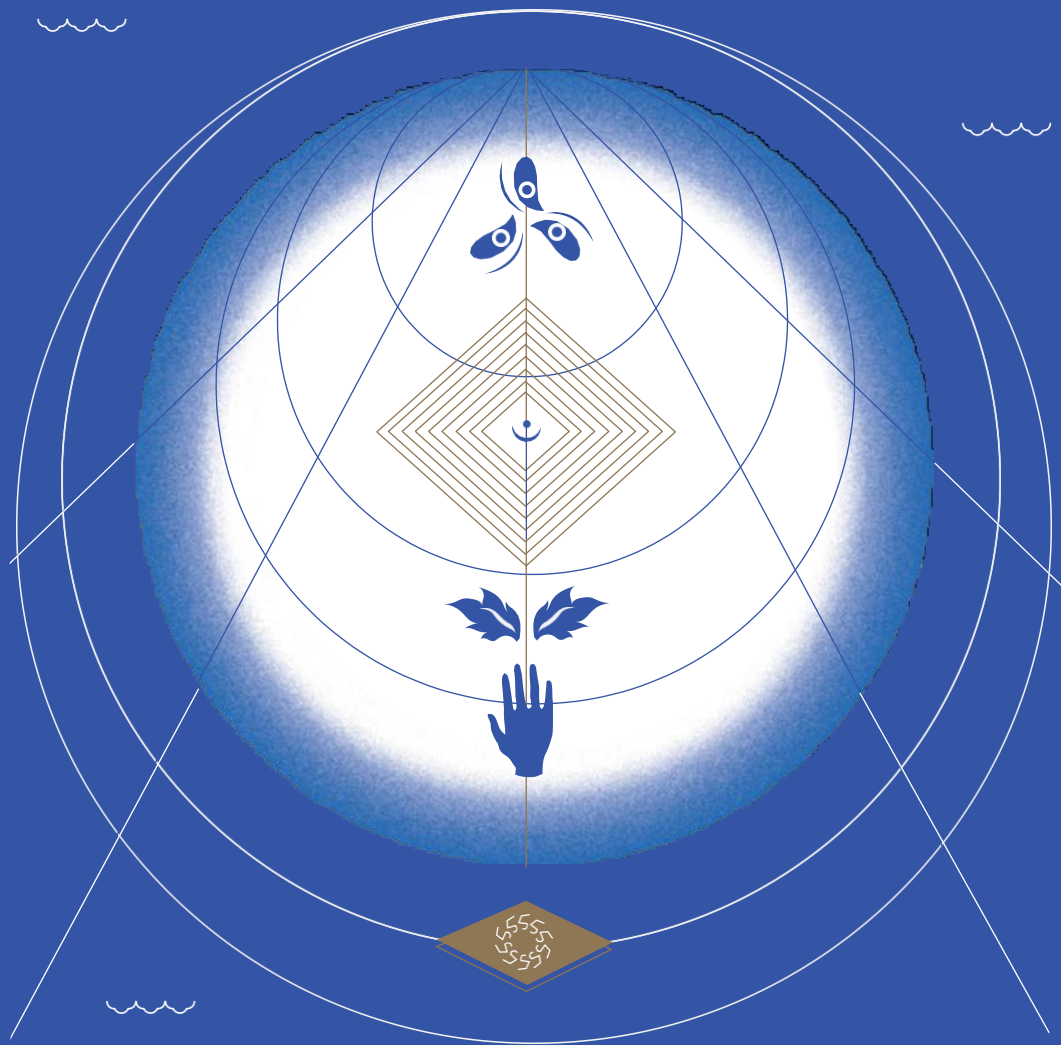


THE THIRD POLE



HIMALI SINGH SOIN

WITH MUSIC BY
DAVID SOIN TAPPESER

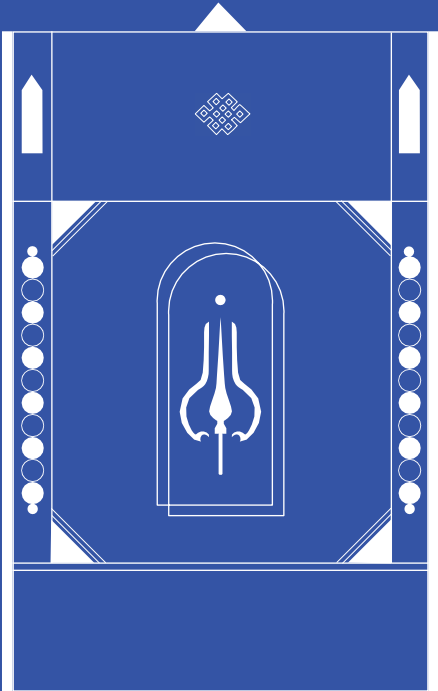
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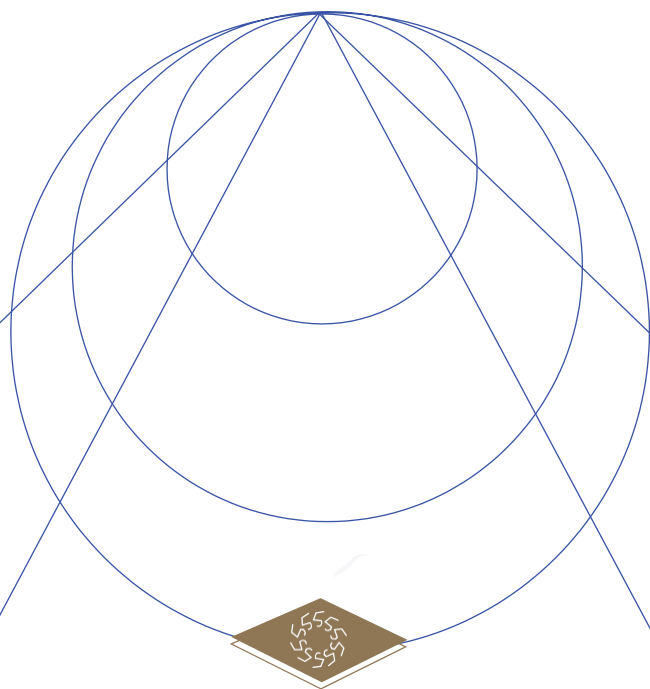
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A Art Contemporary



TBA21
PRESENTS



THE THIRD POLE

HIMALI SINGH SOIN


WITH MUSIC BY

DAVID SOIN TAPPESER

Museo Nacional Thyssen-Bornemisza

I am truly delighted to introduce you to an exceptionally exciting artist who is part of a new generation of women creators who are tackling some of the greatest challenges of our time. She conceives her work at the nexus of science and poetry, binding together imaginary cosmologies in a narrative that comes from a place of deep and radical love and intimacy. She thinks through ecological loss, the distance that we have created between ourselves and nature, and the myths and legends that are entangled around her own life experience. The exhibition that we have put together is shrouded in a deep spiritual practice that has true healing properties, and we invite you to immerse yourself in it.

The working and research process that we have undertaken with Himali Singh Soin is very close to the soul of TBA21. We have always sought to commission and support by providing artists with a safe space to create new works that are meaningful to them and us both. The journey that Himali and the musician David Soin Tappeser have pursued these last three years has been an awakening for the foundation. Working with them has indeed been a blessing.

4  Himali was scheduled to take part in the activation program curated by Soledad Gutiérrez during Joan Jonas's exhibition *Moving Off the Land II* in 2020. That exhibition was curated by Stefanie Hessler, who had introduced me to Himali a few years earlier in London.

Shortly after Jonas's exhibition opened at the Museo Nacional Thyssen-Bornemisza, the COVID-19 pandemic hit, and museums were closed. Instead of canceling Himali's performance, Soledad and I invited her to consider creating a new work for TBA21 on *st_age*, the foundation's digital production platform, which was just being set up. We conceived *st_age* as a way to support young emerging artists whose work is inspired by the desire for change. We wanted to bring artistic practices that deal with the urgent issues of the present moment closer to wider audiences. It was a way to fill the gap that was created at a time when culture and alternative narratives were difficult to access. We were also interested in using the platform to connect with far-flung geographies, bringing in voices from different communities to share their experiences of the world from multiple perspectives.

During the sudden uncertainty that we were all inhabiting at that moment, I was moved by the writings of Arundhati Roy, who described the pandemic as a portal through which we should

“tread lightly.” She asserted that our desire for change was possible to realize if we could see this pandemic as an opportunity. After all, should we not embody the change that we would like to see in others? I felt deeply inspired by this thought, and as I spoke with Himali, it became clear to me that she embodied that change and held it so powerfully in her poetry, the sound of her voice, her extraordinary images, and the way she folds it all together into a unique narrative that I so wanted to lose myself in.

I am profoundly grateful to her for having taken such a leap of faith with us back then and producing three extraordinary sound pieces for our first collaboration: *Subcontinentment*, *Antarctica was a queer rave* (. . .), and *Lady Antigua*, all from 2020. The first two will be included in the exhibition. You can experience them by using the barcode at the end of this introduction, which will take you straight to the works on [st_age](#). Please enjoy the podcast, the talks, the research cluster, and of course the work itself. We collectively put a lot of effort into it.

Over time our conversations dove deeper into landscapes of dream and imagination, potential futures, the climate crisis, and the melting of the poles but also spirituality and the need for healing, central elements of her new work, in which she creates a more just world where humans and nonhumans can peacefully coexist.



I share with Himali a love for India and Himalayan culture. I have traveled to that part of the world many times and have been a supporter of the Tibetan cause for decades. I became fascinated with the research Himali was undertaking on female deities of the Himalaya (as part of a writing residency at the Whitechapel Gallery in London). The result is *Ancestors of the Blue Moon* (2021), a publication in which those stories come together with a beautiful design by Rose Nordin (who has also designed the exhibition graphics), coproduced by TBA21 and the Whitechapel Gallery.

The research that Himali—together with David Soin Tappeser, who composed the music for all the pieces included in the exhibition—initiated in the Himalaya, where her family lives, led to the creation of *As Grand as What* (2021), a three-channel video set between Mount Vesuvius and the Indian Himalayas. That work became an installation in which we are invited to take part in a series of five rituals that inspire grounding, circulation, and regeneration,

following the chakras of the body and the elements of the planet. With the help of the resonance of sound and the force of love poetry, they seek to reinvigorate the collective self and learn from the tremulous temporality of the catastrophic.

This exhibition is an invitation to follow your intuition, guided by a series of characters that live between the magical and the fictional while at the same time remaining very much enrooted in the real places they inhabit. Together we can seek a softer way of being and inhabiting our planet, one that is powered by love and compassion, healing, regeneration and recovery.

I am so grateful to Soledad Gutiérrez for curating this exhibition with such sensitivity and intelligence. I would like to extend this gratitude to His Excellency the Minister of Culture and Sport Miquel Iceta for his unwavering support of our program at the Museo Nacional Thyssen-Bornemisza. A museum that is not only dear to my heart, but is also run by some of the kindest people in the art world that I have ever come across, and who all work so tirelessly to keep the memory of my father alive. Therefore, I would like to thank the entire staff of the museum, especially its leadership, Evelio Acevedo and Guillermo Solana, who have always encouraged us so much.

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Francesca Thyssen-Bornemisza
TBA21 Founder and Chairwoman



The Third Pole is an invitation to adventure into a fictional mythology that encompasses two bodies of work by Himali Singh Soin: *we are opposite like that* (2017–ongoing) and *As Grand as What* (2018–2021), made in collaboration with musician David Soin Tappeser. The characters in these works inhabit different temporalities and parallel realities, traversing a colonial prejudiced past while dreaming up heterotopic futures.

we are opposite like that is a series of interdisciplinary works, including video, performance, poetry, and music based on material gathered during the artist's fieldwork in the Arctic and Antarctic Circles. It tells stories of the North and South Poles from the nonhuman perspective of ice, presented as an elder that has witnessed deep time. Ice, a melting archive, is running out of time. *we are opposite like that* fuses a variety of concerns: the ways in which we know the world, the slippery spaces between what is solid and what is spirit, the potential of error, postcolonial preconceptions, a looming climate crisis, and the interdependence of the natural and the magical.

Drawing on these entanglements, the quest continues from the farthest reaches of the earth to Himali's namesake and the third pole of the world: the Himalayas. There, she encounters an emergent place where the voices of feminine deities and the physical and symbolic qualities of the natural world coexist.



In *As Grand As What* by Hylozoic/Desires (the collective comprising Himali Singh Soin and David Soin Tappeser), a planetary catastrophe has occurred. Inspired by the Kalachakra mandala, a cosmic diagram in which the body is a microcosm of the earth, the artists, disguised as spirits of the earth, conduct a series of five rituals to reactivate the energy centers of the world. They go in search of a lost *bla*, the term in Tibetan medicine for a subtle life force that runs through the world-body. In the face of extinction and the co-option of healing, the characters explore what a contemporary ritual can be. They do this with the tools of music and love poetry. The sound of the Nagada drums travels across the world from the Himalayas to Pompeii and now to the first floor of the museum where *in the spirit of the fountain* (2020) resides. A contemporary ancestor worship ceremony, it opens a dialogue with the museum's architecture and the ghosts of the history of art.

The Third Pole is an open text that triggers the imagination into a new cosmology fostered by various technologies of love: we listen to nature, we sense direction, we navigate the globe by inverting the map, we polylogue with humans and nonhumans alike and make renewed rituals for a softer way of being.

**Soledad Gutiérrez, curator of the exhibition,
and Himali Singh Soin**



spirit of the fountain



Himali Singh Soin's (b. 1987, New Delhi, lives and works between London and New Delhi) multidisciplinary work uses metaphors from the natural environment to construct speculative cosmologies that reveal non-linear entanglements between human and nonhuman life. Her poetic methodology explores the myriad technologies of knowing, from scientific to intuitional, Indigenous, and alchemical processes. Soin's art has been shown at Khoj (Delhi), Mimosa House and Serpentine Galleries (London), Gropius Bau (Berlin), Anchorage Museum (Alaska), the Dhaka Art Summit, and the Shanghai Biennale, among others. She was the recipient of the Frieze Artist Award 2019. A solo exhibition of her work, *Static Range*, will open at The Art Institute of Chicago in December 2022.

David Soin Tappeser (b. 1985, Bonn, lives and works between London and New Delhi) is a drummer, composer, and performance artist. His practice centers around ideas of time, interdependence, and alterity. His performances and compositions use rhythm to codify, manipulate, and deconstruct linear perceptions of time. They hint at intercultural entanglements, parallel histories, and extra-human frames of reference. His work has been featured at Shanghai Biennale, Serpentine Galleries (London), Biennale Gherdeina (Alto Adige/Italy), Haus der Kunst (Munich), Gropius Bau (Berlin), Mattatoio (Rome), Jaipur Jazz Festival, CAC (Vilnius), Zinco Jazz Club (Mexico City), and Cafe Oto (London), among others.



Himali Singh Soin

we are opposite like that, 2018-2019

Two-channel video (color and sound)

12 min 54 sec

TBA21 Thyssen-Bornemisza Art Contemporary Collection

Original score David Soin Tappeser. Science historian Alexis Rider. Animation Tiziana Mangiaratti, Ikroop Sandhu. Krystallos quartet: Cello Zoé Saubat; Viola Francesca Gilbert; First violin Freya Goldmark; Second violin Maria Fiore Mazzarini; Recording and Mixing Nick Powell, Joy Stacey. Field support Iveta Gabaliņa, Devra Freeland

2018: Supported by The Embassy of Switzerland in India and India Foundation for the Arts and curated by Shaunak Mahbubani

2019: Produced for the Frieze Artist Award, in collaboration with Forma and Channel 4 Random Acts and curated by Diana Campbell Betancourt

With deep gratitude to Shaunak Mahbubani and Diana Campbell Betancourt

Building up non-anthropocentric, post-human ways of storytelling, this two-channel video forages for decolonial justice. The piece, shot during a research residency on Svalbard in the high Arctic Circle, captures the distortion of planetary temporalities, confined geographies, and decolonial possibilities through the motions of an alien figure entangled in a shifting landscape of receding glaciers. *we are opposite like that* desires to rearrange the map; while firmly located in the two polar circles, it proposes a kind of transnational world blanketed in lichen, in which north and south are collapsed. Since the poles are used as laboratories for outer space research and have been the site of numerous UFO sightings, Himali Singh Soin uses sci-fi tropes to propose a South Asian futurism, in which her brown body finds friction and friendship in a white landscape and in which rationalism and the occult make up a multiplicity of disparate narratives unified by strange teleconnections. The scenes move from a receding glacier to an abandoned township in Svalbard called Ny-London, where, in 1912, British excavations mined marble but found that when it was shipped to the mainland, the permafrost evaporated and the marble turned to dust.

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Pairing poetry and archival material, it recounts the tale of the omnipresent anxiety in Victorian England of an imminent glacial epoch. The disorienting fear of an invasive periphery sent shudders through the colonial enterprise, the tremors of which can still be felt today. Here, an alien figure traverses the blank, oblivious whiteness,

and undergoes an Ovidian transformation into glimmering ice. This imagery floats above an endangered, soon-to-be-mythical soundscape: inspired by field recordings, an original score for a string quartet makes audible the sheets of pancake ice smashing into each other, the long drone of a boat, the hard timbre of the wind. The tempo is governed by the artist's shifting latitudes, the dynamics by the temperature variances between the late nineteenth century and her recent expedition. Melodic fragments from Victorian composer Edward Elgar's *The Snow* (1895) encroach upon the image. The string quartet becomes a chamber of resonances, playing the polarity of a potential, post-human future, sounding an un-orientable, topological alarm.



Himali Singh Soin

Inverted Map I-V, 2020

From the interdisciplinary series *we are opposite like that*, 2017-ongoing

C-Type print, Diasec on aluminum

116 x 65 cm each

Courtesy of the artist

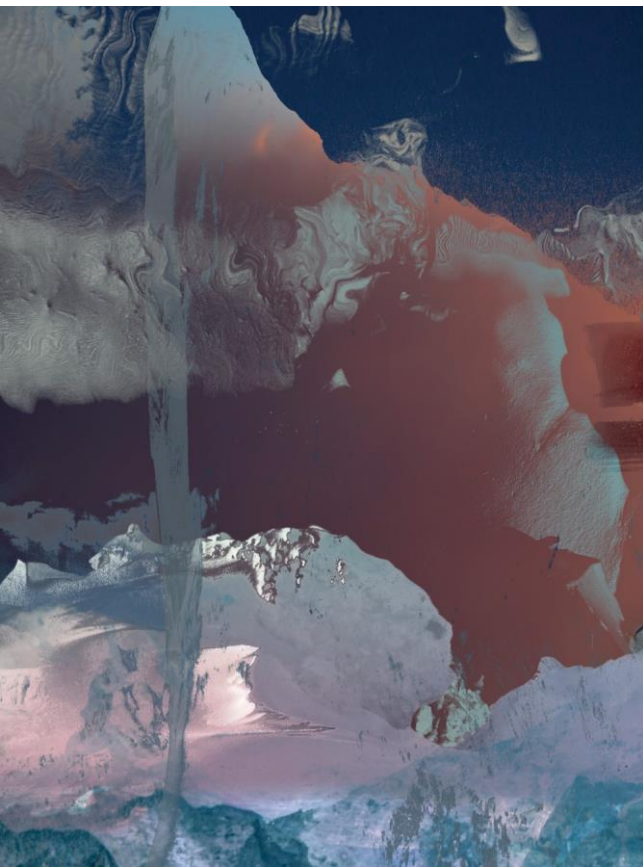
A series tracing the myth of an equatorial being in an extraterrestrial landscape, *Inverted Map I–V* is an intuitional cosmology in a world governed by arbitrary rules of reason.



Himali Singh Soin
Inverted Map VI, 2022

From the interdisciplinary series *we are opposite like that*, 2017-ongoing
Diptych, C-Type print, Diasec on aluminum
140 x 200 cm each
TBA21 Thyssen-Bornemisza Art Contemporary Collection

Continuing the series is a diptych made up of a 35mm slide from Himali Singh Soin's father's North Pole expedition from 1986, layered with her own imagery of a disappearing Antarctica three decades later. The diptych, printed on aluminum, produces ghostly resonances of the ice of the past and a burning world.



Himali Singh Soin with David Soin Tappeser

Subcontinentment, 2020

Sound, audio chapter from the book *we are opposite like that*, 2020
10 min 22 sec

Commissioned and produced by TBA21, Thyssen-Bornemisza Art Contemporary
for TBA21 on [st_age](http://st_age.www.stage.tba21.org). www.stage.tba21.org
TBA21 Thyssen-Bornemisza Art Contemporary Collection

A manifesto that stems from Himali Singh Soin's fieldwork in the polar circles, where she was confronted with her alienness as a brown body in a landscape commonly used for outer-space simulation experiments. As part of a series of fictional ice archives, South Asian futurism, renamed subcontinentment, anti-chronicles the geo-poetic links between the poles and the subcontinent.

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Transforming the text into a soundscape, the artist began finding correspondences and intersections between her polar recordings and the hyper, denuded aural environment of Delhi during lockdown. Cawing crows, a static in the ether of the polyphonous city, intertwined with screeching skuas, lone reminders of life in the expansive nothingness of the “white continent.” The whirr of a fan points to the circulation of air, capital, contagion, compassion. The extra-terrestrial echoes of stones skimming on frozen lakes sound like firecrackers, blackening the air with their celebratory overzealousness. ورگنهک, ghungroos, the metallic ankle bells of the temple-dancer-by-day, sex-worker-by-night, or ice on a frozen river make for a multiversal atmosphere of protest. The pressure of the recited word, “rest,” builds. The clanging of pots and pans mix with the vibrations of Saturn's rings. Rhizomatic root structures of melting, frozen lily pads. Lily pads that open at dawn and close at dusk just like the Na'at, poetry sung in praise of Allah, heard in the depths of a tomb.

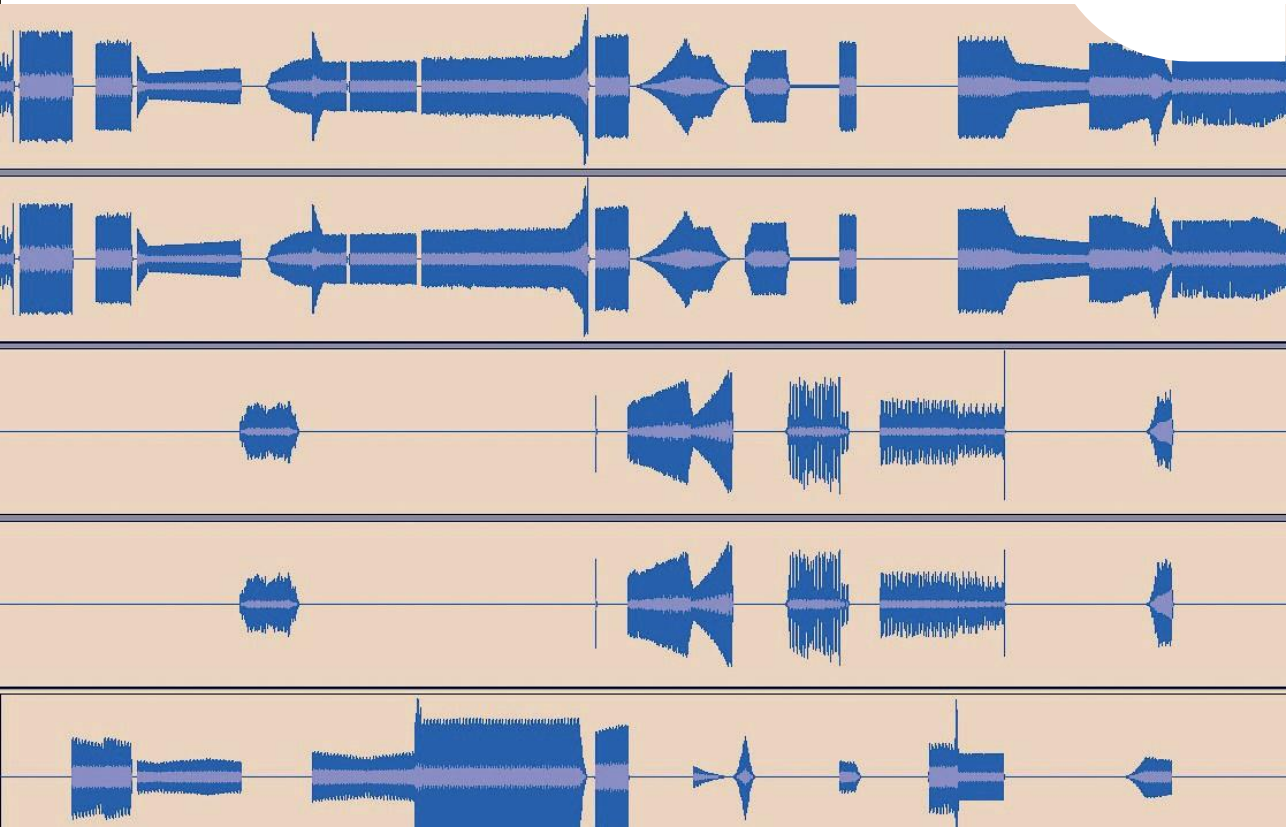


Himali Singh Soin with David Soin Tappeser
*Antarctica was a queer rave before it got busted by
colonial white farts, 2020*

Sound, audio chapter from the book *we are opposite like that*, 2020
13 min 59 sec

Commissioned and produced by TBA21, Thyssen-Bornemisza Art Contemporary for
TBA21 on stage. www.stage.tba21.org
TBA21 Thyssen-Bornemisza Art Contemporary Collection

A sound work tracing the history of conjecture and how Antarctica was hypothesized to exist. It recounts, in a non-linear fashion, the Western imagination of the savage underworld, an imagination largely based on projection and fear. It turns this same imagination into a utopian desire: a place not populated by horrific freaks with malformed bodies and exquisite tentacles, but free from the normative conditioning of convention and straightness, free from the grids of the map as it dissolves into mist and fog. The music is analogue and recorded rogue, an acoustic rendering of EDM and 90s rave beats. By recording single-track, on an acoustic drum set, David Soin Tappeser subverts, emulates, and pays homage to contemporary queer party culture.



Himali Singh Soin with David Soin Tappeser

Boatness, 2020

From the interdisciplinary series *we are opposite like that*, 2017-ongoing
 Text-score, site specific installation
 Courtesy of the artists

Boatness is a state of being in which ontology and epistemology flow into each other, in which your experience of the world is inseparable from your knowledge of the world. It is a non-dualistic entanglement between the vessel and what contains it. In *boatness*, attention is called for, but with detachment. *Boatness* is the thin place in which theory can be practiced, intuition can be a method, and love can be a robust form of critique. The part has a feminine energy that integrates it into the whole.

The text score is as instructional or as speculative, as performative or as ritualistic, as participatory or as discrete as you would like. It is an open text inviting you to choose your own adventure, find your own *boatness* as a guide in those periods when you are adrift or when you are dispirited or have been silenced; *boatness* can be the wind that assures you of the movement even in stillness.

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B O A T N E S S

Instructions for 1-5 performers: voice A | *voice B* | voice C | *sound* | [instr uction] | volume | EMPHASIS | ^\pitch | → time | **downbeat** | 40-65 bpm

sound of water The captain is explaining the parts of the ship by drawing the ship on the deck in chalk. *Meta is not even the word here.* [insert the word here] The boatness of the boat. [β]

→ We wait... [swain] ...for Theseus. *Is the drawing of the ship on the deck of the ship now part of the ship.* [β] *chalk part of chock,*

→ *hiss* *exhale on the sh of ship* the surface part of the sea.

part of the assembly of the ship. *part of the vine of the ship,* *static* [β] *part of the premonition,* *part of the rhythm of the ship*

→ part of the analogue mountain pixelated in the water *∩∩∩∩∩∩∩∩*

shattering of glass *the adjustment of the ship* [≠] [squeeze lemon then wildly shake tips of fingers] *∞*

SHE (انثى الحيوان) [sai] the adjustment of the body [adjust body] **[MOVE-MENT INTER-LUDE]** *in the ocean...* ocean

[β] all while knowing that to draw the ship is to see the whole *in a part.* *In the way that we can see the galaxy even as we are inside the galaxy.* [harsh brightness]

→ [Internet voice] suddenly poems. [: . : . : :]

ff T h e m y o p i c a s t r o n o m e r DATA *static*.....

[~.~.~.] *where are the bounds of what you can only sense.* the after a *यदि*

Soil and minerals to the solid world.

Himali Singh Soin

Mountain, pixelated in the water, 2021

From the interdisciplinary series *we are opposite like that*, 2017-ongoing
Ikat in ahimsa silk and organic cotton, produced in Andhra Pradesh by master
artisan Gajam Govardhan
408 x 60 cm each
TBA21 Thyssen-Bornemisza Art Contemporary Collection

A series of tapestries of the sound of ice crystals smashing into each other, and the various histories of pirates, South Asians, “freaks, and exotic others” at the poles. The silk-cotton tapestry is woven in an ikat weave, which is traditional but embodies the glitchy, digital nature of alien sightings at the poles. The color combination invokes the colonial histories of indigo, the peaceful resistance of Gandhian handlooms, and the archaeological connotations of terracotta. The fabric was woven by artisans in the region of Andhra Pradesh using non-violent silk.

Hylozoic/Desires
(Himali Singh Soin and David Soin Tappeser)
As Grand As What, 2021

Three-channel video (color and sound)
16 min 50 sec
TBA21 Thyssen-Bornemisza Art Contemporary Collection

A Rite of Renewal by Himali Singh Soin and David Soin Tappeser. Original Score David Soin Tappeser. Poetry Himali Singh Soin. Cinematography Vanessa Mildenberg, Himraj Soin, Giovanni Ambrosio. Dungchen Nam Mkha'i Lha Mo. Clarinet John MacNaughton. Accordion Mike Guy. Nagada, Gong, Gunghru, Dumru, Tingsha David Soin Tappeser. Recording Nico Sabatini, Michael Summ [Acoustic Media]. Mastering Tommie Introna [Black Shuck Co-op]. Herbal Headdress Joan Harmon. Palm Leaf Masks David Soin Tappeser. Sacred Geometry Tiziana Mangiaratti. Filmed at Kultura Factory, Domicella; Kumaon Himalayas; Mount Vesuvius; Castello Aragonese, Ischia

Commissioned by TBA21 Thyssen-Bornemisza Art Contemporary and the 13th Shanghai Biennale. With the additional support of Kulturfactory Residency, Domicella, Napoli

With gratitude to Alessia Siniscalchi, Kulturscio'k; Lucia Pietroiusti; Francesca Thyssen-Bornemisza; Soledad Gutiérrez; Pompeii Commitment; Artangel's Thinking Time



The loss of *bla*, a term borrowed from Tibetan medicine, but one which echoes the soul— *prana* or *qi*, *ruh*, or *mana*— across cultures, is expressed both in the weary body and the parched earth. *Li* then represents an imaginary technology that allows us to access, explore, and celebrate this multitudinal tangle of relationships: inwardly and outwardly, with siblings and strangers, at the atomic, social, planetary, and cosmic level. It allows us to flit between the meridians of the body and the meridians of time, drawing deterritorialized seismic lines from the Himalayan mountains to Vesuvius. *Li* is a medium through which a community of oppressed, silenced voices, including the voice of the earth itself, might form a commons of otherness.

The music in *As Grand As What*, written for percussion, accordion, clarinet, and dung-chen, emanates from the connection between magic and religion, “folk” and “classical” culture, periphery and center. The fast-paced 6/8 rhythm makes reference to the southern Italian Tarantella, a ritual cure to spiders’ bites through hallucinatory dance, while the nine-note scale, alludes to Raag Pahadi, a popular early-evening raga with origins in folk melodies from the Himalayas. This embodied sound blurs our sense of place, collapsing the distances between the Kumaon and Campania and complicating the power dynamics of north and south, reason and superstition.



As Grand As What is a ritual. Ritual has always been inherent in environmental, social, and political life, a symbolic reenactment of the “super” natural. What can a contemporary ritual be? In the face of extractive modernity, ideas of healing have been co-opted into a cult of narcissistic individualism in lieu of the continuous effort to balance the scales of life. The loss of symbols means we have been distanced from our capacity to make meaning, the capacity to inhabit a multiverse and a single atom at once. Loss implying not that which has been lost, but an ongoing erasure of the interconnectedness between a here-and-now world, and a transnationalist, cosmist place that imagines and desires what the present can be, differently. One that is as grand as.

Himali Singh Soin and David Soin Tappeser
As Grand As What, 2020

Series of five polaroids
9,1 x 11,1 cm each
Courtesy of the artists

Series of five polaroids documenting the production of the video
work *in the spirit of the fountain: a performance at pompeii* (2020).



Himali Singh Soin and David Soin Tappeser
in the spirit of the fountain: a performance at pompeii,
2020

From the series *As Grand As What*, 2018–2021

Video performance (color and sound)

14 min 45 sec

Courtesy of the artists

Scientific Direction Massimo Osanna. Epistemological, Curatorial and Editorial Design and Maintenance Andrea Viliani, Stella Bottai, Laura Mariano. Camera Davide Uccella

Commissioned by TBA21 Thyssen-Bornemisza Art Contemporary, the 13th Shanghai Biennale and The Archaeological Park of Pompeii in the context of the program Pompeii Commitment: Archaeological Matters

With thanks to The Nicoletta Fiorucci Foundation for the spark of volcanic presentism in Stromboli. With gratitude to Laura Mariano, Eduardo Milone, Soledad Gutiérrez, Lucia Pietroiusti, Valeria Facchin

A magical realist tale in which a future ancestor encounters a past ancestor, from a volcano suddenly active due to seismic shifts in Earth's climatic core to the volcanic remnants of Pompeii. In their encounter, they retain—and release—the tremors of the places that come before and after them. They purge the prejudices of the past even while they conserve the wisdom of their elders to guide them toward renewal. Inspired by the Himalayan Jagar, a ritual in which ancestors are woken up to heal their kin, we call upon the spirits of place to conjure remedies for our contemporary crisis of lost presence. At Casa Della Fontana (The House of the Large Fountain), a source of life, guided by the improvised sound of the drums, we indicate a path, channeling water and fire, forces of creation and destruction both. Smoke becomes an instrument of illusion, in between the visible and invisible, between the core and the heaven, a quantum enchantment. A cymbal replaces the bronze oracular disc found at the cult of Hera, who presided over functions that sounded the spirits of the dead. Listening as a way of connecting to molten time. Reaching out from within the mantle. Learning how to be after. Longing for the median where matter and spirit become interpenetrable. The medium through which we retrieve a collective life force.



Performances

The exhibition will be accompanied by two sets of performances by Himali Singh Soin and David Soin Tappeser coinciding with the exhibition's opening on Monday, October 24, 2022 and the finissage, from Friday, January 27 to Sunday, January 29, 2023.

we are opposite like that

Museo Nacional Thyssen-Bornemisza, Madrid
Monday, 7:30 p.m., October 24, 2022

A live score inspired by Himali Singh Soin's *we are opposite like that*, performed by the Ice Quartet.

Score and percussion David Soin Tappeser

Movement Himali Singh Soin

The Ice Quartet:

Berfin Aksu, first violin

Alice Barron, second violin

Marsailidh Groat, viola

Roxanna Albayati, cello

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Ancestors of the Blue Moon

Museo Nacional Thyssen-Bornemisza, Madrid

Exhibition hall, level -1, at the *As Grand As What* installation

Friday–Sunday, 12:00 p.m. and 5:00 p.m., January 27–29, 2023

Language: English

Hylozoic/Desires' (the collective comprising Himali Singh Soin and David Soin Tappeser) healing ritual to bring us back from our crisis of lost presence, with a sound bath, a tea ceremony, and a ritualistic film viewing.

Gongs David Soin Tappeser

Readings Himali Singh Soin

Technologies of Love

Poetry and science

Museo Nacional Thyssen-Bornemisza, Madrid

Exhibition hall, level -1

December 14, 2022 and January 18, 2023

Language: Spanish

Drawing from the technologies of love that inspire the exhibition, the participating poets, scientifics and thinkers will be invited to perform and read within the *As Grand As What* space during the exhibition period. They are all cultural agitators who closely engage with the new artistic and literary scene.

For updated information on the program, please check the TBA21 website: www.tba21.org

In collaboration with EducaThyssen

Boatness

Museo Nacional Thyssen-Bornemisza, Madrid
Exhibition hall lobby, level -1
During the exhibition period
Language: English and Spanish

Boatness is an open text, a poem-score inviting you to choose your own adventure, find your own *boatness* as a guide in those periods when you are adrift, when you are dispirited, or when you have been silenced. *Boatness* can be the wind that assures you of the movement even in stillness.



We invite you to activate the score, to play with it and share your audio files with us. Please send your audio files to the following email: boatness@tba21.org

Guided tours for youths, in collaboration with Estación del Arte

Museo Nacional Thyssen-Bornemisza, Madrid
Every Thursday 4.30 p.m. during the exhibition period
Language: Spanish

Conversatorio 21: *El tercer polo*

[Conversation Studio 21: *The Third Pole*]

Museo Nacional Thyssen-Bornemisza, Madrid
Wednesdays 4.30 p.m., November 3 and 17, 2022; December 1 and 15, 2022; January 12 and 26, 2023
Language: Spanish

A conversation with the audience about *The Third Pole*, guided by a museum educator. This program 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 required, www.educathyssen.org

Visitas dialogadas: *El tercer polo para docentes*

[Conversational visits: *The Third Pole* for teachers)

Museo Nacional Thyssen-Bornemisza, Madrid

Exhibition hall lobby, level -1

Tuesday 4:30 p.m., November 15, 2022

Language: Spanish

This program is designed for practicing teachers and educators, who plan to experiment with contemporary art as a way to discover new lines of work related to environmental concerns through different temporalities and parallel realities.

More information at www.educathyssen.org



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 and Vienna, with situated projects in Venice and Cordoba—stewards the **TBA21 Collection** and its outreach activities, which include exhibitions, fellowships, residencies, educational and public programming, and policy interventions. All activity is fundamentally driven by artists and the belief in art and culture as a carrier of social and environmental transformation and change.

In 2011, TBA21 established the research center **TBA21–Academy**, a cultural ecosystem fostering a deeper relationship to the Ocean through the lens of art to inspire care and action. For a decade, the Academy has been an incubator for collaborative research, artistic production, and new forms of knowledge by combining art and science. In 2019, TBA21–Academy inaugurated **Ocean Space** in Venice, a planetary center for exhibitions, research, and public programs catalyzing critical ocean literacy through the arts. Through its diverse program, TBA21–Academy has built a vibrant and dynamic local and international community in Venice and beyond.



In 2022, the **20th anniversary** year of the foundation, a new situated project was launched in a three-year partnership of TBA21, the Junta de Andalucía and the City of Cordoba, which will encompass an array of exhibitions created from the collection as well as residencies, performances, and educational programs at **C3A Center for Contemporary Creation of Andalusia**, Cordoba and in public space. In this collaboration new forms of art production, inquiry, community engagement, and environmental conservation are set in motion, while propagating the urgent shift of ecological and artistic thinking at the cusp of severe environmental loss on a damaged planet.

Earlier this year, TBA21 was officially established in Spain, which consolidated the transfer of tasks and responsibilities to the Madrid headquarters and saw the continuation of the agreement with the

Museo Nacional Thyssen-Bornemisza. TBA21 also became part of the consortium for the Bauhaus of the Seas as part of the New European Bauhaus initiative; on invitation of French president Emmanuel Macron, TBA21 participated in the One Ocean Summit in Brest in spring 2022 and took charge as observers at the general assembly of the International Seabed Authority in summer 2022.

This is how TBA21 seeks to define its future: we aim to shift our practice away from traditional collecting to generous, creative, and engaging programming to lower our carbon footprint and to develop new strategies of cultural emergence. For this, TBA21 is continually extending its advocacy work by sparking new collaborations across the arts, humanities, and sciences, partnering with other research and educational organizations, institutions, municipalities, and communities around the world, proliferating regeneration and care.

CURRENT AND UPCOMING PROJECTS



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Exhibitions

Abundant Futures in Troubled Times.

Works from the TBA21 Collection

Centro de Creación Contemporánea de Andalucía (C3A),

Cordoba, Spain

Curated by **Daniela Zyman** (artistic director, TBA21)

October 19, 2022–March 5, 2023

Abundant Futures in Troubled Times is an opportunity to delve into the TBA21 Collection as part of the celebration of the foundation's twentieth anniversary. A new selection of works is added to the exhibition, with pieces by **Pipilotti Rist**, **Patricia Domínguez**, **Olafur Eliasson**, **Rivane Neuenschwander**, **Tomás Saraceno**, and **Teresa Solar** entering the exhibition's vivid path, joining artists including **Ai Weiwei**, **Regina de Miguel**, **Helen Mayer Harrison** and **Newton Harrison**, **Cerith Wyn Evans**, and **Daniel Steegmann Mangrané**, among others.

An attempt to imagine ecological futures through the prism of abundance and fullness, *Abundant Futures in Troubled Times* weaves together the voices of artists from different generations and multiple

geographies. The exhibition invites visitors to encounter some of the most important works in the collection and learn about the collecting and commissioning practice developed at TBA21 over the years.

Wu Tsang. Moby Dick or, 'The whale'

Museo Nacional Thyssen-Bornemisza, Madrid

Curated by **Soledad Gutiérrez** (chief curator, TBA21)

February 21–June 12, 2023

In *Moby Dick; or, The Whale*, award-winning filmmaker and visual artist **Wu Tsang** and her collective, **Moved by the Motion**, embark upon a feature-length silent-film telling of Herman Melville's great American novel *Moby-Dick* (1851). The film includes original music composed by **Caroline Shaw** and **Andrew Yee** with **Asma Maroof**. This adaptation, written by **Sophia Al Maria** and directed by Tsang, 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. The narrative 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 hydrarchy, or organizational structure, and collectives of "mariners, renegades, and castaways," as described by historian C. L. R. James.



Remedios

Centro de Creación Contemporánea de Andalucía (C3A), Cordoba, Spain

Curated by **Daniela Zyman** (artistic director, TBA21)

Opening April 14, 2023

With **Marina Abramovic**, **Etel Adnan**, **Kader Attia**, **Gabriel Chaile**, **José Covo**, **Abraham Cruzvillegas**, **Olafur Eliasson**, **Noa Eshkol**, **Fengyi Guo**, **Newell Harry**, **Carsten Höller**, **Jenny Holzer**, **Brad Kahlhamer**, **Sharon Lockhart**, **Thiago Martins de Melo**, **Regina de Miguel**, **Asunción Molinos Gordo**, **Courtney Desiree Morris**, **Eduardo Navarro**, **Ernesto Neto** and **the Huni Kuin**, **Xiomara de Oliver**, **Naufus Ramírez-Figueroa**, **Selma Selman**, **Daniel Steegmann Mangrané**, **Klaus Weber**, and **Francesca Woodman**.

Research Programs

The Current III: Mediterraneans

Thus waves come in pairs (after Etel Adnan)

Led by **Barbara Casavecchia**

2021–2023

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

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

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Meandering

An Ocean Without Shore

Curated by **Sofia Lemos**

Cordoba, Spain

November 9–12, 2022

Join us in Cordoba, Spain, for a free four-day city-wide conference-festival of performances, screenings, talks, meditation, LARPing (live-action role playing), river walks, communal meals, music, and poetry. Convened by TBA21–Academy as part of its live research program Meandering, *An Ocean Without Shore* offers an evocative waterscape that departs from the Guadalquivir, Andalusia’s great river, to explore expanded notions of Ocean stewardship, climate responsibility, and contemporary mysticism. Inspired by how waterways bend and curve, connecting entire ecosystems, the convening proposes a space of awareness to seed a wider sense of self, a richer experience of community, an expanded view of time, and the imagination to manifest inspiring visions in fellowship with every ocean, river, and waterway that connects and surrounds us.

With **Sally Fenaux Barleycorn, Edgar Calel, Carolina Caycedo, Jessica Ekomane, Coco Fusco, Macarena Gómez-Barris, Lafawndah, Lanoche, Isabel Lewis, Gracia López-Anguita, Juan Lopéz Intzín, Michael Marder, Ana María Millán, Fernanda Muñoz-Newsome, Eduardo Navarro, Claudia Pagès, Lorenzo Sandoval** and **Rosa Tharrats**, among others.

Culturing the Deep Sea

2022–2024

Online

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

Digital and educational programs

TBA21 on st_age

www.stage.tba21.org

Season 04, 2022



A digital production platform moved by a desire of change. Projects featuring **Madison Bycroft, Seba Calfuqueo, Pranay Dutta, Laia Estruch, Niño de Elche, Lorenzo Sandoval, Rahraw Omarzad, Naufus Ramírez-Figueroa, Beatriz Santiago Muñoz, and Sim Chi Yin**, among others.

OCEAN / UNI Fall Semester

Biweekly

October 5–December 14, 2022

Online via Zoom and Ocean-Archive.org

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

Loans

Jepe Hein, *Reflecting Object*, 2006 and **John M Armleder**, *Global Domes XII*, 2000

Creative Paths

Centro Gaiás Museum, Santiago de Compostela

November 9, 2022–April 9, 2023

Tomás Saraceno, *Hybrid semi-social solitary solitary Instrument HD 74874*, 2019 and *How to entangle the universe in a spider web?*, 2018

Brain(s)

CCCB Barcelona, July 12–November 2, 2022

Espacio Fundación Telefónica, Madrid, December 22, 2022–June 11, 2023



The Third Pole. Himali Singh Soin with music by David Soin Tappeser
An exhibition organized by **Museo Nacional Thyssen-Bornemisza** and **TBA21 Thyssen-Bornemisza Art Contemporary**

Exposición

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www.museothyssen.org

October 25, 2022-January 29, 2023

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