

Doug Aitken
Atif Akin
Darren Almond
Julian Charrière
Rineke Dijkstra
Elmgreen + Dragset
Tue Greenfort
Ariel Guzik
Newell Harry
Alexander Lee
Armin Linke
Eduardo Navarro
Lisa Rave
Sissel Tolaas
Janaina Tschäpe +
David Gruber
Jana Winderen
Susanne M. Winterling

Curator

Stefanie Hessler



1483
LOPUD

T → Thyssen-Bornemisza
B Art Contemporary
← A Academy

an exhibition in two venues
organized by TBA21-Academy
and Museum of Modern Art Dubrovnik



OCEANS

Imagining a Tidalectic Worldview

Visitors Guide

Manifesting an Oceanic World View

Markus Reymann, director TBA21–Academy

The ocean covers more than 70 percent of our globe, it produces more than half of the oxygen in the atmosphere and absorbs most carbon and heat from it. This vast body of water constitutes the largest habitat on this planet, which we inappropriately call earth, as the science-fiction writer Arthur C. Clarke pointed out. Furthermore, it is an arena in which sociopolitical, economic, geopolitical, and cultural conflicts perpetuate and trigger forms of colonialism, trade, and exploitation. We know the ocean's massive significance for our rapidly changing climate, yet only approximately 5 percent of it have been explored in a scientific way.

In my eyes, this reality calls for a profoundly different approach to investigating, formulating, and communicating these issues. And so in 2011 we embarked on a journey to explore the ocean, its cultures, histories, and especially the effects of human-made climate change. To respond to this set of challenges, we created a new department within the Thyssen-Bornemisza Art Contemporary foundation (TBA21)—an art organization with more than a decade of experience in commissioning and producing large-scale, unconventional, and category-spanning artworks, exhibitions, and publications—which we called the TBA21–Academy.

The Academy's program is founded on the belief in collaboration, in the exchange between disciplines, and in the ability of the arts to act as a vessel for inspiration, action, and change. Led by a mission to promote curated artistic research, we provide artists, scientists, anthropologists, marine biologists, lawyers, and policy makers with oceanic experiences in, among other places, Iceland and Greenland, the east and west coasts of the Americas, and the islands of Polynesia and Melanesia. For six very active years we steered clear of making an exhibition.

This changed in summer 2017, with the presentation of *Tidialectics*, a show organized by TBA21–Academy curator Stefanie Hessler. The exhibition brings to light the richness of our ongoing project and makes visible the complex network of approaches that we have been promoting and supporting.

This is the third manifestation of this exhibition, and for the third time it has taken on a different form, now under the title *Oceans. Imagining a Tidialectic Worldview*. The research, concept, and philosophy that form it are well suited for these expansions and contractions without diluting their essence. *Oceans* is an extraordinary manifestation of the inquiries, methods, and collaborations that TBA21–Academy has conducted and fostered over the years. It has become representative of the way the Academy explores the fluid matrix that is oceanic water and aims to share this approach with a wider audience.

We are grateful to director Marin Ivanović and Jelena Tamindžija, International Project Manager, for inviting the exhibition to travel to the Museum of Modern Art Dubrovnik. This is particularly fitting as Croatia and the Adriatic Sea have played an important role in the history of migration and trade. The simultaneous opening of the exhibition on the island of Lopud and on the mainland is an invitation to the public to visit the monastery which has been closed for restoration for almost two decades, and pays tribute to the continued importance of the sea as connecting rather than dividing body.

I wholeheartedly thank TBA21–Academy's participants, collaborators, supporters, and contributors for generously sharing their time, talents, and knowledge. I would particularly like to thank Francesca von Habsburg for believing in the necessity of this endeavor. Without her passion and belief in the urgency of change, none of this would be possible. I hope that the exhibition will inspire you to become part of our ecosystem. Procrastination is a luxury that we can no longer afford. Now is the time to act.

Oceans. Imagining a Tidalectic Worldview

Stefanie Hessler, curator TBA21–Academy

The exhibition *Oceans* is an experiment in formulating an oceanic worldview, a different way of engaging with the oceans and the world we inhabit. Unbound by land-based modes of thinking and living, it is reflective of the rhythmic fluidity of water and the incessant swelling and receding of the tides. *Oceans* emerges from the Thyssen-Bornemisza Art Contemporary (TBA21)–Academy, initiated in 2011 by Francesca von Habsburg and Markus Reymann as a site of cultural production without a fixed locale. Traveling aboard the *Dardanella* research vessel, the Academy is temporarily inhabited by artists, scientists, and other thinkers and practitioners.

The voyages have led us to some of the most remote places in the Pacific—Papua New Guinea, French Polynesia, Fiji, and Tonga—as well as to Iceland, North America, and the Caribbean. It was through the Academy’s journeys, friendships, curiosity, and collective processes of learning and sharing of ideas that *Oceans* came into being. The exhibition joins new commissions by participants in the voyages with works by other artists whose practices are profoundly involved with the oceans, including pieces from the TBA21 collection. Curated by Stefanie Hessler, *Oceans* was first shown at TBA21–Augarten in Vienna in 2017, then titled *Tidalectics*, and in an expanded version as *Océans: Une vision du monde au rythme des vagues* at Le Fresnoy in Tourcoing, France, in 2018. Here in Croatia the exhibition is distributed over two sites, connected by the Adriatic Sea, and shown in its original version with additional pieces from the TBA21 collection. Since its inception the Academy’s entire program has been dedicated to fostering engaged ways of caring for the oceans. If our thoughts and actions fail to grasp these vast bodies of water that cover two thirds of our planet, let alone take care of them, perhaps it is time to consider other, oceanic ways of being. *Oceans* sets out to do exactly that.

The exhibition takes inspiration from a play on words by the celebrated Barbadian poet and historian Kamau Brathwaite. In his notion of tidalectics Brathwaite crystallizes our terrestrial “obsession for fixity, assuredness, and appropriation” and mirrors instead the fluctuating tides, the rhythmic soundings of the waves, and their curling ripples as they wash onto the shores.^[1] If dialectics is the way that “Western philosophy has assumed people’s lives should be,”^[2] then tidalectics involves a range of different readings and interpretations—for water is a transitory element and a “being dedicated to water is a being in flux.”^[3] Brathwaite’s poetry radiates music and rhythm. It is crafted on “riddims” that are deeply rooted in (post-)colonial anger and hope. A key thinker of creolization, he makes us aware that hybridization is not restricted to land but begins in maritime spaces and on the coast. Just like navigators who land on a new shore, bringing with them their living and constantly shifting stories, myths, and beliefs, the concept of tidalectics can migrate from its original context in Brathwaite’s writing to other geographies and realms. The exhibition carefully transfers the term, mindful not to obscure its specificity but considering the notion as a starting point for an oceanic worldview.

Oceans merges the anchored with the itinerant and moves back and forth between being waterborne and touching land. It allows us to think of hybridity, cross-cultural syncretism, incompleteness, and fragmentation. The influence of the ocean is not restricted to the waters and aquatic beings; it affects land and terrestrial life equally—as a source of food and as a threat when sea levels rise. The exhibition seeks to comprehend our histories as trajectories tossed by waves, from ocean crossings to systems of exchange, myths, and microbial origins. It highlights processes of cultural adaptation and material change, presenting a rich framework for understanding the coalescing polarities of contemporaneity and history, science and poetics, the global and the local, routes and roots, and ourselves with the oceans and their many and diverse inhabitants.

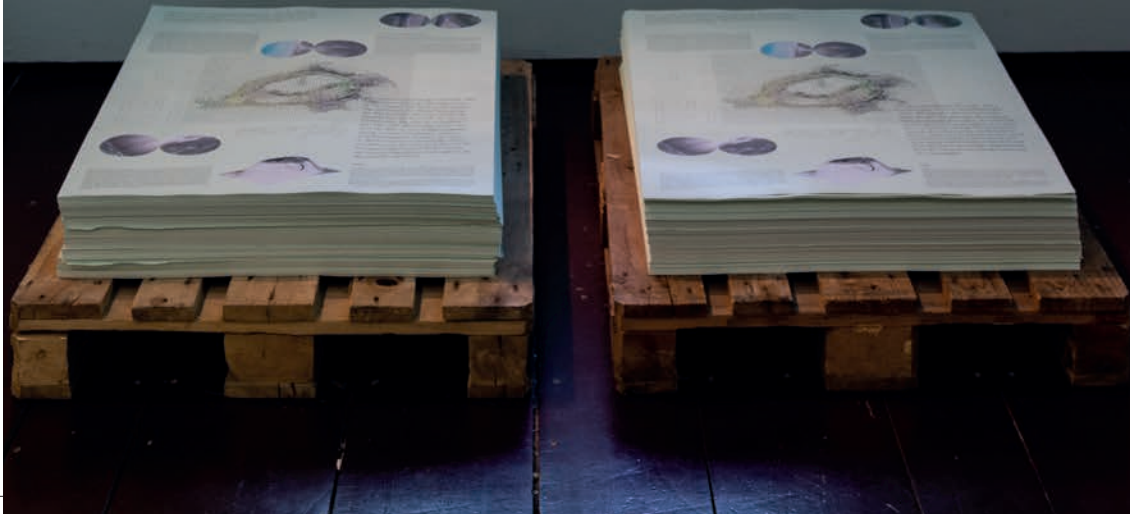
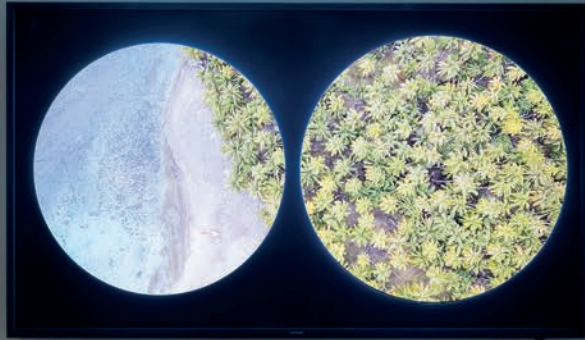
Works in the Exhibition Museum of Modern Art Dubrovnik

Brathwaite's term tidalectics originates in the Caribbean, joining the Pacific and Atlantic Oceans, which form the liquid subfloor for the history of migration of the past five hundred years—a history, however, extending its roots into distant waters millennia ago. Paul Gilroy refers to this interconnectedness in his discussion of the black Atlantic as a “webbed network” located “between the local and the global,” which “challenges the coherence of all narrow nationalist perspectives.”^[4] Connected by water and maritime ties, the movements of people, animals, goods, and ideas transcend the biographical and point to global webs of power and of solidarity.

In *Oceans* **Newell Harry** charts creole and pidgin languages, alternative modes of exchange, and notions of value and currency in the Pacific. The exhibition features several works by Harry: *Untitled (Objects and Anagrams for R.U. & R.U. (Part II))*, an installation which explores the Kula Ring, a traditional system of ceremonial gift exchange; *Untitled (Black Sabbath and other Anecdotes)*, photographs from his stays in India, Vanuatu, and Tonga; and *Untitled (Anagrams and Objects for R.U. & R.U. (Part I))*, which consists of anagrams printed on hereditary Tongan ngatu cloths (all 2015). *Ngatu* is a fabric obtained from the bark of trees, initially used to make clothing and still utilized for formal occasions today. The cloths are passed down from one generation to the next and, like the Kula objects, acquire value and meaning because of their provenance. Harry, who has traveled extensively in the South Pacific, prints four-letter terms on these organic banners, juxtaposing words like *KULA* with *R2D2* and *GOYA* with its anagram *YOGA*, resulting in a potpourri of references from diverse contexts that span Pacific geographies, art history, and popular culture. Harry's plays on words resonate with Brathwaite's fluid language: “The hurricane does not roar in pentameters.”^[5]



Newell Harry
Untitled (Anagrams and Objects for R.U. & R.U. (Part I)), 2015
Thyssen-Bornemisza Art Contemporary Collection



European romanticist notions of the ocean as a sublime trope rather than a biotic mass have made it appear as an inexhaustible resource. In his writings the anthropologist Epeli Hau'ofa, born to Tongan parents and a citizen of Fiji, has countered the West's belittling attitudes—which render islands as small, vulnerable, and peripheral—instead emphasizing the seafarers' transoceanic voyages that span the most distant places on the globe.^[6] Narratives of insignificance are nonetheless persistent, facilitating imperial projects in which islands are mere entrepôts for whaling, illegal fishing, militarization, and other activities efficiently hidden at sea. In his work emerging from a TBA21–Academy expedition to the Tuamotus, in French Polynesia, led by Ute Meta Bauer, **Atif Akin** reflects on the creation of new mythologies analogous to radioactive deformations of code and matter resulting from the 193 nuclear tests that took place in this archipelago. *Tepoto Sud morph Moruroa* (2017) consists of a poster presenting his research next

to a computer-generated 3D rendering of the atolls Moruroa and Tepoto Sud, in the Tuamotus archipelago, continuously morphing into each other. The first of these atolls was subjected to nuclear tests, and the latter was visited by TBA21–Academy in 2016. The atmospheric and subterranean nuclear explosions on Moruroa left radioactive residues in the water and on land, not only affecting the local population and numerous animal and plant species but presumably also causing a crack to form below the lagoon of the atoll. Using an equation developed by the mathematician Felix Klein in the late nineteenth century to model ocean swells and waves, Akin transforms the animation in a fashion analogous to the way radiation mutates matter. By placing the digitized geologic structures in constant correlational transposition between creation and degeneration, the project confounds science and fiction and participates in the creation of new myths in the face of changing ecological conditions.

Atif Akin
Tepoto Sud morph Moruroa, 2017
Commissioned by TBA21–Academy
Thyssen-Bornemisza Art Contemporary Collection



In *Europium* (2014), **Lisa Rave** interweaves various layers of imagery and text, analyzing history's repeating patterns in the complex interplay of culture, economy, and ecology. The video is titled after a rare earth mineral that will soon be mined from the ocean floor. With its sequences of images structured like a nautilus shell, its narratives nested within one another, the work draws intricate connections between ecology, currency, spiritism, and commodity fetish while questioning the idea of progress.

Although it is named after the European continent, europium cannot be found there. Rave comments on past and current exploitation of "resources,"

with a particular view to the colonial history in the Pacific and its ongoing reverberations. Poignantly, the first deep-sea mining intervention is likely to take place in the Bismarck Sea, in Papua New Guinea, a place colonized by Australia, Germany, and Great Britain, among others. The revenues will go mostly to Western companies and cause environmental damage affecting ecosystems and local communities. Rave connects the extraction of wealth with contemporary currencies such as euro notes, in which europium is used as a marker of authenticity. Europium is also employed in technologies such as mobile phones, video monitors, and projectors, similar to those used to screen Rave's work.

Lisa Rave
Europium, 2014
Thyssen-Bornemisza Art Contemporary Collection



For the photographic and video work *Prospecting Ocean*, commissioned by TBA21–Academy and exhibited at the Institute of Marine Sciences of the National Research Council of Italy in Venice in summer 2018, **Armin Linke** spent three years researching the technocratic entanglement of industry, science, politics, and economy at the new frontier of ocean excavations. He accompanied leading marine scientists in their labs, interviewed experts on the jurisdiction of the sea at the International Seabed Authority in Jamaica, visited the United Nations headquarters during the 2017 international conference dedicated to the future of the oceans, and met with environmental activists in Papua New Guinea. In that island nation, one of the

most economically deprived countries in the world, concerns regarding the impact of deep-sea mining activities led by, among others, the Canadian corporation Nautilus Minerals Inc., are rising. The islands are affected by land-based mining and sea-level rise and have already lost 20 percent of their territory. In addition, they are now under threat of losing their economically and ecologically sustainable way of living. This photograph depicts a clothesline near the sea in Papua New Guinea, where communities live in close proximity to the diminishing coastline.

Armin Linke
Sea level rise at Kulili Plantation Village, 2017
Thyssen-Bornemisza Art Contemporary Collection



Powerless Structures, Fig. 14 (Messages in Bottles) (1997) by **Elmgreen & Dragset** started when the curator Jacob Fabricius invited five artists to spend a week at Middelgrundsfortet, a sea fort on a human-made island between Denmark and Sweden. During this week Elmgreen & Dragset made three hundred drawings that were then sealed in bottles and cast into the sea at specific times of the day. The title of the work refers to the artist duo's ongoing project of attempting to destabilize the traditional art space and the power structures that control it. Their bottles and messages may

have been found, or they might still be circulating in the world's oceans. The unknown outcome of the work and the history of its making, which is unknown to the finder and not documented other than through the photograph on view here, are key aspects of the work. Its destiny is up to the sea.

Elmgreen & Dragset
Powerless Structures, Fig. 14 (Messages in Bottles), 1997
Thyssen-Bornemisza Art Contemporary Collection



If not instrumentalized for political and economic interests, notions of remoteness frequently imbue islands with projections of paradisaical tropical sunsets interspersed with precapitalist exoticism. The philosopher Timothy Morton refers to this longing for “nature” as “ecological elegy,” similar to an “imperialist nostalgia” that laments that which it has destroyed and thus searches for in other cultures.^[7] **Alexander Lee**, a participant in TBA21–Academy’s Marquesas expedition in his native French Polynesia, carefully reconsiders the imaginary of the desert island. Lee’s video revolves

around Mehetia, a volcanic hot spot east of Tahiti from which all of the Society Islands have emerged. The video *ME-TI’A—An Island Standing* (2017) merges documentary images from a boat expedition by Lee and his collaborators with the legend of Vaita. In 1760, seven years before the arrival in Tahiti of the British naval officer Samuel Wallis, the Raiatean priest Vaita saw in a premonition that a canoe without an outrigger would arrive on the islands. Wallis’s arrival on the HMS Dolphin and his “discovery” of Tahiti validated the prediction and changed the fate of the region forever.

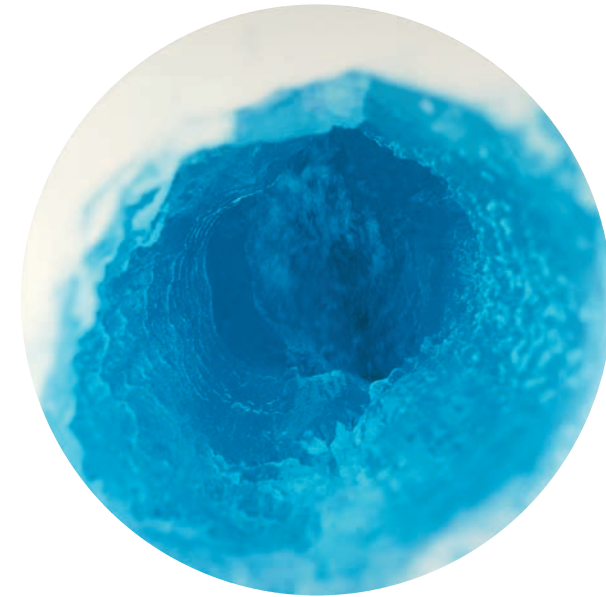
Alexander Lee
ME-TI’A – An Island Standing, 2017
Commissioned by TBA21–Academy
With the support of Air Tahiti Nui



Turning to a different geography, **Darren Almond's** *A* (2002) from the TBA21 collection shows a world of infinite whites devoid of human presence in Antarctica. The video springs from Almond's participation in a Mission Antarctica Expedition in early 2002 with the aim of clearing environmental waste from the continent's shores. His lens glides over the margins where the snowy expanse of Antarctica meets the freezing sea. The images are accompanied by a soundtrack created in collaboration with the artist Lyle Perkins that amplifies the

near silence of the landscape, flooding the listener's body with blood-thumping menace at one moment and dreamy serenity the next. The work stands in contrast to some of the other pieces in the exhibition, yet as temperatures increase and the ice at the poles melts faster and streams into the oceans, sea levels will continue to rise all around the world, affecting land across latitudes and spanning apparently disconnected geographies.

Darren Almond
A, 2002
Thyssen-Bornemisza Art Contemporary Collection



Doug Aitken's *here to go (ice cave)* (2002) consists of a large circular photograph displaying a round blue ice tunnel of indeterminate depth. Contorting scales of space and time, the work unsettles our perceptual capacities. The photograph resembles an unfathomable abstract image rather than a depiction of a "real" locale. It emerges from the Arctic sequences of Aitken's multimedia video and sound work *New Ocean* (2001), which transformed the Serpentine Gallery in London into an audiovisual polar environment. In the installation,

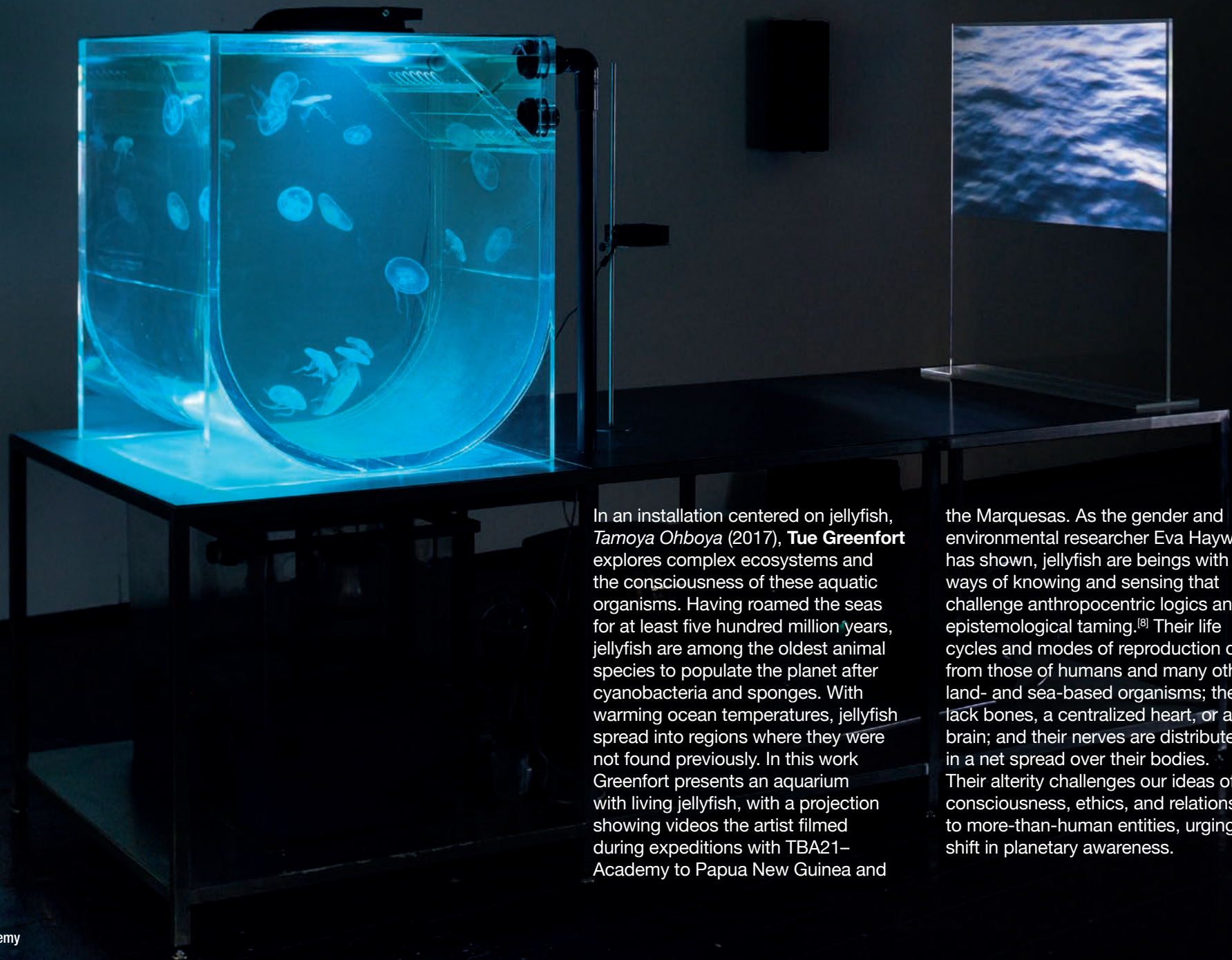
long shots of monumental Arctic mountain peaks and deep valleys are amalgamated with close-ups of cracks in the ice and burgeoning rivulets. The coalescing endless blues of water and ice and the empty skies seem to dissolve the horizon and unsettle our common references of orientation. In *here to go (ice cave)*, Aitken intricately links romantic notions of the sublime, unpopulated Arctic landscape with the angst and alienation evoked by landscapes that appear increasingly removed from the urban conglomerates in which most humans dwell today.

Doug Aitken
here to go (ice cave), 2002
Thyssen-Bornemisza Art Contemporary Collection



Turning from oceanic landscapes to the animals inhabiting them, the musician, researcher, artist, iridologist, herbalist, and inventor **Ariel Guzik's** *The Nereida Capsule* (2015) from the TBA21 collection is an instrument designed to search for communication with cetaceans. It materializes an intention of encounter with inhabitants of the sea, free of utilitarian or scientific research interests. For thirty years Guzik has explored physics, mechanics, electricity, and magnetism through his Nature Expression and Resonance Research Laboratory, leading to the invention of mechanisms that give nature a voice through music. *The Nereida*, a quartz submersible capsule, contains a set of extremely tight strings whose vibrations emit subtle sounds that constitute a gestural signal before the sonic gaze of marine mammals. It is an instrument whose creation responds to a drive for encountering cetaceans as others, bringing about an out-of-time bubble and a space where chant and sonority might be greeted by a ceremonial context.

Ariel Guzik
The Nereida Capsule, 2015
Commissioned by TBA21-Academy
Thyssen-Bornemisza Art Contemporary Collection



In an installation centered on jellyfish, *Tamoya Ohboya* (2017), **Tue Greenfort** explores complex ecosystems and the consciousness of these aquatic organisms. Having roamed the seas for at least five hundred million years, jellyfish are among the oldest animal species to populate the planet after cyanobacteria and sponges. With warming ocean temperatures, jellyfish spread into regions where they were not found previously. In this work Greenfort presents an aquarium with living jellyfish, with a projection showing videos the artist filmed during expeditions with TBA21–Academy to Papua New Guinea and

the Marquesas. As the gender and environmental researcher Eva Hayward has shown, jellyfish are beings with ways of knowing and sensing that challenge anthropocentric logics and epistemological taming.^[8] Their life cycles and modes of reproduction differ from those of humans and many other land- and sea-based organisms; they lack bones, a centralized heart, or a brain; and their nerves are distributed in a net spread over their bodies. Their alterity challenges our ideas of consciousness, ethics, and relationships to more-than-human entities, urging a shift in planetary awareness.

Susanne M. Winterling's installation *Glistening Troubles* (2017) grew out of the artist's residency at the TBA21 Alligator Head Foundation in Jamaica. The work investigates the bioluminescence of dinoflagellate algae as indicators of the health of coastal waters with toxic potential. For several years Winterling's research has homed in on these organic bodies that light up when touched or moved, reminiscent of the touch screens that surround us these days. The computer-generated imagery of enlarged individual algae in her animations transforms scale and temporality, blurring the borders between "nature" and culture. A video interview with a Rock-based fisherman, which Winterling shot

during her residency, grants insight into the medicinal properties of algae for treating skin infections, known to locals for centuries. The work places the skin—our outer boundary, with which we touch our surroundings—and luminescent screen technologies—our interfaces with digital realities—in metaphorical proximity. Mirrored columns are interspersed between the monitors like corporeal agents, both reflecting and masking vision, similar to the overlapping information in analog and virtual worlds. Winterling's research delves into interspecies solidarity and points to our vibrant entanglements with other bodies as "having-the-other-in-one's-skin."^[9]

Susanne M. Winterling
Glistening Troubles, 2017
Co-commissioned by Contour Biennale 8,
TBA21—Academy, Alligator Head Foundation
TBA21—Residency, Henie Onstad Kunstsenter (HOK),
and the Institute of Contemporary Art, University of
Pennsylvania with additional support by the Research
Fund of Oslo National Academy of the Arts
Thyssen-Bornemisza Art Contemporary Collection



Eduardo Navarro's *Hydrohexagrams (For Tahuata)* (2017) emerged from a set of serendipitous encounters during the TBA21–Academy expedition to the Marquesas. Searching for a logic that comes from the sea, Navarro created an oceanic version of the traditional Chinese divination method *I Ching*. He produced two sets of three enlarged bronze *I Ching* coins that are embossed with oceanic drawings he created during the expedition. In the town of Hapatoni, where the idea for the work originated, the artist proposed to the local community that they use the coins and *I Ching* book to pose a question to the ocean. The three coins were thrown into waves six times successively, leaving the resulting divination hexagram to be defined by the force of the waves. The villagers decided to create a song based on their interpretation of the

oracle, laying it over the oldest chant of Hapatoni, whose melody is inspired by the waves. The three coins that were cast into the ocean were brought to Europe and are shown in the exhibition, while the other *I Ching* set stayed behind in Hapatoni as a public artwork that will be displayed in the Artisan Museum and could be used by the different villages of Tahuata.

Sissel Tolaas's olfactory project *Ocean SmellScapes* (2017) and **Jana Winderen's** sound installation *bára* (2017) are exhibited both in Dubrovnik and in Lopud, connecting the two venues via ephemeral sensorial works, as if carried across the Adriatic Sea by a breeze of wind. More information on these two projects can be found in the work descriptions for Lopud.



Eduardo Navarro
Hydrohexagrams (For Tahuata), 2017
 Commissioned by TBA21–Academy
 Thyssen-Bornemisza Art Contemporary Collection

Works in the Exhibition
Franciscan Monastery Lopud



The ocean is always outside until it floods your home. For societies like Kiribati and Tuvalu, rising sea levels are already palpable. Escalating water levels destabilize notions of fixed land-based embeddedness and collapse tropes of time and space as the premodern capitalist past meets the planetary future of climate change—a future that is becoming more oceanic as carbon colonialism turns the sea into a source of destruction and into the threatening other.

The video *Iroojrilik* (2016) by **Julian Charrière**, from the TBA21 collection, charts meetings of the “natural” and the human-made in the aftermath of the atomic explosions on the Bikini Atoll, in the Marshall Islands, where the United States government

conducted twenty-three nuclear tests between 1946 and 1958. The title of the work refers to the Micronesian god of the West and of reproduction, whom mythologies associate with fertility, fish, and the ocean. Charrière’s breathtaking underwater footage captures the decay of infrastructure from nuclear testing in an atemporal loop of life, death, and rebirth. Accompanied by a soundtrack by Edward Davenport that evokes successive moments of suspense, the film suggests continual transitions between beginnings and endings—the first light of day in a new era in the Pacific and the beginning of nightfall for preanthropocenic spatiotemporal constellations. In Charrière’s video the inextricable intertwinement of technology with anything “natural” has already been assumed.

Julian Charrière
Iroojrilik, 2016
Thyssen-Bornemisza Art Contemporary Collection



Ecological change is the pivot of **Sissel Tolaas's** project *Ocean SmellScapes* (2017). Tolaas collected oceanic smells from the Caribbean and Pacific coasts of Costa Rica, one of the most speciose places on the planet. While the land has seen decent environmental protection measures, the surrounding oceans have largely been neglected. Olfaction is the most primary sense, and it informs us of our surrounding reality, evoking specific

emotions and causing substantial reactions in the perceiver. Tolaas has assembled smell data with the aim of preserving olfactory information about the different invisible levels of the oceans—cultural, historical, geographic, social, and linguistic—in light of their imminent disappearance from their site of origin.

As the science and technology scholar Sheila Jasanoff points out, climate is everywhere and nowhere; it is unbound from specific locations and beyond time scales perceptible to humans in calendrical periods.^[10] Brathwaite's tidalectics may offer us strategies to grapple with the shifting spatiotemporal constellations produced by changing climatic conditions. While it allows us to experience time and space beyond their fixity rooted in land, we must not forget our relationships with other organisms. **Jana Winderen's** sound installation *bára* (2017) is composed of hydrophone recordings the artist collected during various expeditions with the

TBA21–Academy and other journeys, from the North Pole to the Caribbean Sea and the Pacific Ocean. The composition comprises diverse sounds, from waves to the distinctive clicking noises of crustaceans, from the grunts of smaller fish species to the songs of cetaceans. The oceans' ecosystems are extremely sensitive to sound pollution, and the sonic level of the underwater environment can be indicative of the health of marine habitats. The piece plays at different times each day, which shift according to the lowest and highest water level in the tidal calendar of Croatia.

Sissel Tolaas
Ocean SmellScapes, 2017
03.2017: 10.54387007/ -84.4537700/
10.5 / 84.5
Commissioned by TBA21–Academy

Jana Winderen
bára, 2017
Commissioned by TBA21–Academy
Thyssen-Bornemisza Art Contemporary Collection



In Lopud, **Newell Harry**, whose works are also shown in Dubrovnik, presents *Trade Delivers People (sometimes): Vignettes for N.J.* (2017), an installation consisting of photographic prints, notebook transcriptions, and sculptural elements. The title of the work references an installation by the artist Narelle Jubelin, titled *Trade Delivers*

People (1989–90), which addressed cultural exchange and how goods and ideas of local cultures become transported and transformed when they come together with objects and philosophies of a different context. The idea of currency, here, is pivotal, referring to coins such as the Rai stones, which were quarried in Micronesia and

exchanged as money between different islands, cultural currency, symbolic currency, and even human currency. This trade has been enabled by the oceans for millennia.

Newell Harry
Trade Delivers People (sometimes): Vignettes for N.J., 2017
Thyssen-Bornemisza Art Contemporary Collection



Janaina Tschäpe's work is inspired by her ongoing exchanges with the marine biologist and ocean explorer **David Gruber**, including their voyages on the *Dardanella*. Gruber's research focuses on marine microbial ecology and fluorescent proteins, in an attempt to understand the perceptions of aquatic creatures from within their own experiences. In joint drawing sessions, Tschäpe creates fantastical visual worlds springing from Gruber's accounts of deep-sea creatures and extremophiles. The process is reminiscent of artists joining exploratory voyages or creating drawings based on specimens brought back by expeditions during the nineteenth and twentieth centuries by travelers such as Alexander von Humboldt or Charles Darwin. In *Oceans*, two leporellos filled with drawings by Tschäpe and scientific annotations by Gruber are shown. Titles like *Blood, Sea* (inspired by Italo Calvino's short story) and *Fictionary of Corals and Jellies* (both 2017) point to the merging of an inventory and dictionary of underwater life with fictional elements.

Tschäpe's painting *Ophelia Rosa* (2015), also on view in *Oceans*, depicts an amorphous-looking shape that could be inspired by a terrestrial flower, or by an aquatic plant, with its petals moved by the water, rendering the outline of its silhouette blurry.

Janaina Tschäpe & David Gruber
Fictionary of Corals and Jellies, 2017
Commissioned by TBA21-Academy
Thyssen-Bornemisza Art Contemporary Collection



Rineke Dijkstra's photographic series *Beach Portraits*, started in 1992, is one of the best-known bodies of work by the Dutch photographer. *Dubrovnik, Croatia, July 13, 1996* (1996) forms part of the series. Two adolescent boys, possibly twins, wearing the same type of patterned swimming shorts, are shown at the edge of the Croatian coast. Apart from the seaside, any extraneous

detail is omitted from the photograph, focusing entirely on the bodily and facial expressions of the youths. Dijkstra's image draws on a rich tradition of bathers in art history, from Titian to Watteau to Cézanne. The boys are depicted on the threshold of adulthood, in a phase of transition and change, as they stand on the beach, a transitory zone between sea and land.

Rineke Dijkstra
Dubrovnik, Croatia, July 13, 1996, 1996
Thyssen-Bornemisza Art Contemporary Collection

The exhibition *Oceans* is an attempt to turn to and immerse ourselves—even if we stay dry for now—in the water covering our planet, where movement and flux prevail over stasis. The artists engage in their own particular ways with the diverse questions emerging from the archipelago of cultural, political, and biological predicaments, from ancestral myths to “modern” science, fiction, poetry, and interspecies communication. *Oceans* mirrors the TBA21–Academy's experimental methods of work, in which open-ended situations are incited to create new ways of being and knowing. As our world is becoming more oceanic—or more precisely, as the Oceanian awareness of the significance of the waters for our history and future is streaming out to other geographies—we are becoming more receptive to the liquid dimensions of our being. *Oceans* offers us the tools to think through the dissolving notions of time and space, the blurring divisions between land and water, and the coalescing of human and more-than-human relationships—and to dive together into the sea of possible futures.

Notes

1. Franco Cassano, *Southern Thought and Other Essays on the Mediterranean* (New York: Fordham University Press, 2012), 18.
2. Kamau Brathwaite, *ConVERSations with Nathaniel Mackey* (New York: We Press, 1999), 34.
3. Gaston Bachelard, *Water and Dreams: An Essay on the Imagination of Matter* (1942; Dallas: Dallas Institute of Humanities and Culture, 1999), 6.
4. Paul Gilroy, *The Black Atlantic: Modernity and Double Consciousness* (1993; New York: Verso, 1996), 29.
5. Kamau Brathwaite, *History of the Voice: The Development of Nation Language in Anglophone Caribbean Poetry* (London: New Beacon, 1984), 10.
6. See Epele Hau'ofa, *We Are the Ocean: Selected Works* (Honolulu: University of Hawai'i Press, 2008).
7. Renato Rosaldo, “Imperialist Nostalgia,” in “Memory and Counter-Memory,” special issue, *Representations*, no. 26 (Spring 1989): 107–22.
8. See Eva Hayward, “Sensational Jellyfish: Aquarium Affects and the Matter of Immersion,” *Differences* 23, no. 3 (2012): 161–96.
9. Karen Barad, *Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning* (Durham, NC: Duke University Press, 2007), 392.
10. Sheila Jasanoff, “A New Climate for Society,” *Theory Culture Society* 27, no. 2–3 (2010): 233–53.

List of Works in the Exhibition

Museum of Modern Art Dubrovnik

Doug Aitken

here to go (ice cave), 2002

Chromogenic print, mounted to Perspex

Ø 183 x 6 cm

Thyssen-Bornemisza Art Contemporary Collection

Atif Akin

Tepoto Sud morph Moruroa, 2017

Poster and HD animation

Poster: 68 x 98 cm; animation: 2:40 min

Commissioned by TBA21–Academy

Thyssen-Bornemisza Art Contemporary Collection

Darren Almond

A, 2002

Single-channel video installation, color, sound

22 min

Sound by Lyle Perkins

Commissioned by Public Art Development Trust,

London

Thyssen-Bornemisza Art Contemporary Collection

Elmgreen & Dragset

Powerless Structures, Fig. 14 (Messages in Bottles), 1997

Two C-prints (shadow and splash)

99.3 x 155.5 x 2 cm (each, framed)

Thyssen-Bornemisza Art Contemporary Collection

Tue Greenfort

Tamoya Ohboya, 2017

Stainless steel table, Aurelia aurita, aquarium with

technique, single-channel video projection of Chi-

ronex, glass panel Table: 85 x 260 x 100 cm;

tank: 80 x 80 x 80 cm;

video: 5:14 min

Commissioned by TBA21–Academy

Ariel Guzik

The Nereida Capsule, 2015

Underwater capsule with fused quartz sound

instrument, copper head, 4 carved wooden legs,

circuit box, power cord

Sculpture: 190 x ø 150 cm

Commissioned by TBA21–Academy

Thyssen-Bornemisza Art Contemporary Collection

Newell Harry

Untitled (Anagrams and Objects for R.U. & R.U.

(Part I), 2015

Hand-beaten Tongan ngatu, ink

7 parts, each 310 x 100 cm

Thyssen-Bornemisza Art Contemporary Collection

Newell Harry

Untitled (Objects and Anagrams for R.U. & R.U.

(Part II), 2015

L4L formply tables, ceramics, various artifacts,

found objects, paper, ink, Tongan ngatu, chalk

Tables: each 90 x 79 x 190 cm; overall dimensions

variable

Thyssen-Bornemisza Art Contemporary Collection

Newell Harry

Untitled (Black Sabbath and other Anecdotes),

2015

35 black and white photographs, hand-typed

texts, frames, steel table-structure

Photographs: 62 x 43 x 3.5 cm (each, framed)

Table: 100 x 130 x 220 cm; overall dimensions

variable

Thyssen-Bornemisza Art Contemporary Collection

Alexander Lee

ME-TI'A – An Island Standing, 2017

Single-channel video projection, color, sound

20 min

Commissioned by TBA21–Academy

With the support of Air Tahiti Nui

Armin Linke

Sea level rise at Kulili Plantation Village, 2017

Lambda print

70 x 100 cm

Thyssen-Bornemisza Art Contemporary Collection

Eduardo Navarro

Hydrohexagrams (For Tahuata), 2017

Bronze coins, drawings (pastel on paper), sin-

gle-channel video projection

Coins: ø 65 x 3 cm; drawings: dimensions variable;

video: 20 min

Commissioned by TBA21–Academy

Thyssen-Bornemisza Art Contemporary Collection

Lisa Rave

Europium, 2014

Single-channel HD video

18:14 min

Thyssen-Bornemisza Art Contemporary Collection

Sissel Toolas

Ocean SmellScapes, 2017

03.2017 : 10.54387007 / -84.4537700 / 10.5 / 84.5

Smells, distributed by smell dispensers, cables

Commissioned by TBA21–Academy

Supported by International Flavors & Fragrances

(IFF)

Jana Winderen

bára, 2017

28 min

28-channel ambisonic sound installation;

re-programmed into an 18-channel audio

installation for the exhibition in Dubrovnik

Spatial audio software by Tony Myatt, University of

Surrey, England

Dimensions variable

Commissioned by TBA21–Academy

Thyssen-Bornemisza Art Contemporary Collection

Susanne M. Winterling

Glistening Troubles, 2017

Four mirror columns, eight dinoflagellates in

synthetic resin cast, four CGI animations with color

and sound, one HD file with color and sound

Dimensions variable

Co-commissioned by Contour Biennale 8, TBA21–

Academy, Alligator Head Foundation TBA21-Res-

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hungen) and Goethe-Institut Belgien

Thyssen-Bornemisza Art Contemporary Collection

Franciscan Monastery Lopud

Julian Charrière

Iroojrillik, 2016

Single-channel video installation, color, sound

21:30 min

Sound by Edward Davenport

Thyssen-Bornemisza Art Contemporary Collection

Rineke Dijkstra

Dubrovnik, Croatia, July 13, 1996, 1996

C-print

149.2 x 125.2 x 5 cm (framed)

Thyssen-Bornemisza Art Contemporary Collection

Newell Harry

Trade Delivers People (sometimes): Vignettes for

N.J., 2017

Two part installation

Part 1: twenty framed Lambda prints on Fuji Lustre

paper, typed texts on parchment paper, artist's

stamp

Part 2: vessel of pulped Port Vila Daily Post

newspapers (collected 1999-2011), concrete pot

planters, various found/ made/ collected/ gifted

artifacts, pencil, artist's stamp, artist designed

acrylic and steel structure

Part 1: 20 framed Lambda prints, 65 x 45 cm each

Part 2: 169 x 35 x 35 cm

Overall dimensions variable

Thyssen-Bornemisza Art Contemporary Collection

Janaina Tschäpe & David Gruber

Fictionary of Corals and Jellies, 2017

Blood, Sea, 2017

Watercolor pencil on paper

2 leporellos, each approx. 20 x 21.5 x 800 cm (flat)

Commissioned by TBA21–Academy

Thyssen-Bornemisza Art Contemporary Collection

Janaina Tschäpe

Ophelia Rosa, 2015

Mixed media on canvas

203.2 x 241.3 cm

Thyssen-Bornemisza Art Contemporary Collection

Sissel Toolas

Ocean SmellScapes, 2017

03.2017 : 10.54387007 / -84.4537700 / 10.5 / 84.5

Smells, distributed by smell dispensers, cables

Commissioned by TBA21–Academy

Supported by International Flavors & Fragrances

(IFF)

Jana Winderen

bára, 2017

28 min

28-channel ambisonic sound installation;

re-programmed into an 10-channel audio

installation for the exhibition in Lopud

Spatial audio software by Tony Myatt, University of

Surrey, England

Dimensions variable

Commissioned by TBA21–Academy

Thyssen-Bornemisza Art Contemporary Collection

Also on View on Lopud

Olafur Eliasson and David Adjaye

Your black horizon Art Pavilion, 2005/07
Commissioned by Thyssen-Bornemisza Art Contemporary
Thyssen-Bornemisza Art Contemporary Collection

Your black horizon Art Pavilion is an interdisciplinary project by artist Olafur Eliasson and architect David Adjaye, in which the fields of art and architecture are merged into an “interlocking equation,” wherein ephemeral visual appearance and architectural formulations exist simultaneously. Inaugurated in June 2005 as an official project of the 51st Biennale di Venezia, the pavilion has moved to the island of Lopud in Croatia in 2007, where it is embedded in the island’s rich Renaissance heritage and preserved nature. Nestled in a sloping terrain of cypress trees, cacti, and olive groves, the pavilion seeks new modes of artistic

and architectural engagement with a given locale, to embrace an interaction with nature and local communities and to engage a wider appreciation of the role of art in unexpected sites and circumstances.

Visitors are welcomed to the pavilion through a louvered outdoor corridor, which also serves as an observation platform overlooking the landscape. The passage performs an orchestrated move to slow down the visitors’ journey and focus their attention. Once inside the windowless pavilion, a thin horizontal line of light coming in through a narrow gap at eye level, encircles and invades

the black space, uninterrupted by any visual obstruction. Calibrated to the specific light conditions on Lopud, the light changes color through a cyclic spectrum of a single day, from sunrise to sunset, imprinting a horizon line in the viewers’ eyes and activating their memory of the natural horizon. When exiting the pavilion, visitors can draw their own “black horizon” line, which is embedded on their retinas for a few more seconds, onto the horizon that stretches between the neighboring islands of Šipan and Mljet, for a few moments becoming an integral part of the work itself.

Oceans Imagining a Tidalectic Worldview

An exhibition in two venues, organized by TBA21–Academy and Museum of Modern Art Dubrovnik

Museum of Modern Art Dubrovnik

Frana Supila 23, Dubrovnik

04.07. – 30.09.2018

Opening hours

Tue – Sun 9 am – 8 pm

www.momad.hr

Franciscan Monastery Lopud

Island of Lopud

10.07. – 30.09.2018

Opening hours

Tue – Sun 11 am – 7 pm

www.tba21.org

#tidalectics

Your black horizon Art Pavilion

Island of Lopud

18.05. – 30.09.2018

Opening hours

Mon - Sun 10 am – 7 pm

www.tba21.org/lopud

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Anna Ludvíková

Exhibition Management

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Restoration Project Management

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Visitor Guide

Cover

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Alejandro Álvarez (Winderen); Megan

Mantia (Tolaas); Jessica Maurer (Harry,

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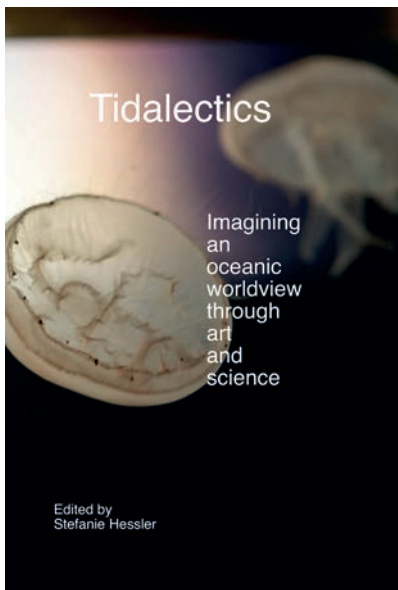
T B A
Thyssen-Bornemisza
Art Contemporary
Academy

About TBA21–Academy

Founded by Francesca von Habsburg and drawing on her experience as a producer of cross-disciplinary art installations and socially engaged cultural programming, TBA21–Academy leads artists, scientists, and thought leaders on expeditions of collaborative discovery. Its mission is to foster a deeper understanding of our oceans through the lens of art and to engender creative solutions to the most pressing environmental issues. Led by its director, Markus Reymann, the itinerant Academy commissions interdisciplinary research that catalyzes engagement, stimulates new knowledge, and inspires artistic production. Established in 2011, the nonprofit's program is informed by a belief in the power of exchange between disciplines and in the function of the arts as a vessel for communication, change, and action. www.tba21.org/academy

About Museum of Modern Art Dubrovnik

The Museum of Modern Art Dubrovnik was founded in 1945 and since 1948 its collection of modern and contemporary art has been housed at the former family mansion constructed by the ship owner Božo Banac and designed by leading Croatian architects Lavoslav Horvat and Harold Bilinić, along with the two additional exhibition spaces in the Old Town of Dubrovnik: the Dulčić Masle Pulitika Gallery and the Pulitika Studio. The vision of the Museum entails the presentation and the promotion of the Croatian Modern art from the 19th century onwards as well as the investigation of the contemporary moment of Croatian and World art in order to revive slightly-known oeuvres of the past, to work on insufficiently known aspects of modern classics and their works, and to introduce and catalyse the work of talented young artists. A vision for the present and future work of the Museum of Modern Art Dubrovnik, inherent in all these projects is making MOMAD an important point of reference in reestablishing the city of Dubrovnik once again as an art center that goes far beyond the local context. www.momad.hr



Publication

Jointly published by MIT Press and TBA21–Academy, *Tidalectics. Imagining an Oceanic Worldview through Art and Science* builds on the research and critical thought that informed the development of the exhibition. The compendium presents seminal historical texts alongside new research on one of the world's most important and currently threatened ecosystems—the ocean—by key voices whose work is deeply anchored in the oceanic space. Edited by Stefanie Hessler, the volume includes contributions by Tamatoa Bambridge, Kamau Brathwaite, Epeli Hau'ofa, Astrida Neimanis, Elizabeth A. Povinelli, Philip E. Steinberg, and Davor Vidas, offering perspectives from a variety of disciplines, such as art, law, geography, oceanography, architecture, anthropology, and Oceanian philosophy.

Available in book stores.