





OVER THE YEARS, TBA21 Foundation has formed a dedicated artistic research, production, exhibition, dissemination, and affiliated public programming, with a particular emphasis on artworks that investigate pressing topics of our time such as the interconnectedness of nature, culture, politics, gender, and interspecies relationships. This ongoing practice has led to the formation of a unique collection, which is now being made accessible to audiences in Madrid through a series of exhibitions and activities at the Museo Nacional Thyssen-Bornemisza (MNTB) and in its own small collateral space in Madrid. In keeping with TBA21's mandate, the foundation also responds to important events by installing corresponding works, such as to COP25 with John Gerrard's *Western Flag (Spindletop, Texas) 2017*.

Highlighting the beginning of the United Nations Decade of Ocean Sciences for Sustainable Development (2021–30) in 2020, TBA21 has selected for its annual program at MNTB two new commissions inspired and dedicated to this massive body of water that covers more than 70 percent of our blue planet: *Moving Off the Land II* by legendary American artist Joan Jonas, and *After Nature* by newly established Swiss artist Claudia Comte. At the same time, TBA21 has developed a strong affiliated educational program that explores the different topics that these exhibitions evoke, such as ocean advocacy and literacy, overfishing, coral restoration, animal intelligence, myths and legends, and even mermaids. The activities will also engage with other topics such as feminism, performativity, creative work processes, music/sound, poetry, and literature.

These two new commissions, both by women artists, are developed and produced in partnership with the TBA21–Academy, which is an official offshoot of Thyssen-Bornemisza Art Contemporary, building on the Foundation's well-established practice of artistic research and production, the Academy fosters a deeper understanding of the ocean through the lens of art by venturing into the spheres of science, policy and education. Established in 2011, the Academy's program is informed by a belief in the power of exchange between disciplines and in the ability of the arts to serve as a vessel for inspiration, change and action.

At the heart of TBA21–Academy's activities is its signature three-year fellowship program, *The Current*, a pioneering initiative that cultivates transdisciplinary practice and the exchange of ideas. Invited by Ute Meta Bauer, expedition leader of the first cycle of *The Current*, Joan Jonas performed the first rendition of *Moving Off the Land* in Vasco da Gama Square at Fort Kochi (Kerala, India) during a convening that coincided with the Kochi-Muziris Biennale (India) in 2016. Through a number of iterations, including at the Tate Turbine Hall in 2018, it has evolved into a masterfully crafted performance that is scheduled to take place in the Auditorium of the Museo Nacional del Prado on February 26, 2020. Following the performance in India, the Academy commissioned Joan Jonas for the inaugural exhibition in March 2019 at Ocean Space in Venice, a new planetary center for catalyzing ocean literacy, research, and advocacy through the arts in the revitalized Chiesa di San Lorenzo.

Parallel with *The Current*, the Academy established a residency program at the Alligator Head Foundation, the organization's marine scientific partner in East Portland, Jamaica. This research and production residency enables artists to work closely with marine biologists and conservationists at the East Portland Fish Sanctuary to further develop their commissions. This residency was established together with the East Portland Fish Sanctuary in 2016. Joan Jonas and Claudia Comte were participants of *The Current* as well as artists in residence at the Alligator Head Foundation. In keeping with the methods of the foundation, both projects were given two to three years' development time before the exhibitions were finally presented to the public. Both projects remain works in progress for the foreseeable future.

Besides establishing *The Current*, TBA21-Academy has inspired and supported the creation of major new arts projects dedicated to ocean research since its establishment in 2011, including the commissioning of some twenty new works by artists including John Akomfrah, which was shown at the Museo Nacional Thyssen-Bornemisza in 2018, Susanne M. Winterling, Jana Winderen, Armin Linke, Eduardo Navarro and many others. In 2017, TBA21-Academy organized its first major traveling exhibition, *Tidialectics*, and published its eponymously titled anthology, curated and edited by Stefanie Hessler, released jointly with The MIT Press in 2018, offering new research into the cultural, political, and biological dimensions of the oceans. A second publication with The MIT Press written and edited by Hessler has just been released following the commission of Armin Linke's work *Prospecting Ocean*, which was shown in Venice during the Architecture Biennale in 2018.

Thyssen-Bornemisza Art Contemporary (TBA21) was established in Vienna in 2002 by the philanthropist and collector Francesca Thyssen-Bornemisza, daughter of the late Baron Thyssen-Bornemisza, founder of the Museo Nacional Thyssen-Bornemisza. The private foundation that operates out of Vienna and Madrid has commissioned numerous works from leading contemporary artists, becoming an active agent in the production of multidisciplinary works that defy traditional categorization.

"As each year passes, I hope that TBA21's program in Madrid brings more and more content and consciousness to the already vibrant cultural life of this city. We bring with us nearly eighteen years of hard work and commitment to initiating and developing a method of art practice. It remains our firm belief that when approached this way, the arts can become a powerful agent of change and speak to the powers above and the activism below by reaching a new creative common ground of concern."

**Francesca Thyssen-Bornemisza,
TBA21 founder and chairwoman**

"At TBA21-Academy we acknowledge that the ocean is a living entity with a voice, and we are dedicated to listen to it through our commissions, fellowships, and artist-in-residence programs—as brilliantly demonstrated in this work by Joan. In times like today, when environmental injustice and social inequalities are becoming increasingly evident, it is fundamentally important to recognize the urgent need for constitutional rights of nature."

**Markus Reymann,
TBA21-Academy director**

Joan Jonas: *Moving Off the Land II*

Joan Jonas's exhibition *Moving Off the Land II* centers on the role the ocean has played for cultures throughout history as a totemic, spiritual, and ecological touchstone. This project is the culmination of three years of intensive research in aquariums around the world as well as in the waters off the coast of Jamaica, commissioned by TBA21-Academy, an itinerant platform that forms part of Thyssen-Bornemisza Art Contemporary (TBA21). The exhibition was first inaugurated at Ocean Space in Venice in 2019 and comprises new video, sculpture, drawing, and sound works, as well as a performance to be presented at the Museo Nacional del Prado, Madrid, on February 26, 2020.

Joan Jonas (b. 1936, New York) is one of the most renowned artists of her generation. She is celebrated for her groundbreaking work in performance, installation, and video since the 1960s. At a time when art started leaving the confines of the gallery space, Jonas created work that converged with dance, music, and theater. Ever since, she has tackled complex questions regarding humans' relationship with the environment. With this new installation she revisits some of the themes touched upon in her US Pavilion exhibition (Jonas represented the United States at the 56th Venice Biennale in 2015), *They Come to Us Without a Word*: the natural world and the animals inhabiting it—from bees to fish—as well as the present danger of climate change and extinction.

The ocean is a recurring motif in Jonas's work. For the video *Waltz* (2003), she visited a beach near the woods in Nova Scotia, where she has spent most of her summers since the early 1970s. With a group of friends and accompanied by her dog, Jonas performed a series of imagined, abstract rituals involving objects such as masks, a staff, and mirrors. The work calls to mind ancient fairy tales and myths surrounding the ocean, as well as their raw and fragile beauty. *Beach Piece* (1970) was performed at Jones Beach in Long Island, New York, where the audience was invited to stand on the muddy ground as performers appeared from and disappeared into sand dunes. Jonas, wearing a white sports mask, stood on a ladder with a mirror and reflected the sun back at the audience. In the installation *Reanimation* (2012), Jonas focused on Icelandic and Norwegian landscapes and their representations in age-old sagas as well as in the writing of the poet Halldór Laxness, resulting in an evocative merging of air, land, glaciers, and sea.

In *Moving Off the Land II*, Jonas pays tribute to the ocean and its creatures, biodiversity, and delicate ecology. Her new works dive deep into the ocean water, swim with the fish inhabiting it, and weave in literature and poetry by writers who have homed in on the liquid masses that cover two-thirds of the planet. Following the methodology that has earned her her lauded reputation, Jonas combines poetry and prose by writers such as Emily Dickinson and Herman Melville with texts by Rachel Carson and Sy Montgomery, and with

moving images filmed in aquariums and in Jamaica, where algae bloom and overfishing pose urgent threats to the environment.

As part of a sustained dialogue about their respective work, the marine biologist and coral reef and photosynthesis expert David Gruber has shared with Jonas his captivating underwater recordings that focus on biofluorescence. In 2018, Gruber visited Jonas at her summer home in Cape Breton (Canada), where he shot footage of her dog, Ozu, playing with the surf on the shoreline. The rich imagery by Gruber and other collaborators is juxtaposed with Jonas's own voice and that of young people she frequently collaborates with, as well as music by the celebrated composer and drummer Ikue Mori and by the acclaimed musicians María Huld Markan Sigfúsdóttir and Ánde Somby. In her unique visual language, Jonas has created a confluence of the poetic and the observational, of mythological folklore, contemporary narratives, and scientific studies, inviting viewers to plunge into a spellbinding experience.

Stefanie Hessler, curator



Moving Off the Land II, 2019



Five wooden structures with video projections based on the series *My New Theater* (1997–ongoing), videos (mermaid, mirror pool, octopus, whale, Jamaican fishermen)
Video durations: 11:27 min., 13:04 min., 13:27 min., 7:09 min., 4:06 min.
Dimensions of the theater boxes: 211 x 354 x 387 cm, 242 x 596 x 289 cm, 242 x 394 x 380 cm, 194 x 110 x 237 cm, 175 x 150 x 211 cm

Joan Jonas’s practice unsettles the linearity of time as much as it transcends the confines of physical space. The *My New Theater* installations, which she has been making in different sizes and varying shapes since 1997, are conceived as viewing devices for moving images. The installations are reminiscent of theater stages, spaces in which illusions and fantastical stories captivate the audience. Jonas has referred to magic shows she saw as a child as influential on her work, as well as shadow puppetry and Japanese Noh theater.

In the exhibition there are five new iterations of *My New Theater*. Two small-scale wooden looking boxes, each built around a monitor, channel Jonas’s fascination with looking, manifested in the viewfinder-like shapes of the sculptures, which create a heightened sense of focused attention. And three large-scale installations can be entered like portals as if transporting viewers into the projected videos themselves, analogous to how Jonas layers her films to produce a sense of spatial depth and temporal concurrence.

Throughout her career, Jonas approached the space created by video as something to be altered, climbed into, and reflected onto itself like a mirror. Indeed, the artist has referred to video as “an illusion of boxed space.” On the monitors and screens, footage from Jonas’s performance *Moving Off the Land* is interwoven with a range of materials. Among these are videos filmed in aquariums and in the waters off the coast of Jamaica, shots of biofluorescent creatures provided by David Gruber, and sequences of quasi-ritualistic movements and spoken word filmed in a studio in New York with a young cast of people who also featured in her Venice Biennale installation. In Jonas’s signature style, the superimposed imagery juxtaposes diverse geographies, indoor and outdoor spaces, and scenes that coexist in different—if conflated—environments.

Jonas’s own voice is heard as she narrates an anecdote about an octopus in the New England Aquarium in Boston who every night lifted the lid of his enclosure, climbed out and into another tank to catch fish, then returned unnoticed. In another sequence, she focuses on the mythology of mermaids. The earliest of these fantastical creatures, half woman and half fish, was likely the Syrian fertility goddess Atargatis, depicted on an ancient coin shown in the performance. The representation of women as goddesses, orators, and shamans throughout history is a recurring subject in Jonas’s work. Threading through myth, folklore, literary sources by writers like T. S. Eliot and Emily Dickinson, the science writing of Peter Godfrey-Smith, as well as scientific findings, the *My New Theater* looking boxes and installations issue an elegiac caution of environmental threats and simultaneously offer a polyphonic praise of the world’s hydrosphere.



Drawings

Drawings made between 2017 –2019

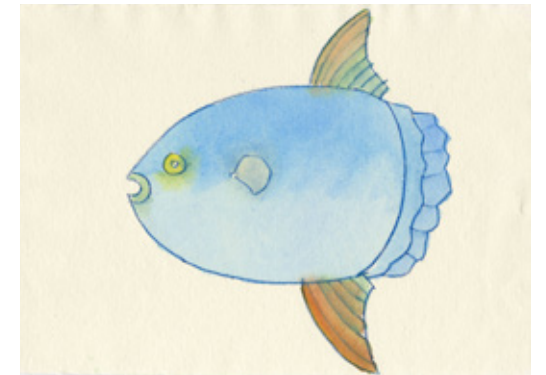
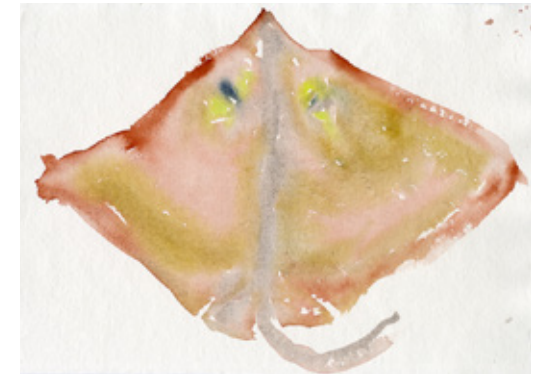
Whale: Paint on canvas, 500 x 300 cm

Original drawings, framed, watercolor on fabriano paper, various dimensions

Reproductions of drawings, sublimation print on nautical fabric, 175 x 138 cm

Jonas once said that “to draw [is] one of the most important things for me,” highlighting the tactility of the process and likening the choreography in her videos and performances to drawing in space. During her performance *Moving Off the Land*, which was presented at Museo Nacional del Prado on February 26, 2020, she creates drawings with a brush on a ninety-centimeter-long stick with Japanese ink on pre-cut pieces of paper laid out on the floor. The sketches are made in fast and decisive movements, often in less than thirty seconds, and remain on stage where they are held up for the audience to see. Jonas commonly chooses images related to the content of the work and draws them from memory. At other times, as in the recent multimedia installation including twenty-six framed drawings, *Stream or River, Flight or Pattern* (2016–17), the images are drawn from pictures in books, in this case a publication on birds from Thailand. Jonas often transfers images between different media. For instance, drawings made during performances later become part of an installation or a video, patterns of walking in circles are traced with chalk during the performance *Lines in the Sand* (2004), or the artist watches the image of the drawing she is making on a monitor as it is being filmed in a closed circuit.

Jonas made the drawings shown in this exhibition, both the framed originals and the larger impressions, in her studio based on her research in aquariums around the world and during live performances of *Moving Off the Land*.





Glass Box (Aquarium)

Hand-cast glass, mirror, wood
81.3 × 152.4 × 77.3 cm

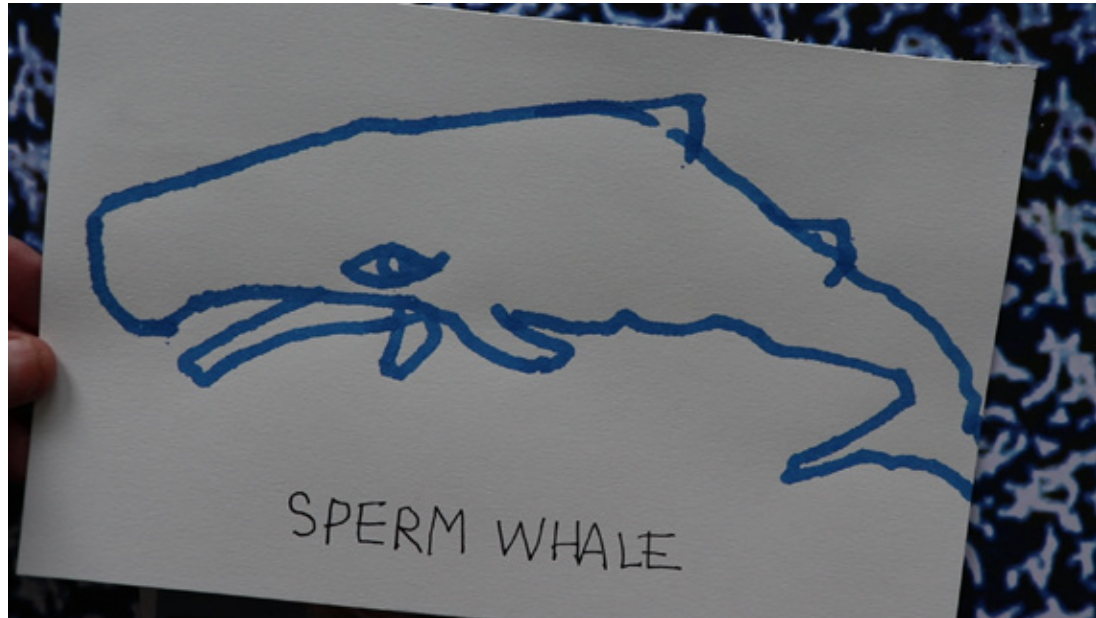
Jonas is known for installations involving carefully selected props, some of which were given to her by friends, and others she collected over the years in places such as Cape Breton, the American Southwest, or Jamaica. The “aquarium” was manufactured in Venice by local glassmakers, based on a design by Jonas that was inspired by a postcard of a nineteenth-century drawing depicting a mountainous underwater landscape inside a glass box. Glass, a material made of sand, brings to mind beaches, the contact zone between land and sea where seafaring cultures meet, sometimes clash, and where their stories merge. The islands of Murano are known for their glass production, ever since the Venetian glassmakers were forced to move out of the city due to the risk of fires in 1291. Toward the end of the sixteenth century, the city lost its monopoly, as its production secrets were disclosed to other European countries. However, traditional manufacturing methods are still practiced in Murano and the wider Veneto region to this day. The sculpture also calls to mind cabinets of curiosities, those collections of natural history for scientific study and entertainment, the first record of which stems from the apothecary Ferrante Imperato’s engraving in the book *Dell’Historia Naturale*, published in Naples in 1599. Similarly, aquariums bring us closer to subaquatic environments; they are created for study, enjoyment, and increasingly also as sanctuaries for endangered marine species.

Murano Glass Mirrors

Murano Glass Mirrors
120 × 60 cm each

Mirrors are a recurring material in Jonas's practice and constitute key elements in the exhibition. Jonas has used reflective surfaces in her performances since the late 1960s, for instance in *Mirror Piece I* (1969), in which performers carry rectangular looking glasses that alternately reflect their own bodies and those of the audience, offering them a view of themselves and integrating their position as onlookers into the work. Similar to the way Jonas collapses disparate spatial and temporal dimensions in her videos by superimposing footage, as well as through methods of layering moving image and material like paper, cloth, and the performers' bodies in her performances, the mirrors flatten the distance between the work and the viewers, questioning the perception of vision. Interrogating the psychology of seeing, they deny any position of stability. Jonas cites her work with mirrors as a reference to Jorge Luis Borges's short story collection *Labyrinths* (1962). In an earlier poem, "Mirrors" (1960), Borges likens mirrors to water, describing them as "impossible space of reflections" and as prolongations of "this hollow, unstable world." Mirrors throw us back onto ourselves—for Borges, this caused a feeling of horror. Today, as human actions have left their indelible mark on the environment, mirrored reflections showing us as part of our surroundings also allude to our implicated codependence with other creatures, and, in a wider sense, to the unsteady boundaries of culture and "nature." At the exhibition, two different kinds of Muranese mirrors produced after Jonas's visit to several factories reflect the works on view and create a sense of spatial depth. Some of the mirrors are more clear, while others have a rippled structure, reminiscent of the surface of the ocean.





Sound installation

9:08 min.

This sound work consists of hydrophone recordings given to Jonas by David Gruber. The sounds are the audible frequencies of noises emitted by sperm whales. These large whales are the deepest diving marine mammals, and their clicking vocalizations, emitted as pulses from their heads, are the loudest animal sounds. Sperm whales communicate with each other, and researchers imagine that their sounds transmit information related to mating, concerning their social status, and whether they are swimming downward or toward the surface. Whale sounds have been detected with the development of sonar technologies during World War II, and sound pollution caused by such technologies, seismic testing, and explosions from previously undetonated dynamite affect sensitive ocean ecosystems.

Jonas considers how sound is indicative of spatial distance, how it is delayed, or, in the case of water, travels four times faster than through air. In this exhibition, the sound receives and envelops viewers, conjuring a sonic image of the oceans as ambiguous, fluid, illusionistic space.

Performance

This exhibition originated with Jonas's lauded performance *Moving Off the Land*. Drawing on a wellspring of materials including literature, mythology, and Jonas's collections of sketches and notes on the sea, the performance explores the ocean as, in the words of the artist, "a life source and home to a universe of beings." Video footage of underwater scenes—from Jean Painlevé's black-and-white reels of sea creatures to shots of aquariums—intersect poetically and associatively with voiceover excerpts from Herman Melville's *Moby Dick*, Sy Montgomery's *The Soul of an Octopus*, and Rachel Carson's *Undersea*. Jonas herself, in collaboration with Ikue Mori and performer Francesco Migliaccio, takes viewers on a magical journey underwater, using live drawing and props to conjure a myriad of aquatic creatures.

Originally commissioned by TBA21-Academy in 2016 as a lecture-demonstration, *Moving Off the Land* was presented in parallel to the 2016 Kochi-Muziris Biennale during the Academy's three-day interdisciplinary *Convening #2*. The initial version has evolved into a full-fledged performance that was presented at TBA21-Augarten in Vienna and during Sequences VIII in Reykjavik in 2017; at Danspace Project in New York and the Tate Modern Turbine Hall in London in 2018; and at Fort Mason in San Francisco in 2019. On May 7, 2019, the performance was presented at Ocean Space, in the exhibition it inspired. On the occasion of the exhibition at the Museo Nacional Thyssen-Bornemisza, the performance is presented during one night only at the Museo Nacional del Prado Auditorium.





About Joan Jonas

Joan Jonas (b. 1936, New York) is a world-renowned visual artist whose work encompasses a wide range of mediums including video, performance, installation, sound, text, and sculpture. Jonas's experiments and productions in the late 1960s and early 1970s continue to be crucial to the development of many contemporary art genres, from performance and video to Conceptual art and theater. Since 1968, her practice has explored ways of seeing, the rhythms of rituals, and the authority of objects and gestures. Jonas has exhibited, screened, and performed her work at museums, galleries, and large-scale group exhibitions throughout the world, including the Taipei Biennial; documenta 5, 6, 7, 8, 11, and 13; the 2008 Sydney Biennial; the 2008 Yokohama Triennial; and the 28th São Paulo Biennial. She has recently presented solo exhibitions at Jeu de Paume, Paris; The Museum of Modern Art, New York; CCA Kitakyushu, Japan; Contemporary Arts Museum, Houston; HangarBicocca, Milan; NTU Centre for Contemporary Art, Singapore; the United States Pavilion for the 56th Venice Biennial; and the Tate Modern, London. In 2018, she was awarded the prestigious Kyoto Prize, presented to those who have contributed significantly to the scientific, cultural, and spiritual betterment of mankind.



Public Programs

TBA21 pursues, through its public program, its long-standing trajectory of transdisciplinary research, with an emphasis on practices that investigate pressing topics of our time, such as the interconnectedness of nature, culture, politics, gender, and interspecies relationships. This public programming unfolds through a wide range of activities developed both at Museo Nacional Thyssen-Bornemisza, TBA21 office spaces, and different venues across the city of Madrid.

These series of presentations, performances, visits, and seminars are organized both in relation to the exhibition program at Museo Nacional Thyssen-Bornemisza and to the research lines of TBA21 Foundation, overarching them to create an additional ground for reflection and critical thinking.

Talk on the occasion of the opening of *Moving Off the Land II*

Joan Jonas, artist, and Stefanie Hessler, curator, introduced by Francesca Thyssen-Bornemisza, TBA21 founder and chairwoman.

Monday, February 24, 2020, 6:00 p.m.

Museo Nacional Thyssen-Bornemisza Auditorium

By invitation. Confirmation required:

protocolo@museothyssen.org

Performance: *Moving Off the Land*

Joan Jonas's multilayered performance *Moving Off the Land* celebrates the ocean and its creatures, biodiversity, and delicate ecology. Through her signatory combination of movement, live drawing, readings, and video projections, new stories of sheer beauty and ecological urgency emerge. Jonas is joined onstage by the celebrated composer, improviser, and electronic musician Ikue Mori and performer Francesco Migliaccio.

Wednesday, February 26, 2020, 8:30 p.m.

Museo Nacional del Prado Auditorium

More information and bookings at events@tba21.org

In dialogue with *Moving Off the Land II*.

Teresa Solar

The presentation takes off from Teresa Solar's research on literary references—including Herman Melville's *Moby Dick*—as well as hybridizations between the man-made, the natural, and the mythic, and represents a new presentation—and an additional perspective—within the context of Joan Jonas's exhibition.

Wednesday, March 18, 2020, 6:30 p.m.

Exhibition spaces

LOVE. A Film Program by Filipa Ramos

In dialogue with Joan Jonas's exhibition *Moving Off the Land II*, writer Filipa Ramos presents *LOVE*, a program of artists' films that dwell into unique forms of underwater love and care as a tribute to Jonas's own passion for marine life and investment in environmental activism.

Duration: 68 min.

This program was initiated by Art Institute Basel.

Wednesday, April 22, 2020, 6:30 p.m.

Museo Nacional Thyssen-Bornemisza Auditorium

Women in the ocean

Curated by Chus Martínez and Soledad Gutiérrez

The primary aim of the research revolves around a simple question: How can we do things differently? Our premise is to fundamentally change gender relations, to create a new universe of concepts, images, norm, laws, sensations that—in an ideal situation—will express joy, not only of women, but of society as a whole. On this occasion we take the ocean with its drifts and possible futures as a starting point.

This is the first in a series of seminars that function as a think tank tasked to assess, develop, and propose new social languages and methods to understand the role of women in the arts, culture, science, and technology as well as in all knowledge areas that are presently bound up within the cultural field. These series that TBA21 is now launching in Madrid emerge from the previous experience in Basel of a collaboration between the Art Institute at the FHNW Academy of Art and Design in Basel and the Instituto Susch, a joint venture with Grażyna Kulczyk and Art Stations Foundation CH.

Wednesday, May 6, 2020

Museo Nacional Thyssen-Bornemisza Auditorium

Fish, Fishing and Over-fishing

"Everything needs to be protected" says a Jamaican fisherman to Joan Jonas in one of the videos included in the exhibition *Moving of the Land II*. This is the beginning of a conversation on one of the most pressing issues facing our rapidly growing population: overfishing. A serious threat for both the marine environment and for millions of people that rely on fishing to sustain their living. In the spirit of its transdisciplinary research practice TBA21-Academy proposes a one-day seminar to discuss this issue from an intersectional perspective calling on politicians, activists, scientists, researchers, artists, cultural thinkers and the general public to come together to discuss and think through this pressing topic as a call for action. The panels and talks will be accompanied by a film program.

Thursday, May 7, 2020

Museo Nacional Thyssen-Bornemisza Auditorium

Will Mermaids Join Us? Reading Group

This is an annual call to dive into the research lines opened by the exhibitions TBA21 is showing in collaboration with Museo Nacional Thyssen-Bornemisza in 2020: Joan Jonas's *Moving Off the Land II* and *After Nature* by Claudia Comte. Working topics will span from myths and legends of the sea to its current political issues, animal intelligence, and possible futures for the sea and the planet. Please check our website www.tba21.org for further information.

Hidrolab. A co-creation project launched by TBA21 and EducaThyssen

Research and co-creation laboratory for families. A family-oriented series of activities to investigate the oceans and the creatures, real or imaginary, that populate them, based upon TBA21's exhibitions program at Museo Nacional Thyssen-Bornemisza and its collection. More information at www.educathyssen.org.

Sundays, March 29; April 26 and May 10, 2020

Conversatorio 21 (Conversation Studio 21)

Conversation with the audience about Joan Jonas's *Moving Off the Land II*, guided by a museum educator. This activity aims to make the show more accessible and understandable and draw visitors into a lively debate about the discourse of the artists and the curator. Advance registration at www.educathyssen.org required.

Wednesdays and Saturdays, at 4:30 p.m., February 29; March 4, 11, 18, 25, and 28; April 1, 15, 22, and 29; May 6 and 13, 2020

Other Activities and Partnerships for special Audiences

Comunidad Musaraña (Shrew Community)

For practicing teachers and educators. Over a weekend, teachers will experiment with contemporary art to discover new lines of work related to nonhuman intelligence and environmental awareness.

More information at www.educathyssen.org

Un Impulso Externo (An External Drive)

Activity for education students. In partnership with the Complutense University of Madrid's Department of Education Sciences, EducaThyssen offers an introduction to the practices and content of contemporary art for education students preparing to become teachers.

Free admission. More information at www.educathyssen.org

Hecho A Medida (Made To Measure)

For community, social and healthcare organizations, and collectives, tours of the exhibition designed in collaboration with participating institutions that draw connections between the featured artworks and the specific interests of these groups.

Bookings at educathyssen@museothyssen.org or +34 913 600 33

TBA21, in partnership with nuevospublicos.com, is working to activate new audiences through actions aimed at associations and collectives in the fields of the environment, ecology, science, and research, attempting to create synergies between their practices and the content of *Moving Off the Land II*.

For more information, please write to actividades@tba21.org or info@nuevospublicos.com

Upcoming TBA21 Exhibitions

Territorial Agency: Oceans in Transformation

March 22 – September 27, 2020

Ocean Space, Chiesa di San Lorenzo, Venice

Informed and catalyzed by global sea-level rise, one of the most visible signs of climate emergency, Territorial Agency: *Oceans in Transformation* synthesizes three years of intersectional research commissioned by TBA21-Academy that investigates the transformation of the world's oceans during the Anthropocene. Assessing the latest scientific knowledge about the effects of a wide array of human-induced interferences on marine and coastal ecosystems, the project reiterates the critical role of the oceans in respect to planetary survival. TBA21-Academy and Territorial Agency have collaborated with a network of researchers and institutions to give exposure to new forms of understanding of the ocean fostered by science, culture, and art. The exhibition traces six distinct trajectories, research itineraries that evidence how the maritime space has become a stage for human violence, empire, and postcolonial conflict. These paths open up the exhibition to further debates and civic action, leading toward a whole new agenda for the oceans.

Founded by the architects Ann-Sofi Rönnskog and John Palmesino, Territorial Agency is an independent organization that combines architecture, spatial analysis, advocacy, and action to influence change in the inhabited environment.

Claudia Comte: After Nature

October 5, 2020 – January 10, 2021

Museo Nacional Thyssen-Bornemisza, Madrid

Comte's new site-specific installation for the Museo Nacional Thyssen-Bornemisza brings together characteristic aspects of her work, such as wall painting as a method to disorient the senses in the space and sculptures made of wood and marble; it also introduces the intelligence of underwater life, such as the way fish use bioluminescence to send signals through their skins, and the presence of corals as a call for humans to transform their behavior toward the oceans. The resulting installation is a total environment where viewers can initially see the pieces as part of a larger whole, then reflect upon the different kinds of information and knowledge that every element produces on the future of life on the ocean, on Earth.

**An exhibition organized by
Museo Nacional Thyssen-Bornemisza and
Thyssen-Bornemisza Art Contemporary (TBA21)**

Exhibition

Museo Nacional
Thyssen-Bornemisza
Paseo del Prado, 8
28014 Madrid (Spain)
www.museothyssen.org
February 25 – May 18, 2020

Curator
Stefanie Hessler

*Museo Nacional Thyssen-
Bornemisza Coordination*
Leticia de Cos Martín

TBA21 Coordination
Soledad Gutiérrez and
Simone Sentall

Design
Joan Jonas

Video
Joan Jonas

Video Editing
David Sherman and Joan Jonas

Sound Design
Joan Jonas and David Sherman

Sound Mixing
Neil Benezra

Joan Jonas Studio
Sekeena Gavagan, Jin Jung and
David Sherman

Project Architect
Olga Subirós

Production
DIME Museos

Audiovisual Production
Creamos Technology

Light Design
Carlos Alzueta

Graphic Design
This Side Up

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Performance

Moving Off the Land
February 26, 2020
Museo Nacional del Prado

Music
Ikue Mori

Performer
Francesco Migliaccio

Technical Assistant
David Sherman

Project Manager
Irene Pomar

Technical Production
Julio Cejalvo and Ricardo Carazo

Light design
Carlos Alzueta

Acknowledgments
The performance production
has been possible thanks to the
collaboration of Museo Nacional
del Prado, Teatros del Canal and
Meyer Sound

MUSEO NACIONAL
DEL PRADO



Video performers

Zora Casebere, Noah Delorme, Lila
Gavagan, Joan Jonas, Francesco
Migliaccio, Jonas Moran, Malcolm
Moran and Willa Schwabsky

Video

Footage recorded by Jonas in the
following aquariums: the Lofoten
Aquarium in Norway; the New
England Aquarium in Boston, MA;
the New York Aquarium in Coney
Island, NY; the National Aquarium
in Baltimore, MD; the Aquarium in
Genoa, Italy; the Mystic Aquarium
in Mystic, CT; and various
aquariums in Tokyo, Japan

Biofluorescent sea animals and
Cape Breton footage recorded by
David Gruber

Underwater swimming footage
recorded in Jamaica by Cynthia
Beatt

Footage accompanying
Georg Williams, the Jamaican
fisherman, recorded by Francesca
Thyssen-Bornemisza

Camera sequences from the
studio and performance in New
York recorded by Greenhouse
Media

Music

Ikue Mori, María Huld Markan
Sigfúsdóttir and Ánde Somy

Additional audio credits

Original recordings of the sperm
whales by David Gruber

Literary Sources

Anna Akhmatova, Jonathan
Balcombe, John Berger, Rachel
Carson, Emily Dickinson, T. S.
Eliot, Peter Godfrey-Smith,
Herman Melville, Sy Montgomery
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2019, Ocean Space, Chiesa di San
Lorenzo, Venice. Performance
with Ikue Mori and Francesco
Migliaccio. Commissioned by
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Ricci © Joan Jonas

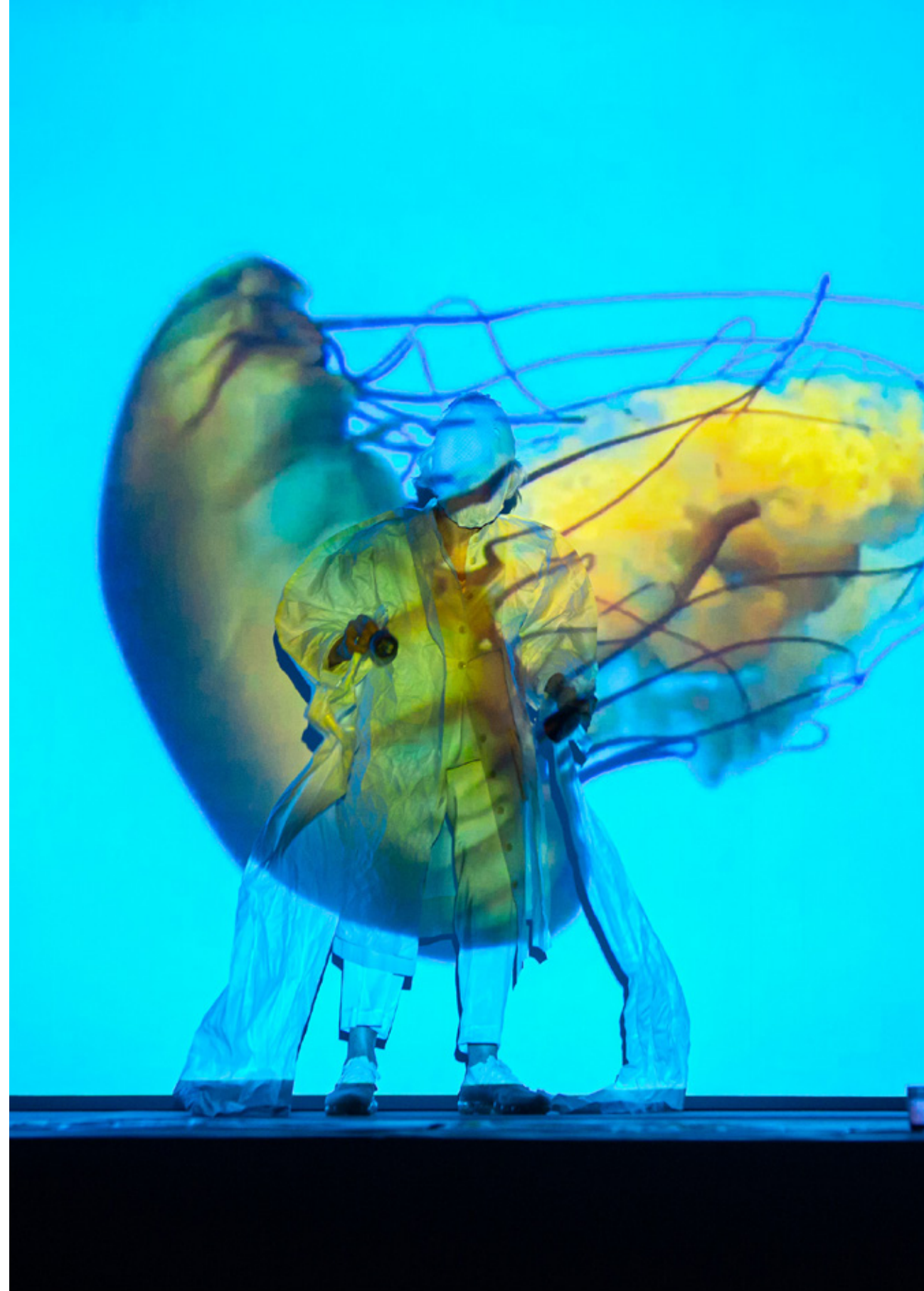
p. 7 y 15 : Joan Jonas, *Moving
Off the Land II*, at Ocean
Space, Chiesa di San Lorenzo,
2019. *Moving Off the Land II*,
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p. 8, 12 y 16: Joan Jonas, *Moving
Off the Land II*, 2019, video still,
courtesy of the artist

p. 11: Courtesy of the artist
and Gavin Brown's enterprise,
New York/Rome

p. 19 above: Joan Jonas,
Oceans - Sketches and notes,
ephemeropteræ, 2017. Photo:
Christoph Liebenrit /TBA21, 2017

p. 19 below: Joan Jonas, *Moving
Off the Land*, 2016/2017.
Performance with Maria Huld
Markan on Sequences Art
Festival, Reykjavík, 2017. Courtesy
of the artist and Gavin Brown's
Enterprise, New York/Rome.
Photo: Elísabet Davíðsdóttir



Joan Jonas

Moving Off the Land II

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