

TBA21 presents

Of Whales Wu Tsang



Museo Nacional
Thyssen-Bornemisza

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Of Whales

Of Whales (2022) is derived from Wu Tsang's multidisciplinary research around Herman Melville's 1851 novel *Moby Dick*. In this immersive installation, surreal ocean environments are dynamically regenerated in real time using a virtual reality game engine. A fourteen-channel score blends horns, saxophone, clarinet, and contrabass, unleashing a soundscape that fills the space and invites viewers to consider their kinship with aquatic species and states of natural flux.

Of Whales forms part of a filmic trilogy where Tsang reinterprets the maritime tale of a captain's obsessive quest for the eponymous white whale, through postcolonial, queer, and environmental readings of the novel. *Of Whales* imagines the story from below the surface of the ocean, offering a poetic meditation on the whale's perspective through a deep dive into an oceanic cosmos that is alluded to in Melville's tale. The ever-shifting reflections in *Of Whales* point to a world beyond human knowledge and perception and suggest the point of view of nonhuman life.

Part of the series is *MOBY DICK; or, The Whale* (2022) that screens bi-monthly in the museum's auditorium. Tsang's feature-length adaptation, written by Sophia Al-Maria, follows the white whale above and below the surface of the water, developing a visual cosmology that resists the exploration and exploitation of the earth under imperial colonialism. Tsang's approach pairs the classic story of the whaler's 'floating factory' with the early days of the film industry and silent film. The film was shot entirely on a sound stage combining silent-era filmmaking techniques with Virtual Production, a virtual reality game engine projecting surreal ocean environments.

In her artistic practice, Tsang breaks down the boundaries between different disciplines, creating a unique artistic language that, together with the collective *Moved by the Motion*, explores the 'in-betweenness' states of inseparability and flux that cannot be reduced to fixed notions of form or understanding.

We are whales

text by Tosh Basco

Artists inevitably think about the frame: Where does the artwork begin or end? What does its enclosure tell us? What are we being told to see and how? What is felt that remains unseen or unsaid in the frame? Whether it be the page, the canvas, the edges of a photograph, the bounds of the screen, or even the contextual frame in which a work is made, the ability to move on and through the perceived surface limits of the medium is where the power of an artwork is generated. It is where the magic happens.

Following Wu Tsang's feature-length film *Moby Dick; or, The Whale*, which in its original iterations is scored by a live orchestra, *Of Whales* pulls from the edges of the narrative, moving into the vast beyond of an oceanic cosmos. An immersive XR-based installation, *Of Whales* explores the "wondrous depths" of a cosmos that is alluded to in Herman Melville's book in the moment when the young cabin-boy Pip is thrown overboard during a whaling hunt and nearly drowns:

The sea had jeeringly kept his finite body up, but drowned the infinite of his soul. Not drowned entirely, though. Rather carried down alive to wondrous depths, where strange shapes of the unwarped primal world glided to and fro before his passive eyes; and the miser-merman, Wisdom, revealed his hoarded heaps; and among the joyous, heartless, ever-juvenile eternities, Pip saw the multitudinous, God-omnipresent, coral insects, that out of the firmament of waters heaved the colossal orbs. He saw God's foot upon the treadle of the loom, and spoke it; and therefore his shipmates called him mad. So man's insanity is heaven's sense; and wandering from all mortal reason, man comes at last to that celestial thought, which, to reason, is absurd and frantic; and weal or woe, feels then uncompromised, indifferent as his God.

— Herman Melville, *Moby Dick*, Chapter 93: *The Castaway*

In *Of Whales*, Tsang reinterprets this cosmos through the point of view of the sperm whale, who can dive to depths of over 2000 meters, holding its breath for over an hour. Thus, the installation loops hourly as the whale takes each breath, in and below the surface of Melville's narrative.

Much like the early twentieth-century surrealist technique of exquisite corpse, where collaborators take turns drawing or writing on a sheet of paper, then fold it to conceal part of the writing, and pass it on to the next player, *Of Whales*, like much of Tsang's work, offers a glimpse into what cannot usually be *seen or imaged*.

Excerpt from 14.2, *Come on, get it!* by Fred Moten:

We're whales,
and he don't
know
how we
embrace, submerged as Mary
Lou and whirled
unworld
as Dar
Wish.

Rather than use the filmic medium, which Tsang has spent many years lovingly interrogating, *Of Whales* is made using extended reality (XR) technology. XR refers to both augmented and virtual reality. *Of Whales* is a deep dive that renders, imagines, and visions instead of being 'captured' as in photographic/filmic techniques. When it comes to the photographic medium and its offshoots, there is the question of the lens, the eye, the gaze by which we are allowed access to seeing. XR is virtual and employs the many imaginings of the World and of *world* but is also beholden to the many trappings that a thinking human mind entails. In Pip's absence, lost at sea, Melville offers us a window, a passage into the "multitudinous, God-omnipresent," positing that, "man's insanity is heaven's sense." Heaven's sense here could be the great unknown that lies in the intangible, ungraspable, that which remains out of reach of empirical knowing. A felt sense. Cosmological, gravitational, particulate. Pulling, colliding, brushing in ways that no eye, or equation will ever fully grasp, yet grok in what can be called loss or love or dance or grief.

So, in a sense, this cosmos that failed to make it into the mainframe extends far and beyond to the place of the stars, which, much like the depths of the oceans, whose ecosystems hold earth as we know it together, are beyond the known.

Tosh Basco's practice encompasses performance, photography and drawing. Her improvisational movement-based work under the name boychild arose from the underground drag scene in San Francisco. She is co-founder of the collaborative entity Moved by the Motion with Wu Tsang.

About Wu Tsang

Wu Tsang (b.1982, Worcester, Massachusetts, United States) is an award-winning filmmaker and visual artist. Tsang's work crosses genres and disciplines, from narrative and documentary films to live performance and video installations. Tsang is a MacArthur 'Genius' Fellow, and her projects have been presented at museums, biennials, and film festivals internationally. Awards include 2016 Guggenheim Fellow (Film/Video), 2018 Hugo Boss Prize Nominee, Creative Capital, Rockefeller Foundation, Louis Comfort Tiffany Foundation, and Warhol Foundation. Tsang received her BFA (2004) from the Art Institute of Chicago (SAIC) and an MFA (2010) from University of California Los Angeles (UCLA). Currently Tsang works in residence at Schauspielhaus Zurich, as a director of theater with the collective Moved by the Motion.

Credits

***Of Whales*, 2022**

Real-time video, Multi-channel audio installation
TBA21 Thyssen-Bornemisza Art Contemporary
Collection

Composers: Asma Maroof and Daniel Pineda
Horn: Tapiwa Svosve, Jalalu-Kalvery Nelson
and Miao Zhao
Harp and vocals: Ahya Simone

Creative Technologist: Ferdinand Dervieux

3D Artist: Aby Batti
Sky Box: Daniel Balage
Lead VFX Artist & additional modelling:
Alexandra Radulescu
VFX Artist: Camille Petit

Cosmos Sequence Directing & Animation:
Abel Kohen

Sound design: Nicolas Bredin
Music Spatialisation: Dave Rife and Gabe Liberti
Additional Integration: Small by MacGuff,
Vincent Gutman, Marine Le Borgne
and Florient Salabert

Produced by ATLAS V - Arnaud Colinart
Virtual Production by ALBYON

First presented at the 59th Venice Biennale
(2022): *The Milk of Dreams*.

With support from:
VIVE Arts, VIA Art Fund, New York
Galerie Isabella Bortolozzi, Berlin
Antenna Space, Shanghai
Cabinet, London
LUMA Foundation, Arles

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

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Public program

February to June

Opening Performance

MOBY DICK; or, The Whale (2022)

Monday, February 20, 8:30 pm

Tuesday, February 21, 12:00 pm

Fernando de Rojas Theater. Círculo de Bellas Artes

Language: English with spanish subtitles

Produced by Schauspielhaus Zürich and Moved by the Motion in 2022

TBA21-Academy co-commissioned this work with LUMA Foundation, Superblue, Hartwig Art Foundation, The Shed, DE SINGEL and The Whitney Museum of American Art.

Presented in Madrid with the support of the Embassy of the Federal Republic of Germany.

MOBY DICK; or, The Whale embarks upon a feature-length silent-film telling of Herman Melville's great American novel *Moby Dick* (1851). This adaptation, written by Sophia Al-Maria and directed by Tsang, is interwoven with "Extracts" by the Sub-Sub-Librarian, a character played by Fred Moten, and tackles the novel's subterranean currents, encountering the resistance of the ship's hierarchy, or organizational structure, and collectives of "mariners, renegades, and castaways," as described by historian CLR James.

More information about tickets: [Círculo de Bellas Artes](#)

Film **MOBY DICK; or, The Whale** (2022)

Auditorium. Museo Nacional Thyssen-Bornemisza
Saturdays, February 25, March 4, April 1 and May 6,
7:30 pm

Tuesdays, March 21, May 23 and June 6, 5:00 pm

Language: English with Spanish subtitles

75 min.

Director: Wu Tsang

Produced by: Schauspielhaus Zürich in collaboration with Zürcher Kammerorchester (ZKO).

A cinematic version of *MOBY DICK; or, The Whale* (2022)

Free entry. Ticket reservation via:

www.museothyssen.org

February

Conversational visits: Of Whales for teachers

Exhibition hall lobby, level -1

Museo Nacional Thyssen-Bornemisza

Tuesday, February 28, 5:00 pm

Language: Spanish

Organized by EducaThyssen

A dialogued visit, aimed at teachers from kindergarten to high school levels, to the temporary exhibition *Wu Tsang: Of Whales*. This meeting, in which Soledad Gutiérrez, the curator of the exhibition, will be taking part, is an opportunity to plunge into the depths of the sea in order to approach aspects of different temporalities or parallel realities.

Advance registration required, www.educathyssen.org

March to May

Snakes, whales, tongues, mountains, hats

Workshop for families with María Jerez

Exhibition hall lobby, level -1

Sundays, March 12, April 23 and May 28, 11:00 am

Language: Spanish

Organized by TBA21, EducaThyssen in collaboration with the Institute for Postnatural Studies

Ages: children aged 5 to 8

When you look at the boa that has swallowed an elephant in Antoine de Saint-Exupéry's *The Little Prince*, you see a hat, or you might also see a whale, or a tongue, or a mountain. María Jerez invites us to submerge ourselves in an amalgam of materials, remaining completely covered by fabrics, volumes and textures where bodies vanish into a shapeless and unrecognizable mass that makes other things appear – images, words, emotions, sensations – so that each of us can write multiple narratives, both from inside the snake and from outside the hat, the whale, the tongue or the mountain...

Advance registration required, www.educathyssen.org

March to June

Conversation Studio 21: Of Whales

Exhibition hall lobby, level -1

Museo Nacional Thyssen-Bornemisza

Thursdays, March 2, 16 and 30, April 13 and 27, May 11 and 25 and June 8, 4:30 pm

Language: Spanish

Organized by EducaThyssen in collaboration with the Institute for Postnatural Studies and TBA21

Conversation Studio 21: Of Whales is an activity that acquaints both youngsters and adults with the work of the American artist Wu Tsang and invites them to be drawn along by it.

Advance registration required, www.educathyssen.org

April and May

"When fate catches us up". Desperate actions in the face of the sixth extinction

Curated by José Luis Espejo and organized jointly by TBA21 and the Museo Nacional Centro de Arte Reina Sofía, this program aims at a parallel presentation of popular knowledge and the findings of scientific research on the extinction of animals that are decisive for their biosphere, often outside the human auditory and visual scale. For more information: www.museoreinasofia.es/actividades

Marta Moreno Muñoz (Scientist Rebellion and Extinction Rebellion)

Sabatini Auditorium, Museo Nacional Centro de Arte Reina Sofía

Thursday, April 13, 7:00 pm

Presentation and screening of *2020: The Walk*. 40 min.

Rebelión Científica, Extinction Rebellion España, recently warned that the planet has already reached the point of no return where global warming is concerned. This group of a thousand scientists submitted that the reduction of emissions by 43% before 2030 proposed by the Paris Agreement actually means a rise in temperature, which is already happening, with a 1% increase in 2022. Marta Moreno Muñoz is an activist and artist who works in different disciplines like action art, video and other time-based arts. On this occasion she presents *2020: The Walk*, a walking investigation ranging from Granada to Lapland in which she shares her ideas on environmental activism.

Xoan-Xil, Ariel Ninas and Paula Ballesteros.

Abellón. O libro negro das zoadeiras

Auditorium 400. Edificio Nouvel, Museo Nacional Centro de Arte Reina Sofía

Friday, April 14, 7:00 pm

Concert. 45 min

The *Abellón* (Drone) is a rural tradition that includes funeral rituals to the accompaniment of the *zurrumurru*, that low hum of insects which, like the voice and instruments which imitate it, accompanies the dead to their grave. *Abellón. O libro negro das zoadeiras*, written in 2020 by Xoán-Xil López and Mauro Sanín, arises

from a series of intuitions, readings and investigations of the hum as a paramusical sound that can attain transcendental value in different cultures. For this event, Xoán-Xil López, Ariel Ninas and Paula Ballesteros will intervene in a *mise-en-scène* of the book.

Jana Winderen

Auditorium 400. Edificio Nouvel, Museo Nacional Centro de Arte Reina Sofía

Friday, April 14, 8:00 pm

Site-specific multichannel concert. 45 min

Jana Winderen is an artist living in Norway with a background in maths, chemistry and ecology focusing on fish. Her practice pays special attention to sound environments and creatures ordinarily inaccessible to humans, both physically and sonically, because they are in the depths of the sea, inside the ice or in frequency ranges inaudible to the human ear. Her activities include spatial and site-specific audio installations as well as concerts, which have been shown and performed internationally in major institutions and public spaces.

Listening to the oceans I: Jana Winderen and Carlos Duarte

Auditorium. Museo Nacional Thyssen-Bornemisza

Tuesday, April 18, 5:00 pm

Language: Spanish and English with simultaneous translation

Conversation. 60 min

In 2021, the article *The Soundscape of Anthropocene* was published in the magazine *Science*. With the scientist Carlos Duarte as its main writer, it had contributions from the sound artist Jana Winderen and many others. Evidence was presented in this article to show how anthropogenic noise, meaning noise produced by human beings and the machines they make and use, produces an impact on maritime fauna.

Listening to the oceans II: José Luis Espejo

Auditorium. Museo Nacional Thyssen-Bornemisza

Thursday, May 25, 5:00 pm

Language: Spanish

Conversation. 60 min

When, how and why did human beings start to listen to whales? Different cultures have listened to the songs, bellows or lowing of these cetaceans. Nevertheless, western culture, which has found verbs as beautiful as the Spanish *crotozar* for the sound made by storks, still talks of 'clicks' and 'songs' for cetaceans, and none of these words are really precise. This meeting brings together José Luis Espejo, researcher and curator, and a scientific researcher yet to be announced, to propose an archaeology of the means by which science and other branches of knowledge started to listen to and classify cetacean sounds. The scientific research carried out can help us understand the impact of anthropogenic sound on the communication systems of whales.

June

**Symposium: *Down alive to wondrous depths*
*Exploring the oceans from contemporary ecology,
science, speculation and fiction.***

Auditorium. Museo Nacional Thyssen-Bornemisza
Friday, June 2, 5:00 pm and Saturday, June 3, 10:00 am
Language: Spanish and English with simultaneous translation

Organized by TBA21 in collaboration with the Institute for Postnatural Studies

More than 90% of the living beings on the planet live in the depths of the oceans. Their waters are inhabited by microscopic beings or immense cetaceans, strange and intelligent creatures forming a submerged population of immense diversity. Also resting on the sea bed, however, are countless remains of shipwrecks, vestiges of failed journeys, and phantoms of colonialism: human culture submerged in time.

Coordinated by the Institute for Postnatural Studies, this symposium will broaden the imagery created by the artist Wu Tsang. Focusing on the ocean as a place of opportunity from which to tell hidden stories, marginal narratives and tales of coexistence, the submerged worlds of the marine depths will be explored to vindicate the fluid, the states in which bodies, identities, histories and ideas cannot be discussed in static or binary terms. Through international voices of science, art and ecology, the subjects addressed will include acoustic ecology, flows and migrations, the slave trade and the deterioration of biodiversity, and questions will be raised to think the oceans from a contemporary perspective, weaving new narratives that will entwine biology and history, matter and myth.

Free entry. Ticket reservation via:

www.museothyssen.org

Paula Ballesteros (1970, Spain) Actress, anthropologist and archaeologist. Her research process is centred on observing and analysing the rural landscape of Galicia as a palimpsest of continuous human intervention in time, but also as an extinct social reality. With “3MulleresTeatro”, *DESafiuzadas* (2021), she fuses ethnographic field work with dramaturgy in order to visibilise the current situation of women living in the street. With “Colectivo Sonoro Rupestre”, *A pedra que fala* (2021), a performance, sound and poetry piece, she both acts as performer and also retrieves the social memory of an archaeological site, thus linking the local people to the creative process. She recently collaborated as performer with aCentral Folque on various videoart pieces, #abellón (2020) with Xoán Xil, Berio Molina and Ariel Ninas, contemporary creations on a death-related ritual based on fossilised social memory, which they danced together at Corrubedo (2021) in the context of *Monumenta, andar con arte*.

Carlos Duarte (1960, Portugal) Ibn Sina Distinguished Professor Carlos M. Duarte is the Tarek Ahmed Juffali Research Chair in Red Sea Ecology at the King Abdullah University of Science and Technology (KAUST), in Saudi Arabia, Executive Director of the Global Coral R&D Accelerator Platform, and Chief Scientist of Oceans2050. OceanUS and E1Series. Before this he was Research Professor with the Spanish National Research Council (CSIC) and Director of the Oceans Institute at The University of Western Australia. Duarte’s research focuses on understanding the effects of global change in marine ecosystems and developing nature-based solutions to global challenges, including climate change, and develop evidence-based strategies to rebuild the abundance of marine life by 2050. Building on his research showing mangroves, seagrasses and salt-marshes to be globally-relevant carbon sinks, he developed, working with different UN agencies, the concept of Blue Carbon, as a nature-based solution to climate change. He has conducted research across all continents and oceans, spanning most of the marine ecosystem types, from inland to near-shore and the deep sea and from microbes to whales. Professor Duarte has published more than 1.000 scientific papers and has been ranked as the top marine biologist and the 12th most influential climate scientist in the world (Reuters).

José Luis Espejo (1983, Spain) works as a researcher, curator and teacher on the relations between art and the culture of listening. He habitually works with the Museo Nacional Centro de Arte Reina Sofía, and was one of the co-founders in 2011 of the RRS, the museum’s web radio station. Since 2015, he has worked as a curator at major art centres like the Reina Sofía itself, where he has been in charge of the Live Arts musical programming since 2017, as well as for Donostia-San Sebastián European Capital of Culture 2016, where he co-curated a series of site-specific sound installations, and for Madrid City Council’s CentroCentro, where he was in charge of the musical programming and the anthological exhibition CHARIVARIA, reviewed in the press as “a fundamental referent”. Among his main publications is *Escucha, por favor* (Please listen), a compilation of 13 texts on sound for recent art, published by EXITLibris in 2019. His podcasts and sound design works have been heard on RRS, Matadero Madrid, Hots!

Radio, at the 2021 Shanghai Biennial, at the Performa Biennial in New York in 2022, and shortly at the 2023 Architecture Biennale in Venice. He currently combines his work as curator and podcaster with teaching at the Universidad Carlos III in Madrid, and he is completing his thesis, a deep time study on whale fat as food and as a technical model for early modern lighting and for the design of submarine sonar systems.

The work of **María Jerez** (1978, Spain) moves between choreography, film and the visual arts. Since 2004, she has been making pieces that explore the relationship with the spectator as the space where modes of representation are thrown into crisis. From “El Caso del Espectador” (“The Case of the Spectator”) to her latest pieces, “Blob”, “Yabba” and “La Mancha”, her work in recent years has centred on opening spaces of potentiality through confrontation with what we find strange and alien, insisting on a performativity of the encounter as a space of transformation. In this process of transformation, the other lodges in the known, the habitual, oneself, establishing fuzzy borders and suspending the difference between subject and object. Between 2010 and 2017, she co-organised the Living Room Festival (Madrid) with Juan Domínguez, Luis Úrculo and Cuqui Jerez, co-curated PICNIC SESSIONS 2017, CA2M, Móstoles (Madrid), and taught on the University Master’s Course in Artistic Practice and Visual Culture, UCLM & Museo Reina Sofía (Madrid). She is the author of the book *INVENTARIO - una coreografía de las cosas* (Ed. Fisuras 2014-2015), the editor of *El cuaderno sin contenido* (BUDA Kunstencentrum 2016), and, with Alejandra Pombo, the co-translator into Spanish of the book *Spangberguianismo* by Marten Spangberg (Ed. Desiderata 2018). Her work forms part of the collection of the Centro de Arte Dos de Mayo (CA2M, Madrid).

Marta Moreno Muñoz (1978, Spain) is a performance – video artist and activist with a background in experimental theatre and other time-based arts. Graduating in 2002 with a M.A in Fine Arts, her work has focused predominantly on “feminine” subjectivity, dissolution of the ego and the notion of pre-oedipal nostalgia in response to a patriarchal and undesirable reality. She is at present in a transitional stage, shifting towards the conceptualization of larger-scale projects exploring the complex interchange between performance art and the cinematic language. Marta Moreno has lived, produced and engaged in artistic works in Spain, UK, Turkey, India, The Netherlands, Indonesia, Singapore, The Philippines and exhibited internationally. Currently based in Granada, she is working on personal art projects, researching for her PhD thesis “Art as an Experience of Dissolution of the Self. Towards an Art Practice in Times of Collapse”; directing *The Unifiedfield*; and producing her next project 2020: *The Walk with Extinction Rebellion*.

Ariel Ninas (1979, Spain) is a musician and cultural activist. As a sound artist, he works between traditional music and the experimental avant-garde, mainly with the hurdy-gurdy, which he played with the OMEGA -Orquesta de Música Espontánea de Galiza and in various multidisciplinary projects like the trio Ulobit (‘Vikingland’, AudioAtalia, 2016) or AiA with Ángel Faraldo, where free improvisation is the basic form

of expression. He works professionally in cultural management and production with aCentral Folque, Centro Galego de Música Popular, in Santiago de Compostela, a professional organisation that has produced many projects over the last 20 years on traditional music from a contemporary perspective, including the publication in 2019 of 'Abellón. O libro negro das zoadeiras' with Xoán-Xil López. In 2018, he won the first prize in the international "Maîtres Sonneurs" competition at the festival Le Son Continu (La Chatre, France). In 2020, he won the Galician Prize for Culture in the music section with aCentral Folque. He is currently also developing the concept of 'Música para peto' for small instruments, offering workshops and performances, and the 'Abellón' project, with courses on the construction of bullroarers.

Jana Winderen (1965, Norway) is an artist based in Norway with a background in mathematics, chemistry and fish ecology. Her practice pays particular attention to audio environments and to creatures which are hard for humans to access, both physically and aurally – deep under water, inside ice or in frequency ranges inaudible to the human ear. Her activities include site-specific and spatial audio installations and concerts, which have been exhibited and performed internationally in major institutions and public spaces. Recent work includes The Art of Listening: Underwater at Lenfest Center for the Arts, Columbia University, New York, Listening through the Dead Zones for IHME, Helsinki, The Art of Listening: Underwater for Audemar Piguet at Art Basel, Miami, Rising Tide at Kunstneres Hus in Oslo, Listening with Carp for Now is the Time in Wuzhen, Through the Bones for Thailand Art Biennale in Krabi, bára for TBA21_Academy, Spring Bloom in the Marginal Ice Zone for Sonic Acts, Dive in Park Avenue Tunnel in New York and Ultrafield for MoMA, New York. In 2011 she won the Golden Nica at Ars Electronica for Digital Musics & Sound Art. She releases her audio-visual work on Touch (UK).

Xoán-Xil (1972, Spain) is a sound artist and researcher whose work focuses on phonography (field recording) and sound experimentation taking the form of installations, immersive listening situations, compositions, performances and texts. He studied musicology and holds a PhD in Fine Arts with the Thesis Signal / Noise. Some uses of the soundscape in the context of art, about the use of environmental sounds in contemporary creation. He is part of the projects Mediateletipos (sound Art), Ulobit (improvisation) and Voltage Opposite (dance), and he is currently collaborating with different groups such as Vertixe Sonora contemporary music ensemble, Gigacircus company and Haarvöl electronic music proposal. His work Organscape has been awarded with an Honorary Mention at Prix Ars Electronica 2021 in the Digital Musics & Sound Art category.

EducaThyssen, is the name of the Education Department of the Museo Nacional Thyssen-Bornemisza, a project focused on the intersection of art and education engaging research and the development of knowledge through actions, activities, programs and laboratories. EducaThyssen's philosophy is based on a strong social commitment, the professionalism of the team, transparency in its actions and creativity in educational processes.

For more information visit: www.educathyssen.org

The **Institute for Postnatural Studies** is a center of artistic experimentation for exploring and problematising postnature as a framework for contemporary art. Founded in 2020, it is intended as a platform for critical thought, a place online that brings together artists and researchers concerned about the global ecological crisis through experimental formats for the exchange and production of open knowledge.

For more information visit:

www.instituteforpostnaturalstudies.org

About TBA21

TBA21 Thyssen-Bornemisza Art Contemporary is a leading international art and advocacy foundation created in 2002 by the philanthropist and collector Francesca Thyssen-Bornemisza, representing the fourth generation of the Thyssen family's commitment to the arts and public service. The **TBA21 Foundation**—based in Madrid with situated projects in Venice and Córdoba—stewards the **TBA21 Collection** and its outreach activities, which include exhibitions, fellowships, residencies, educational and public programming, and policy interventions. **TBA21-Academy** is the research center of the foundation and an incubator for collaborative experience, artistic production, and new forms of knowledge by combining art and science. All activity is fundamentally driven by artists and the belief in art and culture as a carrier of social and environmental transformation and change.

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Markus Reymann, Co-director

Daniela Zyman, Artistic Director

Mareike Dittmer, Director of Public Engagement

Petra Linhartová, Director of Digital & Innovation

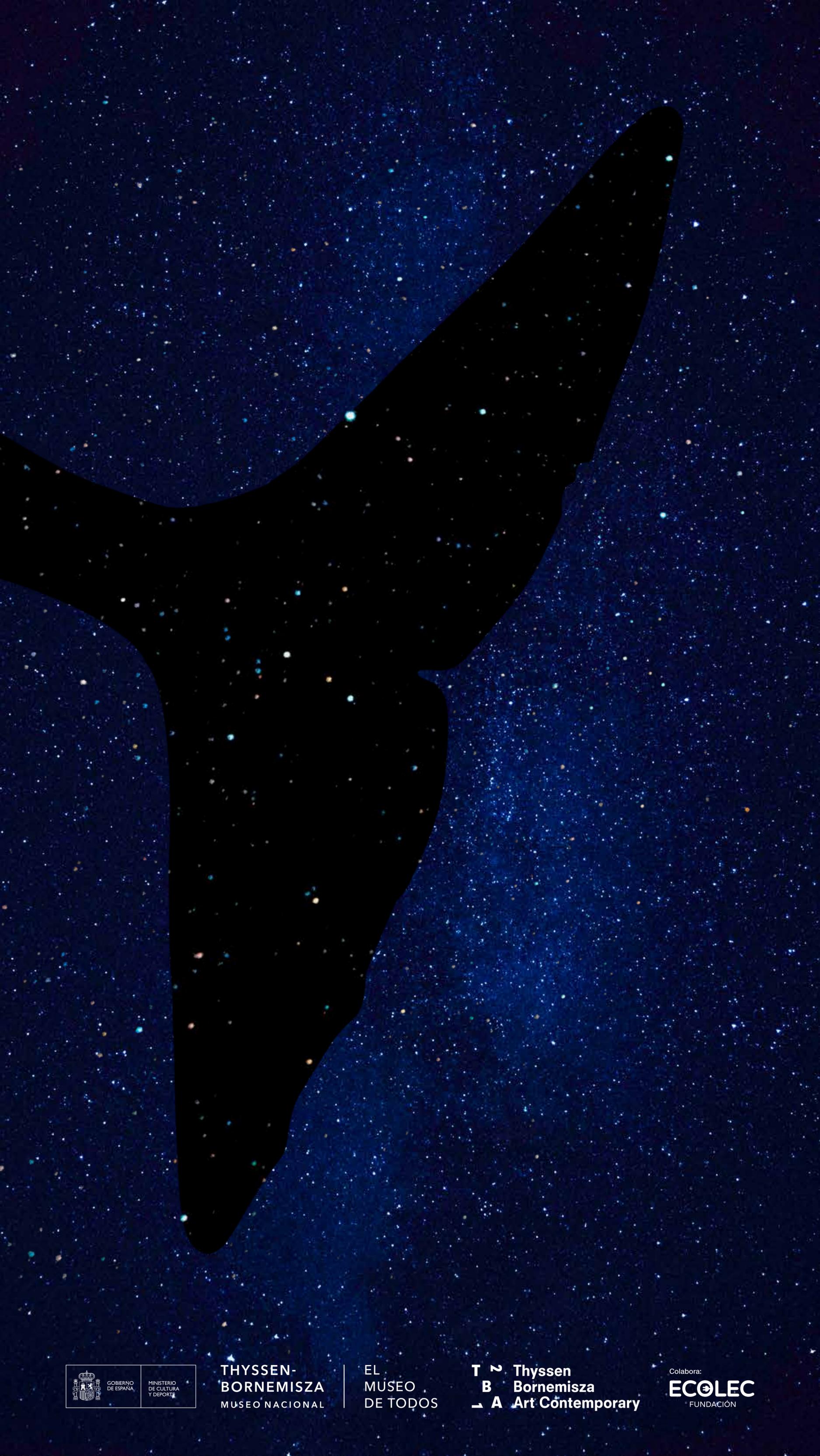
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Soledad Gutiérrez, Chief Curator

María Montero Sierra, TBA21-Academy Head of Program

Simone Sentall, Collection Management



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