not merely about the cessation of warfare; rather, it necessitates the acknowledgment, reconciliation, and repair of the losses, injuries, and wounds that haunt both postconflict and preconflict societies through dedicated social and individual practices.

**“The Ecologies of Peace”** juxtaposes artworks that highlight the ways in which peace, freedom, and democracy are shaped by the realities of war and the industrial military complex – as brilliantly illuminated by **Fiona Banner** and **Cristina Lucas** – with works that assert the unacceptability of such conditions. The exhibition gives visibility to practices of opposition and resistance to the order-making use of force and repressive power and to transformational efforts that reshape the boundaries of political action and praxis. Finally, it underscores the potential of art as a vehicle for

reinvention, remediation, and solidarity, directed at the restoration of broken relations among humans as well as with the planet.

**“The Ecologies of Peace”** interweaves several pressing constellations of “unpeace” in our time. It delves into Russia’s protracted military engagement in Ukraine, exemplified by the works of the **Center for Spatial Technologies, Yarema Malashchuk and Roman Khimei, and Pavlo Makov**. It also navigates the complex histories of conflict in the Middle East, which culminated in the virulent eruption of war in October 2023. A new commission by Mirna Bamieh, along with works by **Lawrence Abu Hamdan, Jasbir Puar and Dima Srouji, and Walid Raad**, offers insights into the daily micro-aggressions against the civilian populations of Palestine and Lebanon and their imaginative resistances. The contributions by **Monica Bonvicini, Saodat Ismailova, and Nikita Kadan** address the totalizing character of state power, including patriarchy, racism, white supremacy, homophobia, and the continuity of these oppressive structures within the pervasive climate of neoliberalism that sustains colonial patterns of behavior, structures, and relationships. Furthermore, the exhibition scrutinizes the intricate topography of (future) conflicts driven by the addiction to fossil fuels, resource extractivism, and compounding environmental catastrophes through **Allora & Calzadilla, Armin Linke, and Allan Sekula**.

The exhibition’s second iteration examines the transformative contribution of wisdom traditions and poetics in addressing past injustices and ongoing erasure. It shines a light on practices of mourning and forgiveness that pave the way for reparative and conciliatory worldmaking. To illuminate this approach, Indian artist **Amar Kanwar** traces a journey across India’s fault lines through poetry and song, asking: “If different poetic narratives could merge together, allowing us to see a more universal language of symbols and meanings... would there be a moment of prophecy?”

The work of prophetic peacemaking, the unsettling and resisting the infrastructures of destruction, and the reawakening of life's sacredness resonate deeply in the contributions by **Ayrson Heráclito**, **Courtney Desiree Morris**, **Nohemi Perez**, **Joiri Minaya**, and **Daniel Otero Torres**. This vision of a culture of peace also echoes Angela Davis's call to "unite, unite, unite...", as evidenced in **Manthia Diawara's** seminal film portrait. Peacemakers throughout history have made invaluable contributions to humanity, offering radical critiques of war and militarism, demonstrating viable alternatives, and creating powerful symbols of the pacific future we collectively aspire to.

\*The Ecologies of Peace is co-organized by TBA21 Thyssen-Bornemisza Art Contemporary, founded by Francesca Thyssen-Bornemisza, and the C3A Centro de Creación Contemporánea de Andalucía with the support of the City of Córdoba.

In the face of a host of global, interwoven, and increasingly complex crises, "**The Ecologies of Peace**" prompts profound reflections about the ethical, ecological, economic, legal, and aesthetic norms and practices, both individual and collective, that shape and transform human agency. For whatever the dilemmas wrought from thinking about peace, they indicate that peacefulness is an unending transformational query and a "traveling" idea, marked by the myriad stations, communities, and realities through which it passes.

Lawrence Abu  
Hamdan  
John Akomfrah  
Allora & Calzadilla  
Lucas Arruda  
Mirna Bamieh  
Fiona Banner  
Neil Beloufa  
Monica Bonvicini  
Candice Breitz  
Janet Cardiff  
Center for Spatial  
Technologies  
Courtney Desiree  
Morris  
Manthia Diawara  
Ryan Gander  
Cristina Garrido  
Ayrson Heráclito  
Jenny Holzer  
Marine Hugonnier  
Saodat Ismailova  
Sanja Iveković  
Nikita Kadan  
Samson Kambalu  
Amar Kanwar  
Armin Linke

Cristina Lucas  
Goshka Macuga  
Pavlo Makov  
Yarema  
Malashchuk and  
Roman Khimei  
Ursula Mayer  
Joiri Minaya  
Olaf Nicolai  
Daniel Otero Torres  
Nohemí Pérez  
Jasbir Puar and  
Dima Srouji  
Walid Raad / The  
Atlas Group  
Walid Raad  
Lisa Rave  
Rachel Rose  
Lorenzo Sandoval  
Allan Sekula  
Vivian Suter  
The Propeller  
Group  
Suzanne Treister  
Álvaro Urbano  
Akram Zaatari

# LAWRENCE ABU HAMDAN



400 Billion Dollars of Air, 2022  
Digital Print on 15 acrylic plates, linen, cardboard

Born in Amman, Jordan, in 1985.  
Lives and works in Dubai, United Arab Emirates.

Lebanese airspace has been violated by 22,111 Israeli military aircraft over the past fifteen years. Until recently, comprehensive data on the nature and frequency of these aerial operations has remained difficult to access. AirPressure.info, an online platform initiated by forensic artist Lawrence Abu Hamdan, now compiles, transcribes, and presents recorded instances of fighter jets (about 9,000) and unmanned aerial vehicles (13,200) encroaching Lebanese airspace since 2007. These violations are not short flyovers but rather last an average of three hours and seventeen minutes each, amounting to over eight years of continuous illegal aerial occupation.

In 400 Billion Dollars of Air, Abu Hamdan distills the findings by AirPressure.info into an account of the comprehensible “atmospheric violence” inflicted by Israel’s illegal aerial intrusions on the civil population. Linking the ocular and the auditory, fifteen acrylic plates encapsulate Abu Hamdan’s concept of the “sonic image,” providing a textured visual rendering of the Israeli army’s incursion paths. For the citizens of Lebanon, the constant presence

of hostile jets and drones serves as a reminder of the looming threat of aerial attacks. The disruptive roar of fighter jets cutting across the coastline and the persistent drone of unmanned aerial vehicles surveilling the southern skies have become distressingly routine aspects of daily life in Lebanon. In bringing this information to light, Abu Hamdan exposes the ongoingness of a stealth war waged by Israel, even in the absence of open warfare. Covert operations, such as airspace violations and cyberattacks, along with the erosion of Lebanon’s sovereignty and psychological warfare tactics contribute to a sense of perpetual insecurity and instability, blurring the boundaries between times of war and times of peace. With an estimated total cost of about 400 billion dollars, the artist emphasizes the significant economic expenditures and political implications of maintaining this continuous state of emergency. Through this lens, Abu Hamdan invites us to reevaluate our understanding of airspace, framing it as a battleground of contested sovereignty and environmental degradation.

# JOHN AKOMFRAH



Transfigured Night, 2013  
Two-channel video installation, color, sound

Born in Accra, Ghana, in 1957.  
Lives and works in London, UK.

Akomfrah's work draws its name and inspiration from 1899 Arnold Schönberg's *Verklärte Nacht* (*Transfigured Night*), a celebrated Late Romantic orchestral music masterpiece. In the poem, two lovers are out for a walk on a moonlit night; it's a moment of both intimacy and foreboding, of light (desire) and darkness (tragedy). During the walk, the woman confesses to her lover that she is pregnant by another man. Her lover pardons her unconditionally, thereby transfiguring the darkness and disaster of the night. Akomfrah is interested in the music and poem for this piece, which can be read as an allegory of (colonial) independence. Transfigured Night reimagines this musical narrative, taking sampled motifs from Schönberg's work to present a twenty-four-minute dual-screen installation that explores the relations between the narcolepsy states and the wake of colonial freedom. Using original material shot in "anamorphic" format—a cinematography technique that modifies the image by cutting the sides to stretch after and get a full panoramic image—and archival material, the work comprises a range of moving and photographic images embedded with excerpts from Frantz Fanon, Nietzsche, and John Milton. Transfigured Night submerges into the complex

aftermath of African nations securing their independence from colonial dominion following the Second World War. It reflects on the intertwined feelings of hope and disillusionment, alongside the enduring impacts of their newfound sovereignty, as represented by the several characters with thoughtful semblances appearing in between. The film intertwined archival footage of the colonial independence of Ghana and the state visit of Félix Houphouët-Boigny, the first president of the Ivory Coast, to John F. Kennedy in Washington, DC. Two presidents take a trip to the Lincoln Memorial. Combining new footage around groups on their way to the Lincoln Memorial with fragments from the Vietnam War, John Akomfrah unfolds an oniric story about the signs of imperialism, colonial struggle, and racism. Akomfrah examines the multiple mutations of these "transfigured" states into what he names "narcoleptic" entities, alive during celebrations and seemingly dormant when tasked with providing essential things like healthcare, education, or security. Cheering and clapping, the citizens would unconditionally pledge their loyalty and love to the "imperfect entity," thereby transfiguring the night of colonial bondage into a dawn of postcolonial freedom.

# ALLORA & CALZADILLA



Petrified Petrol Pump, 2010  
Fossil-filled limestone

Jennifer Allora born in Philadelphia, USA, in 1974.  
Lives and works in San Juan, Puerto Rico.

Guillermo Calzadilla born in Havana, Cuba, in 1971.  
Lives and works in San Juan, Puerto Rico.

Puerto Rico-based artist duo Allora & Calzadilla's work often brings together material elements from diverse social, geographical, and cultural systems into a single object. These principles of physical and temporal displacement are exemplified in Petrified Petrol Pump through the geological and conceptual processes of sedimentation. The sculpture, which looks like an obsolete gasoline pump fossilized into stone, reimagines a conventional old-fashioned gas pump as a sci-fi relic of the Anthropocene, the era marked by significant human transformation of the earth's geology and ecosystems and defined by the burning of fossil fuels. The pump's humanoid shape embodies the enduring legacy of an economic system centered on extracting, distributing, and consuming petroleum. Its energy and processes of metabolic transformation are an irreducible part of what it is to be a subject of petro-capitalism.

Crafted from fossil-filled limestone, the sculpture blurs the boundaries between natural and artificial, geological time and modernity by integrating traces of prehistoric life forms with machinic and anthropomorphic elements. The fossilized prehistoric shells embedded in the piece act as

geologic witnesses to the long processes of anaerobic decomposition that yield the raw material for petrol-based energy production. Conversely, the pump's various elements, such as its two arm-like hoses or the fuel gauge resembling a face, enhance the sculpture's ominous aura, associated with carbon emissions, oil spills, and fracking-induced ecological catastrophes. Although the sculpture lacks specific branding of any oil company, it has been identified as resembling a BP pump, which connects the work with the environmental catastrophe caused by the BP oil spill in the Gulf of Mexico in 2010.

The work's commanding physicality establishes the gas pump as a totem of the carbonized world at the dawn of the twenty-first century while simultaneously confronting viewers with the destructive consequences of humanity's reliance on fossil fuels and the ethical implications of corporate greed. By raising questions about the values of contemporary society and the long-term sustainability of our "fueled" culture, Petrified Petrol Pump serves as a poignant reminder of the urgent need for environmental stewardship and collective action.

# LUCAS ARRUDA



Untitled (from the series Deserto-Modelo), 2019  
Untitled (from the series Deserto-Modelo), 2019  
Untitled (from the series Deserto-Modelo), 2023  
Untitled (from the series Deserto-Modelo), 2021  
Oil on canvas

Born in São Paulo, Brazil, in 1983.  
Lives and works in São Paulo, Brazil.

This era, defined by human impact on the earth and widely referred to as the Anthropocene, has reignited longstanding debates on the “nature of nature.” Is nature merely the passive backdrop against which human actions play out? Is it an extractable resource to be depleted and commodified in the pursuit of progress and comfort? Or is nature an intricate mesh of interrelations and wondrously vibrant assemblages? Lucas Arruda’s small paintings of the series Deserto-Modelo reflect this debate, mirroring the ambiguities and anxieties humans have introduced when categorizing and discussing nature.

At first glance, Arruda’s dense, atmospheric paintings resemble pure abstraction. Minute, sharp brushstrokes meticulously applied in all directions coalesce into brown or green hazy masses. Upon closer examination, however, they reveal dreamlike seascapes at twilight or dawn, rolling banks of fog or clouds, and tropical forests with a lavish canopy of foliage. Arruda’s artistic prowess lies, precisely, in amplifying this liminal space between the sublime and tachistic—the semblance of recognizable shapes and their dis-

solution—both engaging with and troubling the long tradition of landscape painting. Reflecting on his approach, Arruda contends: “There’s a combination of mathematical and metaphysical impulses in my work. In a way, the only reason to call my works landscapes is cultural: it’s simply that viewers automatically register my format as a landscape.”

Inasmuch as landscape paintings have traditionally been a space for artists’ experiment in composition and technical virtuosity, Arruda’s works transcend their basic framework as multi-layered exercises in monochrome shades, texture, abstraction, and mnemonic image-production. Painted from recollection, these enigmatic tableaux lack specific geographical context and the presence of human figures, aligning with his exploration of metaphysical themes. By suggesting that the living world may possess its own form of communication and language of signs, Arruda implies that multispecies relationships hinge on recognizing the shared semiotic tendencies across all living beings and ecological compositions.

# MIRNA BAMIEH



Bitter Things: The Kitchen, 2024  
Installation with ceramic and glass artifacts, a video installation, freshly made marmalades, collage, archival document, and juice concentrates.

Commissioned by TBA21 Thyssen-Bornemisza Art Contemporary

Interrupted Biographies, 2014  
Video

Grieving in Colors, 2024  
Eight glazed ceramic

Born in East Jerusalem, Palestine, in 1983.  
Lives and works in Lisbon, Portugal.

Bitter Things is a multimedia installation of a kitchen that I employ to tell stories about oranges, from bitter oranges from the C3As backyard to sweet oranges from my father's garden. The storyline moves from ancient times to histories of colonization and occupation and how they all find their way to my body.

When an orange becomes a kitchen, it becomes a story of light, clay, and fire; infinite glasses of bitter, sour juice concentrate; and jars of sweet, bitter marmalade. Bitter Things is my father's story of an orange growing in his garden, an orange from Jaffa.

A raw clay landscape spills from Bitter Things' kitchen, expanding beyond it like a shadow. Six videos are staged in different manners on this landscape. The videos look at the traditional Andalusian and Levantine methods of harvesting and processing bitter oranges while intertwining the imagery with tales of wilderness and dispossession. Engulfed in the clay landscape are around twenty ghostlike white ceramic sculptures of Shamouti Jaffa oranges, whispering of a time that has once been.

In an adjacent space, two photo collages are on view, one of which is an archival document from

1946 addressing the losses Palestinian orchard farmers suffered during World War II. After the 1948 Nakba, most of the Palestinian-owned orange groves were forcefully taken by the new Israeli state. The second collage displays spreads from the first history book on Yaffa (Jaffa) written by a Palestinian; one of the spreads is a recollection by Najat Bamieh, a family member of mine, written in 1987, about her life in Jaffa before Nakba, the loss of their house, and their forced exile along the rest of Bamieh family members. A very touching testimony weaving the city to oranges and the losses the city experienced with the forced exile of its inhabitants.

Part of the installation Bitter Things is the 2014 video Interrupted Biographies. It highlights an almost forgotten period of history when the borders between Palestine and Lebanon were open, a period that made it possible for my parents to meet and start a family. This work is a visitation to incidents in my family history, where the ever-shifting possibilities and impossibilities of politics intervene in Lebanese and Palestinian family members' choices and choices that politics dictated.

—Mirna Bamieh



# FIONA BANNER



Parade, 2006  
Installation with 201 plastic Airfix models, twine

Born in Liverpool, UK, in 1966.  
Lives and works in London, UK.

The prevailing interpretation of Fiona Banner's work is that it's "about" language, meticulous archiving, and, quite frequently, war. If airplanes are present, it's partly because, penetrating space and phallic in form, they reflect the subsumed masculine eroticism of battle. These war machines are dreadful, majestic, sentimental, and sadistic, triggering both Eros and Thanatos.

In *Parade*, 201 Airfix models of the fighter jets in active service worldwide in 2006 hang clustered from the ceiling, transforming these collectible toys into carriers of complex narratives. These models, stripped of national association and uniform in tone and color, silently convey the violence of domination through seemingly innocuous objects. Suspended in mid-flight above the viewers' heads, they exude a sleek and austere presence. Revered as icons of military might, they reflect the deep-seated cultural and political dispositions

glorifying wartime heroism and patriotic sacrifice. While evoking fear and terror, they also elicit a sense of childlike wonder and obsession. This ambiguity prompts reflection on society's fixation with war imagery in media and cultural artifacts and the tension between violence and death on the one hand and seduction and fascination on the other. Such fascination is perpetuated by the military-industrial complex's narrative that civilization and democracy rely on the fittest armaments and air superiority for survival. Language further naturalizes military planes, with soldiers and films referring to them as "birds" and assigning nature-related names like albatross, hornet, hind, cayuse, eagle, panther, osprey, puma, warthog, and bear—along with climatic phenomena such as tornados and Chinooks. This efficient linguistic trait suggests that, on some unconscious level, war is an extension of nature.

# NEÏL BELOUFA



Paravant View: Nice and Clean, 2016  
Steel, expanded foam, resin, and pigments



Born in Paris, France, in 1985.  
Lives and works in Paris, France.

“Art and politics are two separate entities. The only way to be political in art is to consider the way it’s conceived, disseminated, and received by the public. Otherwise, it’s an art object. I’m interested in a world that keeps adding ideas instead of opposing them.” —Neïl Beloufa

Paravant view: nice and clean is not just an art object, according to Neïl Beloufa’s definition. Instead, it can be considered a component of infrastructure, an architectural intervention, even a spatial occupant. Employing an infrastructural aesthetics, Beloufa’s towering screen (or paravant in French) uncomfortably bisects the exhibition space or veils the view to the exterior. Its light-weight panels serve as a canvas for visualizing a spatial economy of division. Seen from one angle, its surface looks like a sculpted wall with porous brickwork, evoking the impenetrable appearance of governmental and administrative structures.

The soft, open-cell polyurethane foam is coated with a pastel-colored camouflage pattern, enhancing its faux military allure. Meanwhile, from the opposite angle, shapes reminiscent of stained glass depict a backlit abstract skyscape, partially seen through a wire mesh.

Paravant view: nice and clean prompts viewers to confront the divisive nature and the complexities of power dynamics in the built environment. While its infrastructure is shaped to enhance the quality of life for certain populations, it also embodies the depressive, racist, and classist qualities of capitalist realism, susceptible to breakdowns and facilitating segregation and oppression. Through his approach to art and its relationship with politics, Beloufa’s harsh poetics provoke contemplation on the tensions that organize the social realm, reinforced by the materiality of walls, surfaces, and even the views they afford.

# MONICA BONVICINI



Stonewall, 2001  
Galvanized iron pipes, chains, broken safety glass panels

Born in Venice, Italy, in 1965.  
Lives and works in Berlin, Germany

Monica Bonvicini's work in drawing, sculpture, installations, and film exposes mechanisms of inequality, discrimination, prejudices, and exclusion, particularly in relation to gender. They make visible and provoke dialogue around the corporeal, political, and psychological brutality of the built environment, constructed with copious amounts of concrete, steel, and glass and shaped by masculinist values. Stonewall consists of an L-shaped grid structure formed from knotted chains and reinforced with galvanized steel tubing enclosing a space whose cold emptiness suggests a prison or detention camp. This design embodies the necro-aesthetics of an industrialized architecture of confinement, surveillance, and segregation used to exclude and divide individuals along the lines of gender, race, class, and nationality. Broken and vandalized

safety glass panes evoke an episode of violent confrontation, hinting at the work's title and its historical significance.

Stonewall references the legendary birth of the LGBTQ+ Pride movement. It harkens back to the events of June 28, 1969, when a police raid on the Stonewall Inn in New York sparked a rebellion led by trans\*, queer, and LGBT people of color. The riot, led by figures like Marsha P. Johnson, symbolized a pivotal moment in the fight for LGBTQ+ rights, marking the beginning of an ongoing struggle celebrated annually through Pride events worldwide. In Stonewall, Bonvicini pays homage to this historic uprising while shedding light on contemporary social justice and inequality issues.

# CANDICE BREITZ



Legend (A Portrait of Bob Marley), 2005  
Thirty-channel video installation on monitors, wooden TV rack  
Commissioned by TBA21 Thyssen-Bornemisza Art Contemporary

Born in Johannesburg, South Africa, in 1972.  
Lives and works in Berlin, Germany.

Candice Breitz's thirty-channel video installation Legend (A Portrait of Bob Marley)—one of TBA21's earliest commissions—pays homage to Jamaican reggae and its legendary figure, Bob Marley. Released in 1984 as a Marley greatest-hits package, Legend is the best-selling reggae album of all time. In keeping with reggae's ethos that one original song can give rise to any number of equally innovative versions, covers, or remixes, Breitz invited thirty Jamaicans from all walks of life to record their versions of Legend in a professional studio in Port Antonio, Jamaica. Each participant reperformed the entire album from beginning to end, resulting in thirty simultaneous interpretations screened on a wall of thirty monitors. Breitz's installation intentionally strips away Marley's voice and the familiar musical arrangements so that the musician remains present in the work only through his lyrics and the voices of his fans. This approach sparks dialogue around questions of representation, particularly concerning the racialized politics of the arts and

entertainment industries. In predominantly white exhibition spaces where the installation is often showcased, Legend (A Portrait of Bob Marley) emphasizes the significance of the presence of the individual Black body.

Legend (A Portrait of Bob Marley) is also the first in a series of "portraits" of iconic musicians, such as Madonna, Michael Jackson, John Lennon, and Leonard Cohen that Breitz subsequently realized. For the curator Okwui Enwezor, these portraits embody a convergence of archival and memorial impulses, prioritizing the idea of death and mourning over edifying spectacle, celebration, and immortalization. Breitz eschews portraying the pop stars as individuals, opting instead for a reflexive approach that transforms spectatorship and memory into a collective act. By blurring the boundaries between eulogy and elegy, Breitz's portrait of Marley serve as expressions of both commemoration and remembrance, weaving together elements of celebration and lament.

# JANET CARDIFF



Newspaper Poems, 2002–04  
Twelve newspaper collages, glazed and framed in wood

Born in Ontario, Canada, in 1957.  
Lives and works in British Columbia, Canada.

With her series Newspaper Poems, Canadian artist Janet Cardiff offers a deeply personal response to the retaliatory wars initiated by the United States following the September 11, 2001, terrorist attacks, particularly focusing on Operation Enduring Freedom and the Iraq War. Operation Enduring Freedom, launched in the immediate aftermath of 9/11, aimed to dismantle the Taliban regime in Afghanistan, while the Iraq War, or the Second Gulf War, began in March 2003 with the invasion of Iraq by a multinational force. Initially justified by the claim that Iraq possessed weapons of mass destruction and posed a global security threat, this was later proven unjustified and Western control over Iraq's immense oil reserves became a prominent concern, as critics noted.

Over three years between 2002 and 2004, Cardiff collected words and short headlines from news-

paper articles, selecting poignant statements on the wars, casualties, weapons, the spreading of the military campaigns, and their geopolitical ramifications. Displayed in the form of a diptych, the two covers consist of Dadaesque combinations and repetitions of words ("Oil," "Oil," "Oil") infused with anti-war sentiment, while the interior pages put the poetic collages in conversation with cut-out headlines that challenge the legitimacy of war and highlight the media discourse around it.

With the choice of newspaper clippings as source material, Cardiff blends the personal with the tone of media coverage, providing a lens through which viewers can critically examine historical events while interpreting them as timeless reflections on human conflict and its consequences.

# THE CENTER FOR SPATIAL TECHNOLOGIES



A City Within a Building: The Russian Airstrike on the Mariupol Drama Theater, 2024  
Installation with two-channel video, eight prints, timeline

Based on theater.spatialtech.info, a research project by CST supported by Forensic Architecture and Forensis.

Co-produced by TBA21 Thyssen-Bornemisza Art Contemporary

The Center for Spatial Technologies (CST) is based between Kyiv and Berlin and was founded in 2018.

During a period of over three weeks, following the Russian full-scale invasion of Mariupol, the theater had turned into a self-organized commune in an act of civil resistance, a “city within a building.” 1500 individuals were seeking refuge in the theater. More than 600 were killed in the airstrike.

A City Within a Building: The Russian Airstrike on the Mariupol Drama Theater by the Kyiv and Berlin-based Center for Spatial Technologies (CST) with the support of Forensic Architecture / Forensis, examines the three-week period between the start of the full-scale Russian invasion and the theater’s annihilation. It analyzes the bombing of the Mariupol Drama Theater as an emblem of Russia’s strategies of terror. Part of the installation consists of a timeline of activity at the Mariupol Drama Theater, which captures the history of the building and the daily activities of its inhabitants, from communal food preparation, water distribution, and leisurely moments to the minutiae of its destruction and collapse. The theater was built in the late 1950s during the Soviet regime as part of a strategy to implement a new “de-ukranized” socio-cultural identity. It was erected over the ruins of the Church of St. Mary Magdalene, a significant Ukrainian church destroyed in 1933 during the Holodomor, the famine deliberately engineered to suppress a Ukrainian independence movement.

The surrounding area holds a theological aura for Mariupol residents as a historical site that commemorates the invasions of Ukraine by the Soviets and the Nazis. Following the attack, the occupying Russian forces attempted to erase evidence related to the air bombing by boxing in the theater’s ruins with scaffolding and bulldozing the part of it that was hit by the air bomb. Currently, the building is undergoing “reconstruction.”

With no access to the site and the systematic destruction of both physical and digital evidence, A City Within a Building relies on three key elements of forensic methodology: the 3D model and digital reconstruction of the theater, largely based on the plans and scans of a near-identical theater in the Ukrainian city of Poltava; the collection and analysis of thousands of social media posts, photographs, and videos; and the assembling of the voices of members of the Mariupol Theater diaspora within the digital project of reconstruction. So-called “situated testimonies” by participating witnesses allowed survivors to “walk” through the virtual space and model different aspects of the building as they remembered it. This process facilitated the recollection of this complex traumatic event, turning the model into an increasingly rich assemblage of collective memory.

# COURTNEY DESIREE MORRIS



Bendición, 2024.  
Film, 14 min 44 sec

Commissioned by TBA21 Thyssen-Bornemisza  
Art Contemporary.

Born in Fort Ord, California, US, in 1983.  
Live and work in Berkeley, California, US.

Bendición is a short film conceived after the ritual performance celebrated in 2023 throughout Córdoba's streets and alleys where artist and professor Courtney Desiree Morris realized an offering and an urban procession, responding to the installation and filmic work Sopera de Yemaya, installed in the last exhibition Remedios at C3A. At its center is the figure of Yemaya, the Ocean Mother Orisha (deity) in Santería, an Afro-Caribbean religion rooted in Yoruba culture and brought to the Americas, mainly Cuba and Brazil, by enslaved Africans. Yemaya has many caminos (paths) that represent different aspects of her power and divinity, the different natural landscapes she inhabits, and determine how her devotees and petitioners should engage with her in ritual. In Orisha cosmology, Yemaya is not only the mother of all the orisha, she is also considered the mother of humanity and all planetary life. This is reflected in the fact that the ocean, her body and kingdom, is understood to be the birthplace of all living things.

The performance was thought of as a procession starting from the Roman Bridge and ending at the museum, with a moment inside the exhibition, in front of the Yemaya altar, which is part of the installation Sopera de Yemaya. Courtney Morris worked with the musician Martín Perna to compose the music, which included a vocal component and percussions (Batá drums).

In Bendición, the procession was led by Courtney Desiree Morris with Martín Perna, Helena Martos, Antonio L. Pedraza, percussion by Daniel Sánchez Pérez and Rafael de la Mata, and participation of ESAD and Coro Brouwer parades through the streets of Córdoba, emphasizing celebration and offering as well as mourning and prayer as transformative stages of healing, that invoke Yemaya's feminine and fertile powers.

# MANTHIA DIAWARA



*Angela Davis: A World of Greater Freedom*, 2023  
Single-channel installation, color, sound

Commissioned by Sharjah Art Foundation with major funding from the Mellon Foundation, co-commissioned by TBA21 Thyssen-Bornemisza Art Contemporary with the support of Centro Cultural de Belém Foundation, Lisbon, and Portuguese Ministry of Culture / Directorate-General for the Arts.

Born in Bamako,  
Mali, in 1953.  
Lives and works in New York, USA.

Angela Davis was Born in Birmingham,  
Alabama, USA, in 1944.  
Lives and works in Oakland, California, USA.

In 2022, filmmaker Manthia Diawara began documenting his conversations with US philosopher, writer, and activist Angela Davis in and around her hillside home in the San Francisco Bay area. Diawara's camera follows Davis as she walks through a forest of giant sequoias, works in the garden, and walks her dog, all while reflecting on ideas including freedom, resistance, rebellion, political Blackness, radical Black thought, music, (Global South) feminism and sexual rights, and, most centrally, her life work on prison abolition. Neither a biography nor a fictional narrative, *Angela Davis: A World of Greater Freedom* offers a first-hand and accessible insight into Davis's critical thinking, as well as her personal journey as an activist, now revered as a truly inspirational global political figure.

Diawara skillfully weaves his footage with archival material, creating a poetic montage synchronized with some of Davis's favorite music. As meditations on the struggle for "greater freedom," Davis's reflections emphasize the importance of solidarity with fellow activists and comrades such as James Baldwin, Nina Simone, and Aretha Franklin, who

supported her during her time in prison, as well as her collective efforts with anti-prison groups and the prison abolition movement. She also highlights her commitment to anti-colonialism and her advocacy for expanding the scope of critical Black and racialized thinking beyond the confines of Western academia. These discussions encompass figures like US academic Wahneema Lubiano, the Egyptian reproductive rights activist Nawal El-Saadawi, and Brazilian feminist Lélia Gonzalez, alongside a radical call for inclusivity toward trans\* and non-binary movements.

*Angela Davis: A World of Greater Freedom* forms part of an ongoing series of essay films by Diawara, which aim at amplifying the voices of seminal Black theorists and artists, notably *Negritude: A Dialogue between Soyinka and Senghor* (2015) and *Édouard Glissant, One World in Relation* (2010). His extensive scholarly and filmmaking practice delves into the complex dimensions of postcolonial politics, decolonization, and migration to shed light upon the erosion of African livelihoods, traditions, and ecosystems caused by global modernity.



# RYAN GANDER



Retrospective Study for Dramaturgical Framework  
(The Fighting Gaul's Next Step, with Elongated Armature), 2018  
Marble resin, stainless steel, wood

Born in Chester, UK, in 1976.  
Lives and works between Suffolk and London, UK.

In this exploration of the body-politics inscribed in the antique sculptural representation of a warrior, the British artist Ryan Gander performs a close movement-based analysis of Marble statue of a fighting Gaul (second or first century BCE), from the holdings of the Metropolitan Museum of Art in New York. Through what he terms a Retrospective Study for a Dramaturgical Framework, Gander makes a copy of the historical artwork, modifying it by incorporating steel rods running through the figure's legs, inverting its pose, and exaggerating the scale of its supporting plinth. Thought to depict a Roman enemy, the original sculptural relics consist of fragments: the upper leg, crotch, and lower torso of a male figure. De-

spite its broken-up nature, the original sculpture exudes a dynamic sense of motion, with one foot placed ahead of the other in an active stance, suggesting an impending attack or charge.

Drawing on the concept of dramaturgy, typically associated with theater and dance, Gander's study dramatizes the fighter's next step, conceptually freeing him from the immobility and passivity of sculpture and evoking a sense of agency in the represented subject. This conceptual maneuver serves as a speculative displacement, prompting viewers to reimagine the scene and engage with the artwork's reinterpretation within the context of contemporary warfare.

# CRISTINA GARRIDO



El color local es un invento extranjero (Paris), 2020  
Pigmented ink print on paper

Born in Madrid, Spain, in 1986.  
Lives and works in Madrid.

El color local es un invento extranjero (Paris), 2020 (Local Color is a Foreign Invention [Paris]) is part of a series of photographic prints in which Cristina Garrido delves into issues of identity, nationalism, and representation at the intersection of art and geopolitics. The title departs from Jorge Luis Borges's remark that "local color is a recent European cult that nationalists should reject as a foreign import" to challenge the notion of a fixed, essential identity or character tied to a particular location. Through a systemic analysis of landscape paintings, Garrido questions the overuse of the notion of the "local" to suggest that it is merely a foreign import—the naturalization of a projected identity that promotes an invented image of a nation.

In Local Color is a Foreign Invention (Paris), the artist samples paintings depicting the sky over Paris and its surroundings by over 100 French artists from the eighteenth and nineteenth centuries, such as Alfred Sisley, André Derain, and

Claude Monet. These paintings, created during a period of artistic innovation and nation-building, are treated as color samples organized chromatically following the Pantone color chart. Each fragment includes information about the painter and the title and date of the painting, forming a grid-like composition. The overall size of the work is determined by the number of times Garrido came across depictions of the sky.

By recording the color palettes used in these paintings, Garrido indexes the sky's colors as the product of artistic individualism, techniques, and the subjective nature of their representations rather than capturing the unique essence of Paris. In doing so, Garrido deconstructs the idea of a national expression that authenticates colors and atmospheres directly associated with the author's homeland, insinuating instead that they are constructs born of the emergence of nationalism in modern Europe.

# AYRSON HERÁCLITO



O sacudimento da Casa da Torre e o sacudimento da maison des esclaves em Gorée, 2015  
Two-channel video, 8 min 38 sec.

Born in Macaúbas, Brazil, in 1968.  
Lives and works in Salvador de Bahía, Brazil

Dressed in traditional simple starched white clothing, Ayrson Heráclito stands with two men, also clad in white, as they prepare for a Candomblé cleansing ritual. After they carefully prepared the sacred items, the pemba (a fine white powder), material offerings, and incense, Heráclito begins the cleansing, which serves as both purification and exorcism. Using sacred leaves, he assists the oguns (spirits) and the deceased move peacefully out of the space where they have been trapped. The three men perform rhythmic, powerful movements throughout the space—beating arcades, doors, windows, and hidden corners. Their concentrated and reverent actions echo centuries of collective healing from the traumas of dispossession and slavery.

O sacudimento da Casa da Torre e o sacudimento da Maison des Esclaves em Gorée [The Purification of the Tower House and the Purification of

the Maison des Esclaves in Gorée] is a profound and powerful cleansing ceremony that bridges two continents, addressing the deep scars left by the Atlantic slave trade. This ritual begins with the purification of the Maison des Esclaves on Gorée Island in Senegal, a notorious site of immense suffering connected to colonial history and the transatlantic slave trade. Gorée Island, once a key departure point for enslaved Africans, symbolizes the brutal journey of the Middle Passage, where millions were forcibly transported to the Americas under horrific conditions. Following the purification in Senegal, the focus shifts to a house in Bahia, once owned by a prominent landlord and enslaver of Indigenous people. Built of stone and lime, Casa da Torre, a fort erected in colonial times, is also a repository of a dark history of exploitation and oppression, reflecting the deep-rooted impact of slavery in the Americas.

# AYRSON HERÁCLITO



Juntó-Xaxará - Opaxorô com Eruquerê, 2022  
Juntó-Abebé com Ferro de Ogum, 2024  
Stainless steel



Born in Macaúbas, Brazil, in 1968.  
Lives and works in Salvador de Bahia, Brazil

The practice of the Brazilian artist, curator, and academic Ayrson Heráclito is dedicated to a profound exploration of the sacred traditions and symbolism of Candomblé. Candomblé is an Afro-Brazilian religion that blends Yoruba culture, centered on worshiping the Orishas (Yoruba spiritual entities governing natural forces and human reality), with Vodun (spirits representing aspects of life like love, health, and prosperity) with elements of Catholicism.

In the series “Juntó,” Heráclito delves into the symbolism and tools associated with the Candomblé pantheon, exploring the convergence of entities that guide each human being. In Candomblé, each individual is spiritually overseen by at least two Orishas: one primary and one complementary. In homage to the revered artist Mestre Didi, an eminent researcher of Afro-Brazilian religions and a high priest in Bahia, Heráclito’s sculptures construct images symbolic of the Jeje deities, who are represented not through figurative or anthropomorphic forms but through ritual objects and symbolic attributes. Juntó-Xax-

ará - Opaxorô com Eruquerê amalgamates three distinct ritual symbols into a totemic form: the Xaxará, a type of broom or scepter made from palm fronds and often decorated with beads or cowrie shells; the Opaxorô, a decorated staff adorned with intricate carvings; and the Eruquerê, a ceremonial whisk or broom traditionally made from the tail of a white horse.

With a similar totemic form, Abebé com Ferro de Ogum combines an Abebé, a circular reflecting fan, with the tools of Ogum. The Abebé is used by Oshun—the Orisha associated with desire and sexuality—when made of brass or gold, and by Yemayá, the major water spirit, when made of silver. Adorned with a mirror, a flower, and intricate ornaments, and flanked by two fish figures, the heart-shaped Abebé is supported by a set of tools typical of Ogum: an anvil, a knife, a shovel, a hoe, and other work tools. Ogum, the Orisha of war, progress, and labor, is a powerful and industrious deity often depicted as a warrior, known for his strength, courage, and protective qualities.



# MARINE HUGONNIER



Art for Modern Architecture: Fall of Communism (June 1986–June 1994)  
Russia, Estonia, Poland, Hungary, Lithuania, East Germany, West Germany,  
Bulgaria, Czechoslovakia, Romania, Ukraine, Belarus, 2018  
Silkscreened paper attached to front pages of vintage newspapers  
Commissioned by TBA21

Born in Paris, France, in 1969.  
Lives and works in London, UK.

The installation Art for Modern Architecture: Fall of Communism (February 1986–June 1994) covers a large wall with seventy-nine individually framed vintage newspaper cover pages, evoking the fall of the Berlin Wall in 1989. This revolutionary act marked the dissolution of the political and ideological space commonly referred to as the Eastern Bloc. Marine Hugonnier's assemblage of newspapers from each of the bloc-affiliated countries documents key events during a period that saw the transformation of the communist regime and the rupture of ties with the Soviet Union. In its entirety, it redraws the entangled storylines connecting the 27th Congress of the Communist Party of the Soviet Union, which started on February 25, 1986, to the election of President Alexander Lukashenko in Belarus in 1994 as well as the reunification of Germany and the early stages of expansion of NATO and the European Union.

Instead of press photographs, the front pages display variously sized and colored collage-style paper rectangles in cyan, magenta, red, black, and green—the colors representative of the inks commonly used in photomechanical reproduction. The arrangement reveals a deliberate chromatic

sequencing, with each event encoded by a single hue across different newspapers. Art for Modern Architecture: Fall of Communism is part of a larger series that Hugonnier has been working on consistently since 2005. Inspired by Ellsworth Kelly's book *Line, Form, Color* (1951), Art for Modern Architecture strives for a contemporary articulation of the democratization of art and its public function. Kelly's assertion that painting was merely a hangover from the Renaissance and "the future artist must engage directly with society" outlines a social program of art, equally intent on abolishing traditional painting and reclaiming the architectural spaces of Modernism. In a seemingly indirect but conceptually linked approach, Hugonnier's series gives form to Kelly's vision through the use of newspapers and their architectural scaffolds, like kiosks, stands, and news boards. Print has been the primary medium through which the concept of the modern nation was disseminated; newspapers, as a primary technology of modern nationhood, played a pivotal role in fostering a collective political identity on either side of the Iron Curtain. They facilitated the cohesion of diverse populations and synchronized collective experiences, particularly in times of war and crisis.

# SAODAT ISMAILOVA



*Her Right*, 2020  
Video collage, black and white

Born in Tashkent, Uzbekistan, in 1981.  
Lives and works between Paris, France,  
and Tashkent, Uzbekistan.

“The Hujum movement was a Soviet political campaign initiated in 1924. Its objective was to liberate local women. The campaign had profound consequences for Uzbek women caught between traditional societal norms and foreign state ideologies. The film pays homage to the memory of the women who made sacrifices for the freedom of Uzbek women today.” This insert, written in old Uzbek, which is Uzbekistan’s official language today, opens *Her Right*, a video montage created by Kazakh filmmaker Saodat Ismailova. Featuring excerpts from Uzbek feature films dating from 1927 to 1985, *Her Right* revolves around the Soviet government’s Hujum campaign directed at emancipating Muslim women by discouraging the use of the burqa, locally known as Paranja, and their adherence to religious prescriptions. While the Hujum was a multi-pronged campaign, geared at getting girls signed up for school and women integrated into the workforce and public life, what captured the attention was their unveiling.

The term “Hujum,” translating to “assault,” reflects the forceful nature of the women’s rights campaigns orchestrated by Soviet authorities. Indeed, the Hujum marked a critical juncture, as Uzbek women found themselves trapped between traditional societal and religious norms and the atheistic ideology imposed by the state. As wom-

en resisted the USSR’s rulings, their lives hung in the balance: the threat of harassment loomed over veiled and unveiled women alike, with those veiled facing scrutiny from the new regime and their unveiled counterparts encountering hostility from traditionalists.

The Hujum and women’s movement took center stage in Uzbek Soviet cinema, significantly influencing the film industry. *Her Right* ingeniously incorporates rarely accessible silent films, including iconic works like Ali Khamraev’s *Without Fear* (1971) and Shukhrat Abbasov’s *The Roads of Fire* (1978–84), shedding light on this critical chapter in Uzbek history. Unlike films directed by Russians and male filmmakers, which tend to direct both an orientalist and patriarchal gaze on the stories they narrate, Ismailova’s montage emphasizes the emotional experiences of women, torn between the promises of emancipation, the dramatic challenges and threats they faced, and state propaganda. This emphasis is evident in the attention to facial expressions, emotional nuance, and eye movements the film displays, effectively conveying the characters’ inner world. Following the dissolution of the USSR, many Soviet-era films became inaccessible due to misalignment with the ideologies of the newly formed republics.

# SANJA IVEKOVIĆ



Trokut (Triangle), 1979  
Four black-and-white photographs and a concept sheet

Born in Zagreb, Croatia, in 1949.  
Lives and works in Zagreb, Croatia.

In the spring of 1979, amid the grand parade celebrating the aging Yugoslav authoritarian president Josip Broz Tito through the streets of Zagreb, the city stood frozen. Flanked by Brutalist housing blocks with stark concrete facades, Tito's political spectacle unfolded. On the rooftop of one of these residential towers, a discreet sniper surveilled the surroundings, ensuring the smooth progression of Tito's limousine through the carefully orchestrated event. Meanwhile, on the streets below, police officers enforced strict regulations, clearing residents from balconies as the procession passed. In this controlled atmosphere, artist Sanja Iveković seized the moment to clandestinely stage the performance Trokut (Triangle). Positioned on her balcony on Savska Street, Iveković caught the attention of the secret sniper by simulating acts of masturbation. Clad in a T-shirt adorned with the US flag and surrounded by whiskey and cigarettes, she delved into T. B.

Bottomore's 1964 book *Elites and Society*. Within minutes, the police knocked on Iveković's door, ending the performance with a stern order to remove "persons and objects" from the balcony.

The four photographs, each capturing a pivotal moment in Iveković's performance, are accompanied by an explanatory text detailing the triangulation between the male politician, the female body, and the surveilling state apparatus that sought to maintain a visually controlled environment even within private spaces. At a time when abstract male modernism dominated the official art scene in Yugoslavia, Iveković was among the pioneers who approached politics from a feminist standpoint, courageously tackling issues such as gender inequality and women's rights in her work, using her creative platform to shed light on the experiences and challenges faced by women.



# NIKITA KADAN



Reconstituted Weapons: A Tiger's Leap, 2018  
Reconstituted Weapons: A Tiger's Leap, 2018  
Forged iron spears on base

Born in Kyiv, Ukraine, in 1982.  
Lives and works in Kyiv, Ukraine.

Nikita Kadan's twin sculptures are replicas of the kind of improvised wrought iron weapons fashioned from tools used in mining and metallurgy in Gorlovka (today Horlivka) in the Donbass region of Ukraine. In the tumultuous days of the Russian Revolution in December 1905, as Donbass coal miners went on strike for better working conditions, their protests swiftly escalated into a full-scale uprising. Harnessing their expertise in metallurgy, they repurposed their tools to forge primitive weapons, wielding them as symbols of defiance against imperial oppression. Also known as the Gorlovka massacre, the uprising was met with harsh repression and spawned one of the largest and bloodiest battles between Tsarist government forces and the labor movement. Despite its failure, the uprising remains a symbol of resistance against the imbalances in power and arms, mirroring today's disproportionate military capacities in Russia's war against Ukraine.

Inspired by Walter Benjamin's metaphor of "a tiger's leap into the past," Kadan's series engages both with Ukraine's history and the politics of memory, particularly amid shifting geopolitical dynamics involving Russia, the EU, and the Soviet legacy. Rejecting the linear progression of a history written by the victors, Benjamin's concept advocates for a revolutionary reinterpretation of the past as catalyst for alternative pathways. According to this anti-evolutionary concept of history, the past is never fully gone, it can be called upon by what Benjamin refers to as the "tradition of the oppressed." This approach aligns closely with Kadan's practice, which manifests a particular sensibility for the status of history and art's ability to visualize the mechanisms that regulate the dynamics between forgetting and memory.

# SAMSON KAMBALU



Mboya Series, 2016  
12 digital c-type prints on Fuji paper

Born in Malawi in 1975.  
Lives and works in Oxford, UK.

In the Mboya Series, the Malawi-born artist and academic Samson Kambalu offers a profound reflection on anti-colonialism and the transition to independence as told through the figure of Tom Mboya, one of the founding fathers of the Republic of Kenya. Set in the height of the Cold War, the series explores Mboya's role in Africa's rapprochement to the United States and the so-called Pax Americana. Following Kenya's first free elections, Mboya became a central figure in the new government, promoting a series of regulations that incorporated elements of both capitalism and socialism. Before his short tenure as economy and justice minister, Mboya secured funding from the Kennedy Foundation to support over 770 scholars, primarily from Kenya, to study at US universities and return to shape the future of their countries. One of the scholarship recipients was Barack Obama Sr., who subsequently be-

came a prominent political economist and father of future US president Barack Obama.

Kambalu's collages engage in a counter-historical speculation, juxtaposing photos depicting Mboya from the archive of photographer Eliot Elisofon with images sourced from the internet of Obama before his presidency. Both politicians are seen speaking at conferences, during diplomatic meetings, or addressing crowds. They are portrayed in dialogue, as a reference to a collective spirit shared by two of the world's most charismatic and famous Black political figures. Beyond the anecdotal connection between Obama and Mboya, there is also the sense that both of their political careers were dedicated to the construction of peace in places with deep trauma rooted in colonialism and racial marginalization.



A Night of Prophecy, 2002  
Single-channel video installation, color, sound  
77 min

# AMAR KANWAR

Born in New Delhi, India in 1964  
Lives and Works in India

Amar Kanwar's film A Night of Prophecy was shot in several Indian regions - Maharashtra, Andhra Pradesh, Nagaland, Kashmir - and offers an episodic visual compendium of protest music and poetry performed by regional artists in eleven languages. In this series of songs of tragedy, oppression, pain, exclusion and marginalization, the sources of anger and sorrow vary from inescapable, caste-bound poverty to the loss of loved ones as a result of tribal and religious fighting. In one of the poems, "Under Dadar Bridge", written in the 1970s by Prakash Jadhav in the voice of the historically discriminated-against Dalit caste, a son recalls having asked his deceased mother whether he was born Hindu or Muslim, to which

she had replied, "You are an abandoned spark of the world's lusty fires," alluding to inherited division. Thus laying bare the strife suffered by ruptured communities and the social and cultural differences threatening to tear the nation of India apart, Kanwar asks "if different poetic narratives could merge together, allowing us to see a more universal language of symbols and meanings, would there be a moment of prophecy?"

A Night of Prophecy thereby posits poetry and image not only as means "to understand the histories and magnitude of conflict but as possible harbingers of what" is to become and what is to be done as forces of prophecy.

# ARMIN LINKE



Born in Milan, Italy, in 1966.  
Lives and works in Berlin, Germany.



The deep ocean floor is currently being explored for its rich reserves, including manganese, poly-metallic nodules, cobalt crusts, gold, copper, and rare-earth elements. This rush to exploit deep-sea resources is driven by increasing prices and demand for minerals amid the so-called green transition. The threat of industrial mining comes at a time of growing awareness of the fragility of the hydrosphere, which ensure the survival of the planet thanks to its regulating functions and biodiversity. Along with the mostly Indigenous communities directly affected by deep-sea mining, ecologists, marine biologists, and activists are vehemently calling for a decisive ban on commercial deep-sea mining and for different ways of engaging with the oceans.

tance movements that have formed to protect the marine zones. The project vividly illustrates how asymmetric power dynamics orchestrate oceanic extractivism, causing political conflicts that extend across the sea and land. Driven by the libidinal economies of extractivist capitalism and market interests, mining in the deep is a genuine casus belli with unpredictable and potentially catastrophic consequences, undermining sovereign powers in favor of private interests.

Armin Linke's long-term research commission *Prospecting Ocean* investigates the technocratic entanglement of industry, science, politics, and economy at the new frontier of ocean extractivism in the deep seabed. With an essayistic sensibility, Linke explores questions of legislation and the distribution of and trade in prospecting licenses; the patenting of recombinant enzymes and DNA polymerases; the work processes in laboratories and research facilities; the validation of scientific research findings; the setting of ethical standards and the concerns of the activist resis-

Each of the eleven photographs on view highlights a different angle of the entangled realities associated with deep-sea mining. These include a large display case at the International Seabed Authority (ISA) in Kingston, Jamaica, containing a manganese nodule; the main Assembly Room at the same institution; a freezer preserving the genome archive of the *Prochlorococcus* bacteria at MIT; other marine research institutions; and protests by affected communities, marching against a planned (and aborted) deep-sea mining project in the Bismarck Sea, Karkar Island, Papua New Guinea. Together they form a kaleidoscope of behind-the-scenes impressions captured during Linke's research and attempts to create a poly-perspectival understanding of the issues and processes at stake.

Alfred Wegener Institute (AWI), laboratory HGF-MPG Group for Deep-Sea Ecology and Technology, Bremerhaven, Germany, 2017

Photoessay related to the "Prospecting Ocean" project, 2016/2017  
Lambda print  
Commissioned by TBA21—Academy

# CRISTINA LUCAS



Round Around, 2022  
Sculptural iron triptych

Born in Úbeda, Andalusia, Spain, in 1973.  
Lives and Works in Madrid, Spain.

The seemingly innocuous nature of cartography belies its profound influence in shaping worldviews and reinforcing power structures. Beyond mere geographical tools, maps are intricate artifacts that wield influence over our understanding of the dynamics of modernity, colonialism, and geopolitics. They serve as symbolic scaffolds of domination, conveying hierarchical conceptions that solidify political and onto-epistemological conditions such as land/ocean, West/East, or Global South/Global North. Through their conventions of representation and naming, maps perpetuate a Eurocentric worldview, overshadowing alternative cosmologies, cultural practices, and diverse ways of life.

Within this context, Andalusian artist Cristina Lucas engages with issues of geographical representation, world systems, and political economy, deploying a stark minimalist vocabulary. Her 3-meter minimal sculptures outline the three major

historical trade routes, converging past, present, and future. The first route delineates the journey of Ferdinand Magellan and Juan Sebastián Elcano, symbolizing the colonial era and the partition of the world between Spain and Portugal. The second traces the current trade routes traversing the Panama and Suez Canals, representing the contemporary flows of global commerce and what Laleh Khalili terms “the sinews of war and trade.” Intriguingly, the third route anticipates a future shaped by environmental breakdown, envisioning the path through the Northwest Passage, which was open to marine shipping for the first time in the summer of 2007 and is expected to become increasingly navigable and ice-free. Round Around serves as a visual account of how maritime transportation is not simply an enabling companion of trade but central to global capitalism, facilitating the accumulation of capital while perpetuating colonial regimes of profit, law, and administration.

# CRISTINA LUCAS



Tufting, 2017–2024  
Machine-embroidered cloth monotype

Spain and the Rif, 1939; Scandinavia, 1945; Central Europe, 1945;  
Korea and Japan, 1953; Caribbean, 1980s; Vietnam, 1975; Balkans, 2001;  
Afghanistan, 2017; Middle East, 2024; Ukraine, 2024

Born in Úbeda, Andalusia, Spain, in 1973.  
Lives and Works in Madrid, Spain.

Cristina Lucas's series Tufting, spanning from 2017 to 2024, provides a detailed examination of the murderous impact of armed violence on civilian populations during times of conflict. Each embroidered canvas depicts a regional map with black spots pinpointing the locations scarred by bombings and featuring the names of cities subjected to air strikes. These markings highlight the victimization of civilian populations, the loss of livelihoods, and the protracted degradation of the environment. Despite the principles of international humanitarian law, including those enshrined in the Geneva Conventions, civilians and their territories remain systematically exposed to the horrors of war. Deliberate targeting of civilian infrastructure, such as hospitals, schools, and residential areas, as well as attacks of the life-worlds of humans and nonhumans alike, further exacerbates the suffering endured by civilians worldwide. Lucas's maps, echoing sociologist Nancy Peluso's concept of counter-mapping, appropriate the techniques of representation used by states and media to bolster the legitimacy of investigations and claims conducted by civil society. Beneath

the visible narrative lies a meticulous database documenting the details of each bombing, whose method of gathering extends beyond mediated incidents to include events that have been casually overlooked. This collection of forgotten bombings, put together by NGOs and independent investigators, mirrors the intricate stitches of embroidery, where memory and patience come together in the creation of an image. It serves as a poignant reminder of the selective nature of collective memory, urging us to acknowledge and remember the countless, often ignored instances of violence.

The works from the Tufting series on display include investigations into Spain and the Rif region after the Spanish Civil War; Scandinavia and Central Europe after World War II; as well as the aftermath of conflicts such as the Korean War (1953), the Vietnam War (1975), the 2001 conflict in Macedonia, Afghanistan after the US withdrawal, and the Middle East from 2017 to the present; there is also a new embroidery, commissioned by TBA21 for the exhibition, that looks at the Russian invasion of Ukraine, including the Crimean crisis.

# GOSHKA MACUGA



Make Tofu Not War, 2018  
3D Wool tapestry

Born in Warsaw, Poland, in 1966.  
Lives and works in London, UK.

In Make Tofu Not War, Goshka Macuga captures a tragi-comical snapshot of a peculiar climate protest. The scene, set in a dense, seemingly uprooted forest and visible in its full expanse only through 3D goggles, is populated by three furry characters, including polar bears. Exhausted from relentless protesting and visibly frustrated, the bears have put down their pickets in order to rest. Their slogans, “4 legs good. 2 legs bad” and “It’s hot in here,” reflect the climate emergency from a nonhuman perspective and emblemize the long-overdue recognition of animal rights in the face of forest fires, the melting ice sheet, and the acidification of the oceans. The work thus blends humor with activism, referencing both the 1960s anti-war slogan “Make Love Not War” and the rising advocacy for veganism as an alternative to resource-intensive cattle farming.

Macuga’s innovative use of 3D in a tapestry creates a layered visual narrative, revealing a multiscalar world where a forest sits within a lake surrounded by snowy mountains, an astronaut, a space capsule, and a small reproduction of Pieter Bruegel’s Tower of Babel. The three human-animal

characters revive the long tradition of using animal cartoons to depict political demands along with furry fandom, where humans dress up as animals. Beyond its humorous allure, the work delves into profound ethical questions, criticizing human exceptionalism and exploring the repercussions of excluding animals from moral considerations.

Following philosopher Jacques Derrida, the exclusion of animals from the “thou shalt not kill” commandment has had “limitless” consequences. In a world where animal sacrifice is normalized, their killing serves as the loophole through which violence, murder, and war is “denegated.” To denounce the combination of attributes that present humanity’s modern constitution as exceptional, Derrida coined the term “carnophallogocentrism,” which describes the paradigm of humans as meat-eating, phallic, and rational beings. Foregrounding a diverse spectrum of identities and experiences, Macuga highlights the intersectionality of ecological disasters. Make Tofu Not War promotes environmental and peaceful solutions through creative symbolism, fostering a collective conversation about planetary survival.

# PAVLO MAKOV



Through the Looking Glass / Looking Glass, 2008–2009  
Diptych: several intaglios, drawings, acrylic on paper

Born in Saint Petersburg, Russia, in 1958.  
Lives and works in Kharkiv, Ukraine.

In Through the Looking Glass / Looking Glass, Ukrainian artist Pavlo Makov combines the print-making technique intaglio with drawings and etchings to make prints characterized by raised ink lines that end up looking like Kafkaesque labyrinths. Their combination of images, symbols, and letters functions like a rebus, obscuring hidden messages while hinting at the manifold cultural and historical layers of the artist's war-torn hometown, Kharkiv. Makov forges a personal cartography that responds to the city's tumultuous history, drawing inspiration from local landmarks to envision layered worlds populated by insects and overgrown plants.

The diptych portrays two mirror-image gardens, each designed according to the plan of Kharkiv's landmark Freedom Square. Absent are the square's grand architecture, including the monuments in Soviet Constructivist style and its concrete skyscrapers, and the monumental statue of Vladimir Lenin, which stood at the square's center until its removal during the 2014

Euromaidan uprising. In Makov's work, which not only predates the popular protest movements but also the city's severe shelling by Russian forces during the 2022 Russian invasion of Ukraine, the Soviet leader's honorific place is substituted by a gaping hole drilled into the glass frame.

In a harsh critique of the complex post-Soviet conditions which haunt Ukrainian politics, Makov juxtaposes the dreamscape of the utopian garden on the right panel against Ukraine's dark reality in the late 2000s (on the left). In the mirror-image, the city's avenues and central arteries become the meandering paths of cockroaches symbolizing, as the artist has said, "the 'leading' and insurmountable representatives of society, who can turn any garden (i.e., dream) into a cluttered dump where they will feel comfortable living by their own laws." Makov's depiction underscores the transition from utopia to dystopia, governed by distorted powers and the uncomfortable truths lurking beneath the surface.



# YAREMA MALASHCHUK AND ROMAN KHIMEI



The Wanderer, 2022  
Single-channel video, 9 min.

Yarema Malashchuk and Roman Khimei were born in Kolomyia, Ukraine, 1993. Both live and work in Kyiv, Ukraine.

In The Wanderer, five distinct scenarios unfold against the picturesque landscapes of the Carpathian Mountains in western Ukraine. The camera lingers on lifeless bodies arranged to blend into the natural surroundings, appearing dead and exposed to the elements. These images evoke atrocities and explore our repeated exposure to graphic content, using timeless representations of fallen soldiers to navigate a complex terrain of voyeurism, repulsion, and empathy. Occasionally, this ambiguity is resolved when the bodies speak, interact with laptops, or assume distorted, violent poses with limbs unnaturally twisted, embodying the horrors of death in war. Produced by the Ukrainian duo Malashchuk and Khimei shortly after the full-scale Russian invasion of Ukraine in February 2022, The Wanderer serves as both a rehearsal and a premonition of the escalating Russian-Ukrainian conflict. The film offers a profound reflection on the militaristic nature of nationalism and the politics of memory, while also seeking to recover the genealogies of occasionally forgotten Ukrainian artists.

The work's title alludes to Romanticism's crowning achievement, Caspar David Friedrich's 1818 painting *Wanderer above the Sea of Fog*, whose genesis and critical reception are closely linked

to the rise of German nationalism, the Napoleonic wars, and the ideologization of the sublime as the ultimate expression of modern introspection and individualism. Following in the footsteps of the German master, Malashchuk and Khimei deliberately sought out landscape configurations reminiscent of the classic Romantic view. A rock formation resembles the famous stone mount of the original *Wanderer*. The pine forest through which Friedrich's *Chasseur in the Forest* (1814) roams freely is replaced by birch trunks. However, instead of a heroic figure towering over the landscape, the 2022 video is populated by multiple bodies of Russian soldiers.

By invoking these earlier works, Malashchuk and Khimei deflect the Western gaze, which singularizes the achievements of venerated artists and thinkers to look away from the violence and war enacted by their compatriots. By re-enacting scenes of death within classic Romantic settings, now alluding to Russian occupiers during the Russian invasion, they illustrate the civilizational rupture unfolding before us. These intertextual references bridge past and present conflicts, while demonstrating a keen sense for the metaphysics of repetition.

# URSULA MAYER



Luminous Lining, 2015  
Glass, polyester, steel, magnets, tourmaline, found objects, table  
Commissioned by TBA21

Born in Ried im Innkreis, Austria, in 1970.  
Lives and works in Vienna, Austria.

Luminous Lining visualizes the intriguing interplay between technology and mythology, shedding light on how elements of the technosphere—the all-encompassing techno materiality that has terraformed the earth—crystallize into an artificial and luminous mineralogy. The installation consists of a montage of fragments of found designer glass objects, tourmaline stones, minerals, metals, magnets, and the delicate circuitry of discarded consumer electronics. The materials, symbolizing both the earth’s sediments and the remnants of human activity, are arranged with precision on an opaxite glass table to create a visually striking mise-en-scène that oscillates between laboratory and domestic aesthetics. Some elements, reimagined from 1950s vases, appear as enigmatic geohistorical artifacts that evoke a retrofuturistic metamorphosis of deep time and matter as described by geographer Kathryn Yusoff’s concept of “becoming geological.”

Beyond its visual allure, the table-based installation also serves as a platform for social gathering, encouraging viewers to engage with the multifaceted aspects of materiality. By drawing on myths and alternative cultural narratives, Ursula Mayer engages with the lineage and ontological relation

that ties technology and what is commonly categorized as myth or magic. While considered by moderns as sheer opposites, the mythico-magical can be seen as the precursor to techne and the fundament of a reality system that assigns agency to forces believed to be dead or inert. With forms suggestive of techno-mythical creatures, the work shines a light on new life forms, evoking the fluid passage between animate and non-animate beings while prompting reflection on “the opportunities and risks we face in a posthuman and digital capitalist era,” as intended by the artist.

To fully grasp the depth of the work, it is important to note that Mayer’s artistic practice is grounded in the semiotics of cinema. Her single and multi-channel films are cycles of images, colors, sounds, beats, movements, and characters, drawing inspiration from literature, speculative philosophy, cyberfeminist and queer writing, architecture, and post-internet fashion subcultures. Mayer extends the grammar of cinematography and montage to her installations and spatial displays off screen, where objects are arranged with the same attention to staging, framing, and lighting that is evident in the films, creating a cinematic stage set in the gallery.

# JOIRI MINAYA



Woman-landscape (On opacity) #5, 2020  
Continuum II, 2021  
The Upkeepers, 2021  
Archival ink prints

Born in New York, USA, in 1990.  
Lives and works in New York, USA.

Dominican-American artist Joiri Minaya's works complicate and interrogate the entanglements between Caribbean identity, colonial histories, and the Western gaze. They also highlight the role of contemporary artists in providing counter-narratives that question tourism-driven representations, which tend to romanticize troubling histories. In these three works on paper, which are all parts of larger bodies of work, Minaya uses collage to intervene in the portraits of Caribbean women. These interventions are far from decorative, they act as a "re-dressing" of Minaya's subjects, offering both protection and healing from the voyeuristic gaze imposed by colonial narratives. The women in these images are both exposed and concealed, resisting easy interpretation or objectification.

Central to Minaya's art are themes of opacity, defiance, and resistance against reductionist narratives. Drawing on Martinican philosopher Édouard Glissant's concept of the "right to opacity," she insists on the importance of preserving what is unexplored and unrevealed in the encounters with others. This notion is directly referenced in Woman-Landscape (On Opacity) #5, where a female figure is camouflaged in a landscape of tropical leaves, blending with her tropical surroundings. Becoming-landscape is a way to reground identity and consciousness in the land, which, according to Glissant, epitomizes opacity as a form of excess.

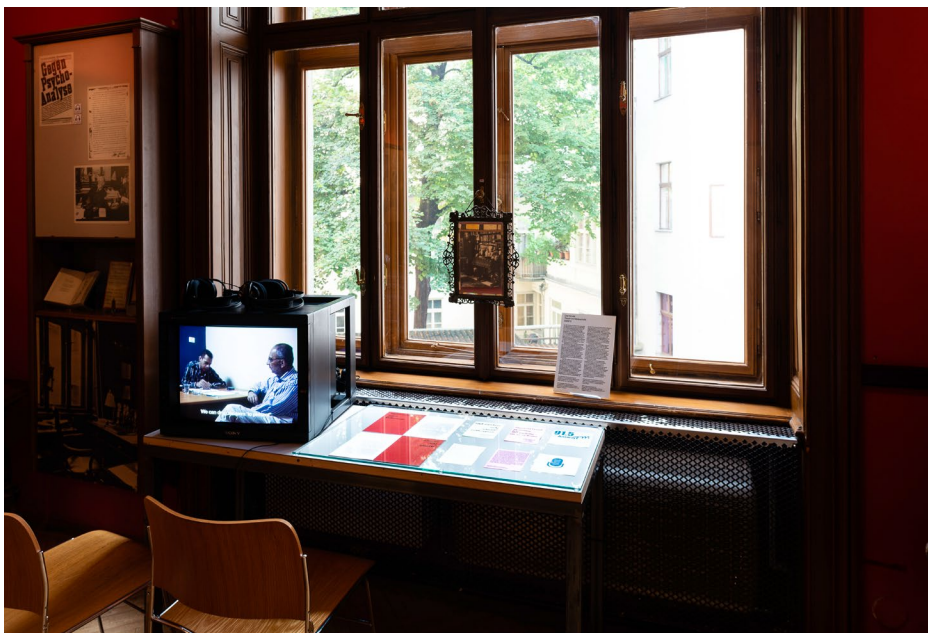
In Continuum II, Minaya pairs a fragment of François Beaucourt's 1786 painting *Portrait of a Negro Slave* with a modern tourist image from

Bávaro in the Dominican Republic. Both women, separated by centuries, are depicted holding fruits and smiling, evoking a haunting parallel of sexual exploitation and vulnerability. The comparison forces a confrontation with the enduring nature of colonial extraction, where the Caribbean is still framed as a site of pleasure and labor for foreign consumption.

The Upkeepers examines the entanglement of tourism with the extractive economies of sugar plantations and slavery. Minaya juxtaposes a photograph from 1899 of sugar workers in St. Croix with a modern postcard with the cutout silhouette of a smiling woman from Martinique, revealing the hidden labor and histories beneath the idyllic imagery often associated with tropical paradises. Through these images, she uncovers the extractive practices that continue to shape representations of the Caribbean, inviting viewers to rethink their understanding of these "paradises."

Minaya's work is deeply informed by archival research, drawing on historical documents, mass media, and digital data to confront how images of Caribbean women have been constructed. In line with José Esteban Muñoz's theory, her art presents "practices of disidentification and survival strategies of minority subjects within a xenophobic public sphere punitive towards bodies that do not conform to the specter of normative citizenship[OG3]." Her collages not only deconstruct colonial visualities but also offer new ways of seeing, rooted in the complexity and opacity of Caribbean identity.

# OLAF NICOLAI



Trauer und Melancholie (Mourning and Melancholia), 2009/2012  
Documentation video, publication, flyers, CD sleeve

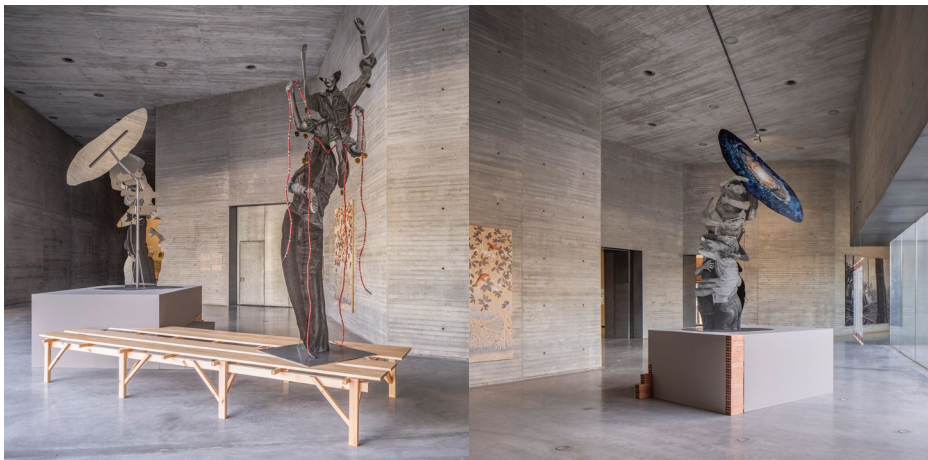
Born in Halle, Germany, in 1962.  
Lives and works in Berlin, Germany.

Olaf Nicolai's artistic practice revolves around the relationship between meaning production and experience, considering the interaction between artworks and viewers as a dynamic process that continually asks for new modes of engagement. Central to his approach is the concept of translation, both as a theoretical framework and practical methodology, as exemplified in Trauer und Melancholie (Mourning and Melancholia). Invited to conceive a contribution for a new biennial for contemporary art in the West Bank and Ramallah in 2007, Nicolai commissioned the first-ever translations of Sigmund Freud's eponymous 1917 text from German into both Modern Standard Arabic and in spoken Palestinian Ammiyya. Nicolai hoped to make Freud's text, which focuses on fundamental psychological mechanisms of dealing with traumatic losses, accessible in both written and audio forms and to offer a nuanced understanding of psychoanalytic concepts and terminology within the contemporary linguistic and cultural landscape of the region. The installation includes a filmed recording capturing the preparatory dialogue between the host

from radio station Amwaj 91.5 FM, who presented the text in a live reading lasting several hours, and the translator Mohammad Abu-Zaid. Their conversation delves into the intricacies of translating and conveying Freud's terminology and nuances of meaning across linguistic and cultural contexts. Drawing on the notion of "traveling theory," developed by the influential Palestinian postcolonial scholar Edward Said, Trauer und Melancholie explores the potentialities and limitations of the mobility and circulation of ideas. It challenges us to consider how theories gain or lose their potency as they move from one context to another, and whether their meaning and significance become altogether different or even relevant when encountered in different historical periods and cultures.

The project was realized in the context of the 3rd Riwaq Biennial (2009) in co-production with the Al Ma'mal Foundation and the "Jerusalem Show 2009: The Jerusalem Syndrome," curated by Nina Möntmann and Jack Persekian. Supported by the Goethe-Institut Ramallah and produced in collaboration with TBA21.

# DANIEL OTERO TORRES



Si tú no bailas conmigo, no bailas conmigo, 2021  
Pencil on mirror polished stainless steel, textile, glass

Abrazos III, 2022  
Pencil on mirror polished stainless steel

Born in Bogotá, Colombia, in 1985.  
Lives and works in Paris, France.

“If I can’t dance, I don’t want to be part of your revolution,” famously wrote the anarchist feminist Emma Goldman. Daniel Otero Torres’s vibrant sculptural ensemble Si tú no bailas conmigo, no bailas conmigo (If you don’t dance with me, you don’t dance with me) and Abrazos III (Hugs III) pays homage to Goldman’s provocative assertion by alluding to the conditions under which the revolutionary struggles for a better life are infused with expressions of joy, conviviality, and celebration. Otero Torres’s totemic, “dancing” sculptures proudly bear witness to the forgotten, anonymous, and overshadowed women fighters in liberation movements from the twentieth century to the present. Crafted from meticulous, hyper-realistic drawings transferred onto steel surfaces, these larger-than-life figures echo archival photographs from extensive research into historical records, books, newspapers, and online imagery. The photographs, edited and adjusted in scale and composition, capture various neocolonial conflicts, such as the Guatemalan Civil War, the Israeli-Palestinian conflict, apartheid in South Africa, the struggles of rural communities to defend and sustain ancestral farming traditions, and the women’s movement.

Abrazos III (Hugs III) is composed of a whirlwind of hugging bodies, crowned by a sprawling galaxy in the shape of a flat, spinning disk with a central bulge surrounded by spiral arms. Held together in a tight embrace, their hands and clothing reference different cultural and ethnic groups. The colossal hug monumentalizes the bonds of sisterhood and the enduring spirit of resistance, celebrating the force of unity and common values. Si tú no bailas conmigo, no bailas conmigo (If you don’t dance with me, you don’t dance with me) consists of stacked female figures and torsos, arms raised in a jubilant gesture, some holding a colorful knitted cord against a backdrop of black-and-white imagery. With yellow glass beads dangling from their sleeves, these figures embody the exuberance of collective joy. Through this hybridizing aesthetic, Otero Torres constructs a cosmogony of visual references, weaving together diverse historical contexts and narratives. Reflecting on his work, he shares: “In my practice, I often address issues of history. It’s about social movements and political struggles imposed by the structures of colonialism in different countries. What I have been seeking to express has always been how to link and join different realities from different contexts of time and space and to bring them together.”

# DANIEL OTERO TORRES



Los abrazos del viento, 2023  
Acrylic and assemblage (mangrove leaves, ceramic, and steel sculptures)  
burlap mounted on panel

Born in Bogotá, Colombia, in 1985.  
Lives and works in Paris, France.

Daniel Otero Torres's Los abrazos del viento (The Wind's Hugs) offers a moving exploration of humanity's complex relationship with the natural world, particularly focusing on the fragile ecosystems of mangrove forests. Drawing inspiration from the mangroves in La Boquilla, Cartagena de Indias, Colombia, Otero Torres's work celebrates the resilient intelligence of nature, while serving as a sobering reminder of the impact of human development on the natural world. Mangroves thrive in the tidal zones of tropical coastlines, nurturing diverse communities of specialized organisms and acting as a vital barrier against rising sea levels. Their rhizomatic root structures, which emerge from the water, enable their survival in harsh conditions and contribute to oxygen production.

Using painting and sculptural assemblage on burlap, Otero Torres skillfully captures the intricate mesh of mangrove branches, sprouting leaves, and knotted root, depicting them as if engaged in a mutual embrace. Embedded within the artwork are small sculptures of parrots and crabs made of clay and steel, which represent the life-worlds thriving within the mangrove forests. Parrots are considered indicator species,

guardians whose presence and behavior provide insights into the health of ecosystems. Crabs are classified as ecosystem engineers for their role in shaping and modifying habitats, redistributing soil, sediment, and organic matter. These creatures not only enhance the depth and texture of the artwork but also underscore the interconnectedness of all living beings and the importance of mutualism in ecological communities.

Despite the idyllic beauty depicted in Los abrazos del viento, there is a compelling sense of urgency and concern in the work. The presence of a viaduct in the background, representing human development, serves as a reminder of the threats facing mangrove forests worldwide. It is estimated that approximately 35 percent of the world's mangroves have been lost over the past few decades due to deforestation, coastal development, pollution, and climate change. Through Los abrazos del viento, Otero Torres seeks to convey the far-reaching consequences of ecosystem disruption, emphasizing the indispensable role of mangroves in maintaining biodiversity and ecological balance.

# NOHEMÍ PÉREZ



El llanto del bosque (Quemas) II, 2023  
Oil on Fabric

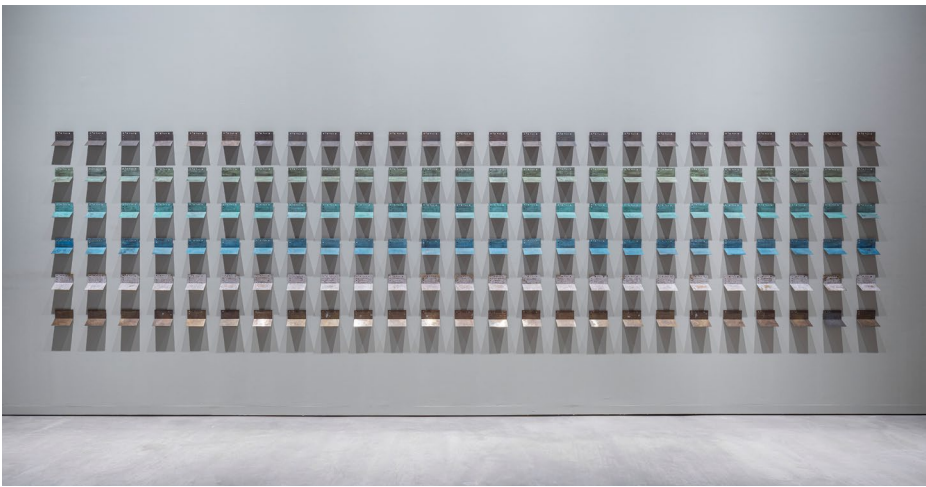
Born in Tibú, Colombia, in 1964.  
Lives and works in Bogotá, Colombia

Nohemí Pérez investigates the complex nexus of human ambition, violence, and the depletion of natural resources in her native region Catatumbo, which is near the Venezuelan border. Catatumbo is the setting of longstanding conflicts whose convergence creates a highly volatile environment in one of the most fraught regions of Latin America. Armed paramilitary groups, Indigenous peoples, evangelical missionaries, large multinational mining corporations, and drug traffickers are all present in this embattled jungle region, reflecting the complexity of this frontier area. Human Rights Watch reports that since 2018, conflicts—referred to as the “war in Catatumbo”—over control of access to Venezuela and its vast coca fields have spiraled out of control.

The subtitle “Burnings” in El llanto del bosque (Quemas) II [The Cry of the Forest (Burnings) II] underscores the devastating impact of hu-

man-made fires in the shape of a disfigured forest. The somber and dramatic scene—charred smoky logs and ashy soil with some smoldering spots, against the stark contrast of the radiant chemically blue sky—depicts the loss of a once fertile ecosystem. Pérez’s portrayal is a poignant commentary on the vanishing landscape of her oikos (home). With a resilient tree standing prominently, seemingly crying out to us, the painting conveys her emotional connection to the land. Even in this creation of a post-catastrophe scene, she introduces a glimmer of hope for repair and restoration, weaving a soulful bond with the ravaged landscape. Pérez describes her artistic process as a personal quest to reconnect with her landscape of origin through emotional ties and memories, crafting new symbolic and geographic maps that reflect the realities of Catatumbo, allowing herself to appear on the stage of reconstruction and peace-making.

# JASBIR PUAR AND DIMAS SROUJI



Bus Tickets, 2023  
From the series Revolutionary Enclosures (Until the Apricots)  
Etched Brass

Jasbir Puar born in New Jersey, USA, in 1967.  
Professor of women's and gender studies at Rutgers  
University, New Jersey, USA.

Dima Srouji born in Nazareth, Palestine, in 1990.  
Lives and works between Ramallah, Palestine,  
and Sharjah, United Arab Emirates.

This composition of 150 brass replicas of school bus tickets arranged by color is a display of daily life in the early 2000s in occupied Palestine, where these tickets were indispensable for the daily journey to school. Each brass piece intentionally undergoes decay and oxidation, mirroring the natural aging process of materials associated with weapons manufacturing. Bus Tickets thus becomes a visceral exploration of how temporal experiences evolve under restrictions, using the school bus to evoke memories and illuminate the nature of time within the context of adversity. In the midst of the Covid-19 lockdown, the turquoise bus tickets became viral on social media after classmates from the Talitha Kumi School in Beit Jala reminisced about lockdowns and curfews during the second Intifada in 2000–05 when these bus tickets represented a literal ticket out during the intensified attacks against the Palestinian population in their lock-down cities and villages. Revolutionary Enclosures (Until the Apricots) is a series of household items designed in response to the distinct material conditions of various lock-

downs. Reimagining everyday objects, like the bus tickets, transforms them into symbols of resilience, community, and caregiving that form part of daily life under the constraints of siege and containment.

Puar and Srouji express a shared intention to break down the rigid boundaries concerning the exploration of trauma and containment. In a recorded interview, Srouji challenges the notion embedded in the term post-traumatic stress disorder, emphasizing that trauma doesn't have a definitive end; it lingers within the body. She illustrates her arguments by highlighting the divergent impact of sounds like shelling and drones in Palestine, suggesting that these may not induce the same level of trauma as an ominous knock on the door, signaling the arrival of the Israeli military to raid one's home. Drawing on the work of Frantz Fanon, she points out that labeling an entire population as traumatized is a manifestation of the colonial apparatus.



# WALID RAAD



Appendix XVIII: Plates 063–257, 2012  
36 inkjet prints on archival paper

Born in Chbanieh, Lebanon, in 1967.  
Lives and works in New York, USA.

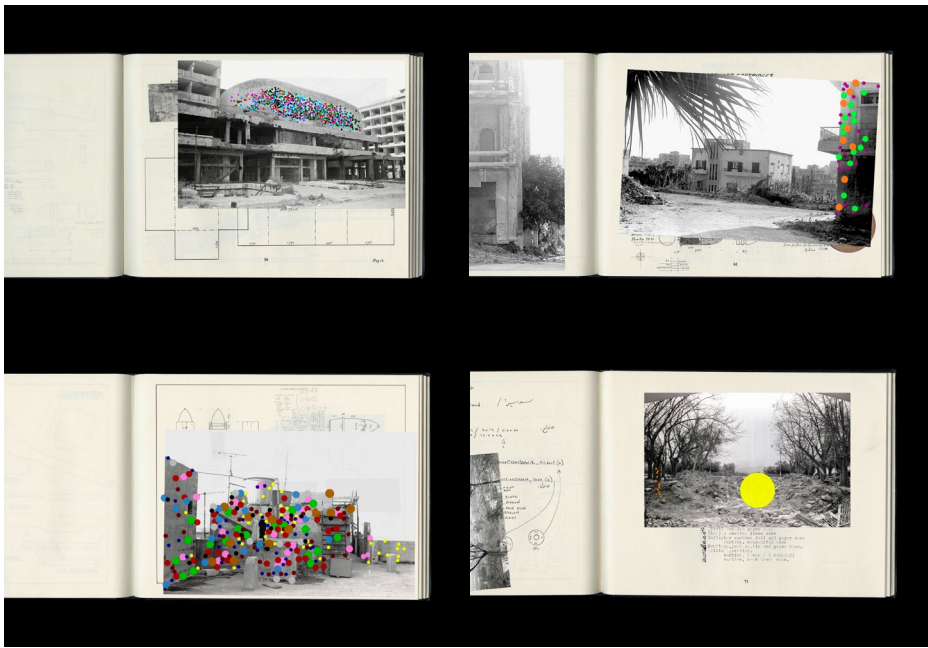
Appendix XVIII: Plates 063–257 is part of a group of artworks in different mediums, including installations, photographs, videos, sculptures, and performance, that Walid Raad initiated in 2007 under the title Scratching on things I could disavow. Collectively, these works explore the writing of art history within the context of evolving infrastructures for art in the Arab world, characterized by the emergence of new museums, biennials, foundations, and publications in cities like Abu Dhabi, Cairo, Doha, Dubai, Sharjah, and Beirut, the artist's hometown. This acceleration in cultural investment is presented against the backdrop of the geopolitical events and conflicts that have shaped the Middle East since the nineties.

Drawing on the writing of the philosopher and artist Jalal Toufic and his concept of “the withdrawal of tradition past a surpassing disaster,” Raad investigates how culture and tradition in the Arab world may have been affected by the wars that have been waged there. According to Toufic — and this is also the underlying hypothesis of Raad's project — certain historical events can be so devastating that their impact causes tradition to “withdraw,” meaning that works of art become unavailable to communities affected

by the surpassing disaster, although materially they remain present. Weaving speculation with political, economic, social, and “aesthetic facts,” Raad appropriates the institutional language and practices of the museum as a frame through which to think about the politics of representation and the configuration of history.

Appendix XVIII: Plates 063–257 (2008–14) is a series of photographs drawn from the kind of documents and ephemera that accompany the production and display of art: books, catalogues, posters, budgets, letters, invoices, invitations, and so on. After scanning these documents, Raad erased or rearranged their graphic elements, signs, and letters, producing largely monochromatic works. Evoking an archive of documents related to art in Lebanon, the seemingly haphazard arrangement of the works and the materials themselves problematize that resemblance. Accompanied by a story of withdrawal, Appendix XVIII... uses strategies of mapping and archival practices to emphasize the cracks and fissures that occur throughout history and over the passage of time, letting fiction and the imaginary reveal things that do not otherwise appear.

# WALID RAAD/ THE ATLAS GROUP



Let's Be Honest. The Weather Helped I, 1998/2004  
Set of seven archival inkjet prints

The Atlas Group was a project undertaken by Walid Raad between 1989 and 2004 to research and document the contemporary history of Lebanon, with particular emphasis on the Lebanese wars of 1975 to 1990.

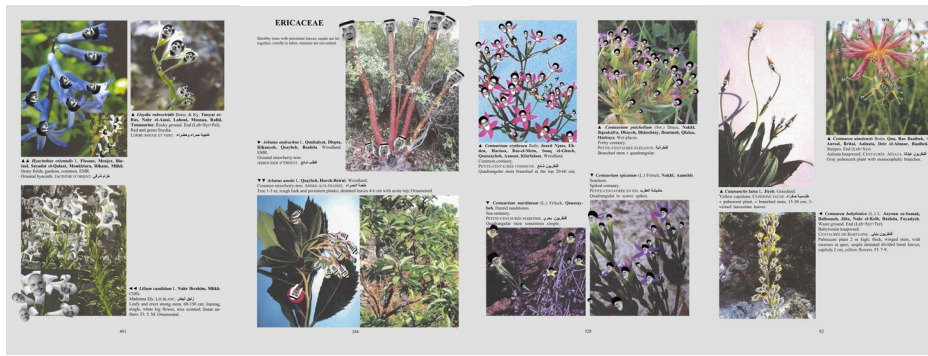
The Atlas Group, a project initiated by Lebanese-US American artist Walid Raad, delves into the complexities of writing, documenting, and remembering the histories of violence in Lebanon during the Civil War of 1975 to 1990. Between 1989 and 2004 The Atlas Group produced found and fictional audio, video, and visual documents that fill gaps within official historiography, serving as conduits between history, memory, and the imagination. Challenging the logic of an archival practice that gathers and stores evidence, the documents preserved in The Atlas Group Archive are transmuted into “hysterical symptoms” based not on any one person’s actual memories, but on cultural fantasies spun from the material of collective memories, as Raad put it. As such, the veracity of the documents does not depend on their factual accuracy but on narrative truth by which they convey a deeper and more complicated meaning.

While a number of works are attributed to the

fictional historian Dr. Fadl Fahouri, not all of the documents in The Atlas Group Archive begin with invented characters. Let's be honest, the weather helped, a series of images appropriating the design of a notebook, features photographs taken by Raad in Beirut during the Civil War. The black-and-white street views and photographs of buildings are overlaid with color-coded dots that map bullets and shrapnel left after bombings, introducing an expressive and poetic visual narrative that counters the documentary mode of the images. The accompanying wall text, which is also part of the work, and the seemingly arbitrary title also undermine the veracity inscribed in the work. A striking formal aspect of this work (and all other works by The Atlas Group) is its serial character: repetition, as understood in trauma theory, serves as the means by which the traumatic experience both disguises and manifests itself as a symptom.

The Atlas Group operated from 1989 until the end of its activity in 2004.

# WALID RAAD/ THE ATLAS GROUP



[Better Be Watching the Clouds](#), 2000–17.  
Seven pigmented inkjet prints

The Atlas Group was a project undertaken by Walid Raad between 1989 and 2004 to research and document the contemporary history of Lebanon, with particular emphasis on the Lebanese wars of 1975 to 1990. Raad found and produced audio, visual, and literary documents that shed light on this history. The documents were preserved in The Atlas Group Archive.

Walid Raad was born in Chbanieh, Lebanon, in 1967.  
Lives and works in New York, USA.

How many ways can history be told? How can the erased be resurrected, or how can what has never happened but should have happened be conveyed? Is it possible to exceed or negotiate the inherent limits of the archive of war, more specifically, the Lebanese Civil Wars? Walid Raad’s artwork—presented here through the ongoing project “The Atlas Group (1989-2004)” —grapples with these questions by inviting viewers into speculative realms and the possibilities of the subjunctive mood: a space rife with emergencies, bifurcations, and unrealized potentials. Focusing on the history of the Lebanese Civil Wars, Raad finds and constructs fictive documents that critically engage with archival practices. His use of multiple authorial personas, open-ended and protean titles, and multiple dates for the works evoke a sense of indeterminacy sometimes bordering on fabulation. Over and over, he develops new methods for recording and cataloging time, destruction, disappearance, and violence, using strategies that recode, double, and twist meanings through indirection, parody, allusion, and association.

Raad’s art is profoundly informed by scholar, poet, and philosopher Ibn Arabi’s metaphysical principles, explored through the work of philosopher and artist Jalal Toufic. Toufic’s engagement with Ibn Arabi’s ideas leads him to grapple with the “withdrawal” of reality, the fragmentation

of tradition, and the spectral quality of contemporary life, creating an intersection of Sufi thought and contemporary historiography. This philosophical underpinning enriches Raad’s work, amplifying the sense of reality and the contemplation of what might occur beyond the narrow constraints of history and memory.

In [Better Be Watching the Clouds](#), Raad repurposes pages from a botanical collection of Middle Eastern flora, delicately replacing the reproductive organs of flowers—pistils and stamens—with the faces of politicians involved in wars in Lebanon: Muammar Gaddafi (Libya), Margaret Thatcher (UK), Anwar Sadat (Egypt), Hosni Mubarak (Egypt), Saddam Hussein (Iraq), Jimmy Carter (USA), Ronald Reagan (USA), François Mitterrand (France), Mikhail Gorbachev (Soviet Union), Yasser Arafat (Palestine), King Hussein of Jordan, Ayatollah Khomeini (Iran), Ali Khamenei (Iran), Menachem Begin (Israel), Yitzhak Shamir (Israel), Shafik Wazzan (Lebanon), Sheikh Zayed bin Sultan Al Nahyan (UAE), and Sheikh Jaber Al-Ahmad Al-Sabah (Kuwait). The juxtaposition of flora and political figures underscores Raad’s method of interrupting or redrawing established patterns or relationships of meaning to indirectly address complex political or historical realities, encouraging viewers to draw connections themselves.

# LISA RAVE



*Europium*, 2014  
Single-channel video installation, color, sound

Born in Guildford, UK, in 1979.  
Lives and works in Berlin, Germany.

In Lisa Rave's *Europium*, the eponymous chemical element, known by its atomic number 63 (Eu), assumes a central role, emerging as the film's primary character. Initially discovered in China and now found in the depths of the ocean, europium stands out as one of the most coveted rare-earth elements, reshaping markets and spawning economic imaginaries centered around its versatile applications and commodification. *Europium* weaves together seemingly disparate threads, forging connections between cultures, economies, and landscapes, and collaging archival material from ethnographic museums, shots of pages of consumer electronics catalogues, filmed interviews, and 3D animation. A voiceover narrative, written with the artist Erik Blinderman and narrated by Hanne Lippard, intricately intertwines the histories of the Reichsmark in German New Guinea with Euro notes, in which europium is used for the watermark, and the color brilliancy of smartphone displays.

Exploring the historical and future landscape of economic use and extraction, the film expands

its focus from the protective symbolism of nautilus shells in Papua New Guinea, also used as the logo of the now-defunct Nautilus Minerals Inc., a Canadian entity engaged in deep-sea mining. It thus provides a critical analysis of resource speculation, boldly addressing the environmental damage inflicted by relentless extractivism and its intricate ties to consumer habits, drawing connections between extracted lands and the comfort of consumers who cherish exotic landscapes displayed on their screens. The film culminates in a cosmic journey through galaxies, introducing europium-enhanced liquid crystals, spectacularized by an advertising campaign for LG's curved TV screens.

*Europium* highlights the trajectory through which a natural element is conceptualized as a resource, claiming its strategic importance and scarcity. In the process, the work explores the contradictory nature of commodity culture and its ethical implications and exposes the invisible ghosts of the past as they resurface in the modern objects of our lives.

# RACHEL ROSE



Pitch Black Verdigris Green, 2022  
Color pigment, metallic powders and oil on canvas

Born in New York, USA, in 1986.  
Lives and works in New York, USA.

In Pitch Black Verdigris Green, Rachel Rose layers black and verdigris pigments to conjure an eerie, meditative atmosphere, imbuing the painted landscape with profound symbolic weight. Drawing on historical references, Rose begins by scanning and digitally manipulating a photograph Ferdinand Keller's painting *Böcklin's Grave* (1901–02), an homage to the Swiss symbolist painter Arnold Böcklin. This spectral image forms the foundation of Rose's canvas, accentuating the tension between the brooding blackness and the verdigris—a color associated with slow, inevitable decay. Where Keller's painting memorialized the death of a single individual, Rose mourns something greater: the earth and nature itself.

The recurring motif of blackness encroaching onto the natural world draws a direct link to Rose's video Enclosure (2019), where she envisions a haunting black orb, equal in size to the sun, slowly replacing the sun itself. This orb symbolizes the historical shift from agrarian societies, reliant on the sun for sustenance and timekeeping, to industrial societies governed by the clock and capital. As the orb moves across the sky, it leaves behind a dark, inky trail, marking mankind's dark fate.

# LORENZO SANDOVAL



Aquel verano del 22. Las leyes (The Summer of 22. The Laws), 2022  
Single-channel 4k, color, sound  
Commissioned and produced by Thyssen-Bornemisza Art Contemporary for st\_age

Born in Madrid, Spain, in 1980.  
Lives and works between Berlin, Germany, Valencia,  
Spain, and Alcantarilla, Murcia, Spain.

A short, essayistic teaser for a feature film in development, Lorenzo Sandoval's Aquel verano del 22. Las leyes (The Summer of 22. The Laws) offers a poetic critical approach concerning the ecological degradation in the Mar Menor, Europe's largest salted lagoon, and the adjacent region of Campo de Cartagena on the coast of Murcia in southeast Spain. Taking Spanish law as the guiding thread for this short video, a polyphony of voices join in defense of this endangered territory and ecosystem through interviews with activists, scholars, scientists, and writers, as well as with politicians, flamenco musicians, and academics, and fishermen in the lagoon. Filmed during the hottest summer since records began, Aquel verano del 22. Las leyes depicts the condition just prior to a major legal victory:

on September 30, 2022, the Spanish Senate passed the "Mar Menor Act," which bestowed legal personhood upon the Mar Menor lagoon and its surrounding basin. Under the new law, the Mar Menor is represented by a collective of citizens, scientists, and officials, allowing anyone to advocate for its interests in legal proceedings without needing prior legal standing. This shift toward recognizing nature as a legal subject represents a triumph over the anthropocentric and capitalist values that have traditionally shaped legal frameworks. This groundbreaking legislation, the result of the efforts of civil activists, is the first of its kind in Europe to acknowledge a natural entity as a subject deserving of rights, marking a significant step in the global movement for ecological justice.

# ALLAN SEKULA



*Black Tide/Marea Negra*, 2002/2003  
20 Cibachrome prints in ten frames, libretto, dimensions variable

Born in Erie, Pennsylvania, USA, in 1951.  
Died in Los Angeles, California, USA, in 2013.

On November 19, 2002, the structurally deficient oil tanker MV Prestige, operated by a Greek front company working for the so-called oil majors and flying the Bahamas flag, split in half and sank 250 kilometers off the coast of Galicia, Spain. Just days earlier, it had encountered a severe winter storm on the Costa da Morte, the Coast of Death, where four previous severe tanker accidents had occurred. Nearly 70,000 tons of heavy fuel oil spilled into the Atlantic Ocean, in what was one of Europe's largest oil spills at the time. The oil slick extended over 2,300 kilometers, reaching the coasts of France and Portugal and leaving behind ecological devastation.

In the aftermath of the disaster, the Catalan newspaper *La Vanguardia* enlisted US artist Allan Sekula to document the tragedy in Galicia. Renowned for his critical realism in photography and his prior work on the dockers' strikes in Barcelona, Sekula created a photo essay with twenty images paired with a libretto for an opera. Published on February 12, 2003, under the title "Black Tide: Fragments for an Opera" in *La Vanguardia's* weekly supplement, the photographs follow the physical traces of crude oil, capturing the contamination caused

by the "black tide" and honoring the people most affected by the catastrophe: the fishermen, residents, and volunteers who participated in the cleanup efforts (referred to in Spain as the "white tide"). Populated by volunteers in white Tyvek suits tasked with collecting oil-smudged substances in black bags for disposal in underground pits, the work serves as a memento against forgetting and denial in the face of humanmade catastrophes. Metaphorically and physically, Sekula's photographs convey the viscous materiality of oil, with images dripping with oily streaks and smudges.

In the operatic fragment, set in the 2030s—precisely those years recently hailed by some overly optimistic countries as the dawn of carbon neutrality—Sekula dramatizes his dystopian vision of the near future. Here, fossil fuel is described as the lubricant of capital, tightly gripping the world in its clutches. Meanwhile, the state is an incapacitated and complicit partner in petro-industrial machinations. With the final act, "The Song of Society Against the State," Sekula underscores the deep implications of the tragedy, emphasizing that the fate of society, freedom, and peace hangs precariously in the balance.

# VIVIAN SUTER



Untitled, 40, 2023  
Untitled, 41, 2023  
Untitled, 42, 2023  
Mixed media on canvas

Born in Buenos Aires, Argentina, in 1971.  
Lives and works in Panajachel, Guatemala.

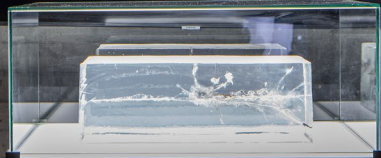
In the early 1980s, the Swiss-Argentinian artist Vivian Suter established her studio in a former coffee plantation in Panajachel, Guatemala, on the banks of Lake Atitlán. This lush, tropical setting, rich in vegetation, wildlife, and Indigenous Mayan culture, has also been marked by a history of turmoil, including the aftermath of the country's thirty-six-year civil war that ended in 1996. Suter's profound connection with her natural surroundings underwent a transformative shift following the devastation caused by Hurricane Stan in 2005 and Tropical Storm Agatha in 2010, when vast landslides coated all her works with sludge and ostensibly destroyed them. She initially thought of the muddy traces as destructive damage to her canvases until she decided to embrace nature's transformative power as part of her creative process. Treating nature as a collaborative partner, Suter now intentionally exposes her work to the elements, moving her canvases between indoor and outdoor environments. They are positioned on the ground or

suspended from trees, capturing the imprints of soil, dust, mud, leaves, insects, and the casual presence of her dogs, bearing witness to their own natural evolution and life cycle.

Suter's predominantly abstract paintings are characterized by roughly handled, heavily worked brushstrokes that impart a sense of rawness and spontaneity to her compositions. The use of natural pigments and colors and the tangled and dense compositions of her paintings evoke the lush vegetation and vibrant colors of her garden. In the exhibition space, Suter's works are presented in a manner that reflects their creation process. She forgoes traditional stretcher mounts and instead hangs large textile sheets loosely on walls or from the ceiling, sometimes overlapping or arranged as immersive environments. This unconventional presentation invites viewers to move through an atmospherically dense world of shapes, colors, abstraction, and environmental traces.



# THE PROPELLER GROUP



AK-47 vs. M16, 2015

Fragments of AK-47 and M16 bullets, ballistics gel, custom vitrine, and single-channel video on monitor

The Propeller Group was founded in Ho Chi Minh City, Vietnam, in 2006. It operates out of Ho Chi Minh City, Vietnam.

During the Cold War, rifles symbolized much more than mere weapons; they represented the ideological battleground between the Soviet Union and the United States as they vied for global dominance. The AK-47, or Kalashnikov, epitomized communism's might, whereas the M16 embodied the power of capitalism. These rifles, personifications of opposing ideologies, are the central motif in the Propeller Group's installation, "freezing" layers of narrative, ideology, and historical perspectives within the gelatinous material.

The endeavor to engineer a convergence of two bullets within ballistic gel as demonstrated in AK-47 vs. M16 reflects the relentless pursuit of technological advancement and military superiority in the name of progress, freedom, and social betterment. Documented through

high-speed film, the bullets' collision within the gel block is a poignant illustration of the brutal head-on collision of capitalism and authoritarian communism. Given the nature of the proxy war that ravaged Vietnam for competing ideologies and geopolitical interests, this analogy also serves as a striking portrayal of the forces of destruction unleashed during the conflict.

Located in Ho Chi Minh, the Propeller Group consists of Tuan Andrew Nguyen, Phunam, and Matt Lucero. Their ambitious projects respond to the aftermath of the Vietnam War, offering a nuanced perspective that extends beyond national borders. As a Viet Keu (an overseas Vietnamese,) Nguyen recognizes the importance of fostering a global dialogue on the war, underscoring the conflict's far-reaching implications and enduring legacy.

# SUZANNE TREISTER



Rare Earth Project, 2014  
Mural  
Commissioned by TBA21Thyssen-Bornemisza Art Contemporary

Born in London, UK, in 1966.  
Lives and works in London, UK.

Suzanne Treister is a pioneer of digital and new media art whose rigorous research focuses on untangling the relationships between emerging technologies, society, and politics, while advocating for alternative models of thought that reshape the structures that bind power, science, and knowledge. The *Rare Earth Project* is a compelling exploration of the extractivist pressures and geopolitical complexities surrounding the mining and securing of rare-earth elements (RREs), particularly in regions with colonial histories. By delving deep into the web of industrial, medical, military, and civic applications that these elements underpin, from powering smartphones and serving the military-industrial complex to driving the not-so-“green” technologies of the future, Treister sheds light on how and why RREs have become indispensable “strategic resources.”

Drawing inspiration from medieval celestial charts and psychedelic aesthetics, Treister’s ultramarine blue mural represents a rare-earth mandala, mapping out a wealth of research about these valuable elements. It features portraits of the scientists who discovered each

of the seventeen elements alongside explanations of their taxonomy and common uses. Star-shaped callouts indicate critical extraction sites around the globe, while rock-shaped text blocks provide insights into military and civic applications of these elements. Moreover, four multi-spiked stars illuminate the philosophical extensions of RRE-based technologies in transgressive schools of thought labeled as “technogaianism,” “technoextinction,” “transhumanism,” and “the interplanetary internet.” These concepts envision a new mythical global sphere that brings together the technical and the magical in distinct ways.

Treister’s diagram serves as both a pedagogical tool for tracing complex scientific and cultural narratives and a platform for exploring philosophical, literary, and political responses to advances in technology, including the development of new cosmological and alternative belief systems. Ultimately, her goal is to equip viewers with a layered understanding of the exponentially evolving technological landscape and offer them tools and concepts for navigating the challenges and opportunities that lie ahead.

# ÁLVARO URBANO



*The Brief Life (GRANADA GRANADA)*, 2023  
Metal, cement, and paint

Born in Madrid, Spain, in 1983.  
Lives and works in Berlin, Germany.

Álvaro Urbano's *The Brief Life (GRANADA GRANADA)* invites viewers to imagine a possible encounter between Mexican architect Luis Barragán and Spanish poet Federico García Lorca. While both have walked the same cobblestone streets and meandering alleys of Granada in 1924, the historical records offer no evidence of them meeting. Through the medium of metal sculptures, naturalistically crafted to resemble three withering fig trees and ripe pomegranates littering the floor, Urbano presents a poetic portrayal of the imagined meeting. Through subtle visual cues, the artist invites us to contemplate the clandestine nature of forbidden love and mutual attraction, deftly navigating the complex terrain of queer identity and repression, drawing parallels between Lorca's unapologetic embrace of his homosexuality and Barragán's more subdued expression of same-sex desire. Against the backdrop of a conservative era marked by political upheaval, Lorca's tragic fate—he was assassinated by fascist forces during the

Spanish Civil War—stands as a stark reminder of the perils of living openly in a world rife with prejudice and persecution.

Named after Manuel de Falla's 1904 opera *The Brief Life*, the work serves as a tribute to the enduring power of artistic reverence, transcending the confines of time and space. As Urbano delves into Barragán's legacy, he uncovers echoes of Lorca's poetic vision woven into the very fabric of the architect's designs. From the intricately tiled floors to the verdant foliage that adorns the balconies of the Casa-Jardín Ortega, the architect's residence in Mexico City, each element bears witness to the profound influence of Granada on Barragán's aesthetic sensibilities. As he had remarked, Huerta de San Vicente in Granada—García-Lorca's family home—"contained what a successful garden should contain: nothing less than the entire universe." Urbano's art embodies the same principle: it creates a garden to encompass the entire universe.



Hashem El Madani: *Studio Practices*, 2006  
 Twelve silver prints taken between 1948 and  
 the late 1970s by Hashem El Madani

## AKRAM ZAATARI

Born in 1966 in Saida, Lebanon.  
 Lives and works in Beirut, Lebanon.

Starting in 1948, Hashem El Madani (1928–2017) began photographing men, women, and children in Saida, Lebanon, in his studio, which he called Shehrazade. Madani possessed a unique talent for storytelling through the lens of his camera. Anyone could walk into Studio Shehrazade and get their picture taken by the artist, who always shot his subjects against a spare backdrop and let them pose however they pleased. Many of these poses were inspired by the portrayals seen in films imported into Lebanon at the time. Until 1982, when a bomb blast destroyed his studio, Madani continued photographing citizens in Saida; by then he had captured images of 90 percent of Saida's inhabitants, amassing over 75,000 pictures. In 1999, Akram Zaatari's Arab Image Foundation, an organization dedicated to preserving, indexing, and studying photographic collections related to Arab culture, began collaborating with Madani in an effort to archive and share his photographs.

Hashem El Madani: *Studio Practices* comprises various grouping of photographs, selected and arranged by Zaatari. The images on display focus on the unfolding process of identity production among the predominantly younger generations who frequented the studio. Amid

the tumultuous political landscape of Lebanon, marked by periods of prosperity, the disruptions of prolonged civil wars, sectarian conflicts, and Israel's invasion in 1982, the Shehrazade studio captured a surprisingly vibrant and joyful local scene. The young models used photography as a canvas to experiment with their image and explore their desires. The photographs, more than mere portraits, assert cultural and political self-representation, and become a conduit for collective, rebellious self-construction.

In the studio's confines, younger adults feel free to express intimacy with their same-sex friends, challenging paternalistic norms. This disruption is particularly significant for contemporary viewers as it counters one of the main political strategies perpetuating Islamophobia and racism toward Arabs in the West: homonationalism. Homonationalism, as articulated by queer scholar Jasbir Puar, describes the systematic oppression of queer, racialized, and sexualized groups in support of neoliberal structures and ideals. Through Zaatari's curation of Madani's photographs, previously obscured histories, practices, identities, and desires emerge, shedding light on overlooked and suppressed aspects of Lebanese society.

# AKRAM ZAATARI



Born in 1966 in Saida, Lebanon.  
Lives and works in Beirut, Lebanon.



Hashem El Madani: *Studio Practices*, 2006  
Eighteen silver prints taken between 1952 and  
the late 1970s by Hashem El Madani

From the 1950s onward, as handheld cameras gained popularity due to their lower cost, Hashem El Madani began venturing outside his iconic Studio Shehrazade to shoot on location. In this series, we encounter his models, mostly hailing from rural communities around Saida, positioned against the makeshift planks of a boarded wall or in the barren landscape. Individuals and small groups face the photographer's camera with a certain nervousness and timidity. In contrast to the studio portraits, which exude gender nonconformity or same-sex eroticism, Madani emerges here as a chronicler of everyday life in South Lebanon, a region rendered other in relation to the larger Lebanese nation due to successive waves of war and the Israeli occupation between 1978 and 2000. As Akram Zaatari has noted, South Lebanon is a "mutilated organ" in relation to the Lebanese nation, partly because before the establishment of Israel, "South Lebanon's cultural, economic, and social natural extension used to be the Galilee, in Palestine." In this context, "Lebanon" appears to denote the priorities and vision of the central government in Beirut, with the south depicted as the nation's conflict-ridden, forgotten, and disavowed other.

Zaatari's revitalization of Madani's images, portraying various modes of desire, embodiment, kinship, and affiliation, underscores the importance of remembering these diverse modes and identities in shaping Lebanon's modernity and imagining a different present. His reinterpretation of Madani's formidable archive interweaves the memory of everyday forms of life with the daring performativity of queerness to complicate the narratives subsumed under the nation's banner. "Intervention, imagination, and transmission are the main practices through which researchers and artists today exercise their right to the archive, that is, the right to share the archive, the right to make use of the archive in ways that do not merely see it as a repository of the past," explains artist-scholar Ariella Aïsha Azoulay. Zaatari's curation of Madani's archive offers new possibilities for the images to transcend their original conditions and purposes. As Zaatari articulates in a conversation with Madani, each photograph can be seen as a fossil: it embodies a dual presence, the Madani image and the Zaatari image, an image from the 1960s and an image from the early 2000s.

# LIST OF WORKS

- <sup>(1)</sup> Lawrence Abu Hamdan  
400 billion dollars of air, 2022  
  
Digital Print on 15 acrylic plates,  
linen, cardboard  
23.7 x 23 x 16 cm
- <sup>(2)</sup> John Akomfrah  
Transfigured Night, 2013  
  
Two-channel video installation,  
color, sound  
26 min 31 sec
- <sup>(3)</sup> Allora & Calzadilla  
Petrified Petrol Pump, 2010  
  
Fossil-filled limestone  
176 x 362 x 120 cm
- <sup>(4)</sup> Lucas Arruda  
Untitled (from Deserto-Modelo  
series), 2019  
  
Oil on canvas  
18.2 x 24.5 x 2.2 cm
- <sup>(5)</sup> Lucas Arruda  
Untitled (from Deserto-Modelo  
series), 2019  
  
Oil on canvas  
30.5 x 35.5 x 2.5 cm
- <sup>(6)</sup> Lucas Arruda  
Untitled (from Deserto-Modelo  
series), 2021  
  
Oil on canvas  
40.5 x 46.5 x 2.5 cm
- <sup>(7)</sup> Lucas Arruda  
Untitled (from Deserto-Modelo  
series), 2023  
  
Oil on canvas  
18 x 24 cm
- <sup>(8)</sup> Mirna Bamieh  
Bitter Things: The Kitchen, 2024  
  
Installation with ceramic  
and glass artifacts, a video  
installation, freshly made  
marmalades, collage,  
archival document, and juice  
concentrates  
Overall dimensions variable.  
  
Commissioned by TBA21  
Thyssen-Bornemisza Art  
Contemporary for the exhibition  
The Ecologies of Peace curated  
by Daniela Zyman at the Centro  
de Creación Contemporánea de  
Andalucía, Córdoba, 2024
- <sup>(9)</sup> Mirna Bamieh  
Interrupted Biographies, 2014  
  
Video  
10 min 41 sec
- <sup>(10)</sup> Fiona Banner  
Parade, 2004  
  
Installation with 201 plastic Airfix  
models, twine  
Overall dimensions variable
- <sup>(11)</sup> Neil Beloufa  
Paravant view: Nice and Clean,  
2016  
  
Steel, expanded foam, resin,  
and pigments  
429.3 x 729 x 83.8 cm
- <sup>(12)</sup> Monica Bonvicini  
Stonewall, 2001  
  
Galvanized iron pipes, chains,  
broken safety glass panels  
200 x 520 x 447 cm
- <sup>(13)</sup> Candice Breitz  
Legend  
(A Portrait of Bob Marley), 2005
- Thirty-channel video installation  
on monitors, color, sound,  
wooden TV-rack  
62 min 40 sec  
318 x 485 x 58 cm (rack)  
  
Commissioned by Thyssen-  
Bornemisza Art Contemporary
- <sup>(14)</sup> Janet Cardiff  
Newspaper Poems, 2002  
  
Twelve newspaper collages  
19.3 x 24.2 x 4.1 cm  
(each collage closed)  
19.3 x 48.4 x 4.1 cm  
(each collage opened)
- <sup>(15)</sup> The Center for Spatial  
Technologies in collaboration with  
Forensic Architecture  
  
A City Within a Building: The  
Russian Airstrike on the Mariupol  
Drama Theater, 2024  
  
Installation with two-channel  
video, eight prints, timeline  
21 min 36 sec  
Based on theater.spatialtech.  
info, a research project by  
CST supported by Forensic  
Architecture and Forensics  
  
Co-produced by TBA21 Thyssen-  
Bornemisza Art Contemporary
- <sup>(16)</sup> Courtney Desiree Morris  
Bendición – A ritual performance  
offering, 2023  
  
Procession by Courtney Desiree  
Morris with Martin Perna,  
Helena Martos, Antonio L.  
Pedraza, percussion by Daniel  
Sánchez Pérez and Rafael de la  
Mata, and participation of ESAD  
and Coro Brouwerz  
  
Video  
19 min 44 sec

# LIST OF WORKS

- <sup>(17)</sup> Manthia Diawara  
Angela Davis: A World of Greater Freedom, 2023
- Single-channel installation, color, sound  
77 min 24 sec
- Commissioned by Sharjah Art Foundation with major founding from the Mellon Foundation, co-commissioned by TBA21 Thyssen-Bornemisza Art Contemporary with the support of Centro Cultural de Belém Foundation, Lisbon and Portuguese Ministry of Culture / Directorate-General for the Arts. Produced by Lumiar Cité / Maumaus, Lisbon
- Collection TBA21 Thyssen-Bornemisza Art Contemporary
- <sup>(22)</sup> Ayrson Heráclito  
Juntó – Abebé com Ferro de Ogum, 2024
- Stainless steel  
127 x 37 x 21 cm
- <sup>(23)</sup> Jenny Holzer  
Arno, 1996
- A pair of white marble benches, engraved texts  
43.2 x 154.9 x 61 cm (each)
- <sup>(24)</sup> Marine Hugonnier  
Art for Modern Architecture: Fall of Communism (February 1986–June 1994) Russia, Estonia, Poland, Hungary, Lithuania, East Germany, West Germany, Bulgaria, Czechoslovakia, Romania, Ukraine, Belarus, 2018
- Silkscreened paper attached to front pages of vintage newspapers  
Various dimensions
- <sup>(18)</sup> Ryan Gander  
Retrospective Study for Dramaturgical Framework (The fighting Gaul's next step, with elongated armature), 2018
- Marble resin, stainless steel, wood  
233 x 140 x 190 cm
- <sup>(19)</sup> Cristina Garrido  
El color local es un invento extranjero (París), 2020
- Pigmented ink print on paper  
127.5 x 124.5 cm (framed)
- <sup>(25)</sup> Saodat Ismailova  
Her Right, 2020
- Video collage, black and white  
15 min
- <sup>(20)</sup> Ayrson Heráclito  
O Sacudimento da Casa da Torre e o Sacudimento da Maison des Esclaves em Gorée, 2015
- Two-channel video installation, color, sound  
8 min 32 sec
- <sup>(21)</sup> Ayrson Heráclito  
Juntó-Xaxará-Opaxorô com Eruquer, 2022
- Stainless steel  
164 x 41 x 41 cm
- <sup>(26)</sup> Sanja Iveković  
Triangle, 1979
- Four black and white photographs and a concept sheet  
30.4 x 40.5 cm
- <sup>(27)</sup> Nikita Kadan  
Reconstituted Weapons: A Tiger's Leap, 2018
- Forged iron spears on base  
230 x 50 x 5 cm (each)
- <sup>(28)</sup> Samson Kambalu  
Mboya Series, 2016
- 12 digital c-type prints on Fuji paper  
14 x 14 cm (each, unframed)  
32.5 x 31 x 3 cm (each, framed)
- <sup>(29)</sup> Amar Kanwar  
A Night of Prophecy, 2002
- Single-channel video installation, color, sound  
77 min
- <sup>(30)</sup> Armin Linke  
Photoessay related to the "Prospecting Ocean" project, 2016-2017
- Lambda print  
Three lambda prints: 150 x 200 x 4 cm (each), 157 x 206.6 x 4 cm (each framed)  
Eight lambda prints: 50 x 60 x 4 cm (each), 53 x 63 x 4 cm (each framed)
- Commissioned by TBA21-Academy
- <sup>(31)</sup> Cristina Lucas  
Round Around, 2022-2024
- Sculptural iron triptych on 2m diameter circumference
- <sup>(32)</sup> Cristina Lucas  
Tuftings, 2017-2024
- Machine-embroidered cloth monotype  
128 x 95 cm (each)

# LIST OF WORKS

- <sup>(63)</sup> Goshka Macuga  
Make Tofu Not War, 2018
- 3D Wool tapestry  
293 x 447 cm
- Archival ink print on paper  
43 x 28 cm
- <sup>(64)</sup> Pavlo Makov  
Through the Looking Glass. Looking glass, 2008-2009
- Diptych: several intaglios, drawings, acrylic on paper  
226 x 177 x 7.5 cm (each, framed)
- Commissioned by Thyssen-Bornemisza Art Contemporary
- <sup>(65)</sup> Ursula Mayer  
Luminous Lining, 2015
- Glass, polyester, steel, magnets, tourmaline, found objects, table  
100 x 275 x 90 cm (table)  
Objects in various sizes
- Commissioned by Thyssen-Bornemisza Art Contemporary
- <sup>(66)</sup> Yarema Malashchuk and Roman Khimei  
The Wanderer, 2022
- One-channel HD video installation, color, sound, 9 min  
Overall dimensions variable
- <sup>(67)</sup> Joiiri Minaya  
Woman-landscape. (On opacity)#15, 2020
- Archival inkjet print on paper  
25.4 x 20.3 cm
- <sup>(68)</sup> Joiiri Minaya  
Continuum II, 2020
- Archival pigment print on paper  
35.5 x 28 cm
- <sup>(69)</sup> Joiiri Minaya  
The Upkeepers, 2021
- Oil on fabric  
180 x 200 cm
- <sup>(46)</sup> Walid Raad  
Scratching on things I could disavow: Appendix XVIII: Plates 063–257, 2008
- 36 inkjet prints on archival paper  
31 inkjet prints, 54.2 x 42 cm (each)  
5 inkjet prints, 164 x 132 cm (each)
- <sup>(47)</sup> Walid Raad/The Atlas Group  
Let's Be Honest. The Weather Helped I, 1998-2006
- Set of seven archival inkjet prints  
46.4 x 71.8 cm (each)  
47.8 x 73.8 x 4 cm (each, framed)
- <sup>(48)</sup> Walid Raad  
Better Be Watching the Clouds, 2000-2017
- Seven pigmented inkjet prints  
76.2 x 50.8 cm (each, unframed)  
78.6 x 53.2 x 4 cm (each, framed)
- <sup>(49)</sup> Lisa Rave  
Europium, 2014
- Single-channel video installation, color, sound  
18 min 40 sec
- <sup>(50)</sup> Rachel Rose  
Pitch Black Verdigris Green, 2022
- Color pigment, metallic powders and oil on canvas  
66 x 55.2 x 1.4 cm  
69.5 x 58.8 x 1.4 cm (framed)
- <sup>(51)</sup> Lorenzo Sandoval  
Aquel verano del 22. Las leyes (The summer of 22. The Laws), 2022
- Single-channel 4k, color, sound  
14 min 56 sec
- Commissioned by TBA21 and st\_age
- <sup>(40)</sup> Olaf Nicolai  
Trauer und Melancholie, 2009-2012
- Single-channel documentation video, publication, flyers, CD sleeve  
10 min 12 sec
- <sup>(41)</sup> Daniel Otero Torres  
Si no bailas conmigo, no bailas conmigo, 2021
- Pencil on mirror polished stainless steel, textile, glass  
336 x 111 x 85 cm
- <sup>(42)</sup> Daniel Otero Torres  
Abrazos III, 2022
- Pencil on mirror polished stainless steel  
290 x 100 x 85 cm
- <sup>(43)</sup> Daniel Otero Torres  
Los abrazos del viento, 2023
- Acrylic and assemblage (mangrove leaves, ceramic, and steel sculptures) on burlap on panel  
230 x 165 cm
- <sup>(44)</sup> Nohemí Pérez  
El llanto del bosque (Quemas) II, 2023
- Oil on fabric  
180 x 200 cm
- <sup>(45)</sup> Jasbir Puar and Dima Srouji  
Bus tickets, 2023
- From the series Revolutionary Enclosures (Until the Apricots)  
150 Etched Brass  
17 x 17 cm (each)

# LIST OF WORKS

- <sup>(62)</sup> Allan Sekula  
Black Tide/Marea Negra, 2002-2003  
  
20 Cibachrome prints in ten frames, libretto  
Overall dimensions variable
- <sup>(63)</sup> Vivian Suter  
Untitled 40, 2023  
  
240 x 182 cm  
Mixed media on canvas
- <sup>(64)</sup> Vivian Suter  
Untitled 41, 2023  
  
237 x 174.5 cm  
Mixed media on canvas
- <sup>(65)</sup> Vivian Suter  
Untitled 42, 2023  
  
181.5 x 150 cm  
Mixed media on canvas
- <sup>(66)</sup> The Propeller Group  
AK-47 vs. M16, 2015  
  
Fragments of AK-47 and M16 bullets, ballistics gel, custom vitrine, single-channel video on monitor, color, silent.  
1 min 21 sec  
18 x 43 x 18.5 cm  
(ballistics gel block)
- <sup>(67)</sup> Suzanne Treister  
Rare Earth Project, 2014  
  
Mural  
Dimensions variable  
  
Commissioned by Thyssen-Bornemisza Art Contemporary
- <sup>(68)</sup> Álvaro Urbano  
La vida breve (GRANADA, GRANADA), 2023  
Metal, cement, and paint  
31 elements  
230 x 110 x 120 cm  
Overall dimensions variable
- <sup>(69)</sup> Akram Zaatari  
Hashem El Madani: Studio Practices, 2006  
  
Eighteen silver prints taken between 1952 and the late 1970s by Hashem El Madani  
Overall dimensions variable

# CURRENT AND UPCOMING PROJECTS

## EXHIBITIONS

- Re-story(ing) Oceania  
Ocean Space, Venice, Italy  
Curated by Taloi Havini  
23.03 – 13.10.2024
- Wu Tsang.  
La gran mentira de la muerte  
MACBA, Barcelona, Spain  
20.07 – 03.11.2024
- Tabita Rezaire. Calabash Nebula  
Museo Nacional Thyssen-Bornemisza, Madrid, Spain  
Curated by Chus Martínez  
8.10.2024 – 12.01.2025
- Petrit Halilaj y Álvaro Urbano.  
Lunar Ensemble for Uprising Seas  
MACBA, Barcelona, Spain  
11.10.2024 – 12.01.2025
- Tarek Atoui. Al-Tāriq  
Museo Nacional Thyssen-Bornemisza, Madrid, Spain  
Curated by Daniela Zyman  
18.02 – 18.05.2025
- The Murder of Crows  
Janet Cardiff & George Bures Miller  
Le Fresnoy, Tourcoing, France  
28.02 – 05.05.2025
- Assembling with the Planet  
Museo Nacional Thyssen-Bornemisza, Madrid  
Curated by Daniela Zyman  
01.07 – 28.09.2025
- The Current IV: Caribbean  
Ocean Space, Venecia, Italia  
Otras montañas, las que andan sueltas bajo el agua (other mountains, adrift beneath the waves)  
Curated by Yina Jiménez Surriel  
22/29 March-October 2025
- The Current IV: Caribbean: "otras montañas, las que andan sueltas bajo el agua"  
(other mountains, adrift beneath the waves)  
Curated by Yina Jiménez Surriel  
2023 – 2025

## RESEARCH PROGRAMS

Organismo | Art in Applied Critical Ecologies  
Museo Nacional Thyssen-Bornemisza, Madrid, Spain  
Independent study program  
October 2024 to June 2025

## DIGITAL AND EDUCATIONAL PROGRAMS

TBA21 on stage  
www.stage.tba21.org  
Season 05, 2024

OCEAN /UNI Fall semester  
bárawa  
October 9 – November 27 2024

OCEAN / UNI  
Culturing the Deep Sea  
The Anglerfish Chronicles  
2022 – 2024

Ocean- Archive  
Seafloor Futures: Science and Fictions in Deep Dimensions  
Mae Lubetkin  
Digital residence 2023/2024

## LOANS

### (CURRENT)

**Olafur Eliasson "The Glacier Melt Series"**  
**Walid Raad "The Constables"**  
**Jose Dávila "Woman in Bath"**  
**Asunción Molinos Gordo "Cuánto río allá arriba!" Water**

Boghossian Foundation, Brussels, Belgium  
Curator: Louma Salamé  
Duration: 19 de octubre 2023 – 10 de marzo de 2024

**Sandra Vásquez de la Horra "America without Borders"**  
**Paulo Nazareth "Untitled, from white ethnography series"**  
**Rashid Johnson "The New Negro Escapists Social and Athletic Club (Kiss)"**  
**Cecilia Bengolea "Lightning Dance"**  
**Pierre Mukeba "(Alikuwa amekufa kwa uchawi.) (Pietà)"**  
**Taysir Batniji "GH0809 (n°7)"**  
**Selma Selman "Self-portrait (Snake)"**  
**Selma Selman "Self-portrait (Two Women)"**  
**Naufus Ramírez-Figueroa "Huertos de los Ch'olti"**  
**Nohemí Pérez "Cóndores sin vida"**  
**Nohemí Pérez "Incendio en la casa de la zarigüeya"**  
**Inci Eviner "Harem"**  
**Maxwell Alexandre "Untitled (from the series Golden Shower / Pardo é Papel)"**



Colonial Memory in the  
Thyssen-Bornemisza Collections  
Museo Nacional Thyssen-Bornemisza, Madrid, España

Curators: Juan Angel López, Andrea Pacheco, and  
Yéison Fernando García López  
Duration: 25 June – 20 October 2024

#### (UPCOMING)

**Olafur Eliasson “Eye see you”**  
**Cerith Wyn Evans “A Community Predicated on the  
Basic Fact Nothing Really Matters”**  
**Phantom Vision**

Light Art Museum, Budapest, Hungary  
Curator: Bori Szalai  
Duration: August 1 2024 – June 30 2025

**Rirkrit Tiravanija “Untitled 2014-2016 (curry for the  
soul of the forgotten) (three)”**  
**Rirkrit Tiravanija “Untitled (angst essen seele auf,  
frankfurter allgemeine, september 15, 2008)”**  
**Rirkrit Tiravanija. Das Glück ist nicht immer lustig**

Gropius Bau, Berlin, Germany  
Curators: Jenny Schlenzka, Yasmin Raymond and  
Christopher Wierling  
Duration: 12 September 2024 – 12 January 2025

**John M Armleder “Global Domes XII”**  
**Cibelle Cavalli Bastos “Run Naked With The Wind  
Dressed Up in Courage”**  
**Cibelle Cavalli Bastos “Thou Art”**  
**Olafur Eliasson “Your welcome reflected”**  
**Olafur Eliasson “Your uncertain shadow (colour)”**  
**Olafur Eliasson “New Berlin Sphere”**  
**Tracey Emin “I Dream of Sleep”**  
**Carsten Höller “Half Clock”**  
**Paul McCarthy “Crown”**  
**László Moholy-Nagy “Color study (Pink arch and  
glass block)”**  
**Ivan Navarro “Floor Hole”**  
**Ernesto Neto “A candle to earth”**  
**Finnbogi Pétursson “Sphere”**  
**SUPERFLEX “Vertical Migration”**  
**Cerith Wyn Evans “One evening late in the war...”**  
**Light, Sound & Senses**  
Heidi Horten Museum, Vienna, Austria  
Curator: Julia Hartmann  
Duration: 20 September 2024 – 23 March 2025

**Simone Fattal “Pearls”**  
**Calling the nymphs / Summoning the nymphs**

Académie de France à Rome - Villa Medici, Rome  
Curators: Caroline Courrioux  
Duration: 3 October 2024 – February 2025

**Gabriel Chaile “La Malinche”**  
**Gabriel Chaile**

Tabakalera, Donosti, Spain  
Curators: Ane Agirre and Jone Uriarte  
Duration: 23 October 2024 - 2 February 2025

**Bill Viola “Silent Mountain”**  
**Bill Viola**

NEO Contemporary Art Space, Budapest, Hungary  
Curator: Tamás Végvári  
Duration: 16 November 2024 – 2 March 2025

**Allan Sekula “Middle Passage”, chapter 3,  
from Fish Story**

Ocean  
Louisiana Museum of Modern Art, Humlebaek, Denmark  
Curators: Poul Erik Tøjner, Tine Colstrup, and Kaspar  
Thormod  
Duration: 11 October 2024 – 27 April 2025

**Pavlo Makov**

SAATCHI GALLERY, London, UK  
Duration: December – January 2024/25

**Teresa Solar Abboud “Intraterrene”**  
**Teresa Solar Abboud “What was left on my body”**  
**Teresa Solar Abboud “What was left on my body”**  
**Teresa Solar Abboud “Forma de fuga: Nacimiento  
de las islas”**

Teresa Solar Abboud. Sueño máquina de pájaro  
MACBA, Barcelona, Spain  
Duration: October 31 2024 – February 23 2025

# ABOUT TBA21 THYSSEN-BORNEMISZA ART CONTEMPORARY

**TBA21 Thyssen-Bornemisza Art Contempo-  
rary** is a leading international art and advocacy  
foundation. Established in 2002 by philanthropist  
and art patron Francesca Thyssen-Bornemisza,  
the foundation stewards the TBA21 Collection and  
its outreach activities, which include exhibitions as  
well as educational and public programming.

TBA21 is based in Madrid, working in association  
with the Museo Nacional Thyssen-Bornemisza,  
and has other important poles of action in Venice  
(Italy) and Portland (Jamaica). All activity at TBA21  
is collaborative and fundamentally driven by art-  
ists and the belief in art and culture as accelerators  
in social and environmental transformations and  
ultimately in the service of peace. We understand  
peace as a continuous practice in the affirmation  
of life, diversity, and coexistence, and aim to the-  
orize, rehearse, and advocate for peacebuilding  
practices together with artists.

**TBA21–Academy** is the foundation’s research  
arm, fostering a deeper relationship with the  
Ocean and wider ecologies by working as an in-  
cubator for transdisciplinary inquiry, artistic pro-  
duction, and environmental advocacy. For more  
than a decade, the Academy has catalyzed new

forms of knowledge emerging from the exchanges  
between art, science, policy, and conservation in  
long-term and collaborative engagement through  
fellowships, residency programs, and activities in  
a wide variety of formats.

Among its main projects are the art center Ocean  
Space (Venice), the independent study program  
Organismo | Art in Applied Critical Ecologies  
(Madrid, Museo Nacional Thyssen-Bornemisza),  
Alligator Head Foundation (Port Antonio, Jamai-  
ca), The Current Pacific/ Mediterranean/Caribbe-  
an, the online initiative Ocean-Archive.org with  
OCEAN / UNI, and Bauhaus of the Seas Sails.

The Academy offers artist residencies at the **Alli-  
gator Head Foundation**, a Jamaican-based ma-  
rine conservation organization initiated by TBA21  
in 2015, focusing on the intersection of science,  
art, and community. During their stay, artists en-  
gage in community-focused practices and work-  
shops, strengthening the integration with local  
initiatives, enhancing national and global policy for  
ecological resilience, and, in turn, informing and  
expanding TBA21–Academy’s regenerative meth-  
odologies.

# EXHIBITION CREDITS

## THE ECOLOGIES OF PEACE

An exhibition co-organized by C3A Centro de Creación Contemporánea de Andalucía,  
Córdoba and TBA21 Thyssen-Bornemisza Art Contemporary.

### EXHIBITION

C3A Centro de Creación Contemporánea de Andalucía Carmen Olmedo Checa, s/n, 14009  
Córdoba www.c3a.es

April 26, 2024 – March 30, 2025

#### Curator

Daniela Zyman

#### General coordinator

Yolanda Torrubia Fernández

#### Exhibition coordinators

Ana Ballesteros Sierra  
Guillermo Garrido Giménez  
Lola Baena  
Alberto Luis Marcos Egler

#### Head of collection

Simone Sentall

#### Head of Exhibitions

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Alex Martín Rod

#### Project and research assistant

Lola Knechtel Subirós

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Claudia Mosca

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Mónica Ruiz Trilleros

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Pablo Ferreira - Institute for Postnatural Studies

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#### Lighting design

Carlos Alzueta

#### AV

Creamos Technology

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Lourdes Cabrera

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