

CURRICULUM OCEAN / UNI

CULTURING THE DEEP SEA

TOWARDS A COMMON HERITAGE FOR ALLKIND

October 11 – December 13, 2023

Biweekly live sessions and activations

Online via Zoom and on [Ocean-Archive.org](https://ocean-archive.org)

OCEAN / UNI is an initiative dedicated to art, activism, and science that invites fluid thinking with the Ocean as a way to move beyond the binaries of land and sea. OCEAN / UNI's curriculum provides students, researchers, and the public access to wide-ranging ideas and explorations through regular live sessions, reading groups, small-scale workshops or activations, and other online material, free and accessible to everyone on Ocean-Archive.org

Aiming to complement and enhance land-based understanding of the Earth, it covers a wide range of ecological, political, aesthetic, ethical, and scientific topics around the realities and futures of the Ocean.

2023/2024 Partners:

Ca' Foscari University of Venice, ITA
California State University San Marcos, USA
Centro de Arte y Ciencia de la Escuela de Arte y Patrimonio de
la UNSAM (Universidad Nacional de San Martín), ARG
Research Institute for Sustainability Potsdam, GER

Institutions, NGOs and collaborators:

Deep Ocean Stewardship Initiative
Porto Design Biennale
Sustainable Ocean Alliance
Nocturne Festival Halifax

Produced with care by the TBA21–Academy team.



CULTURING THE DEEP SEA
TOWARDS A COMMON HERITAGE FOR
ALLKIND

// FALL SEMESTER 2023

Between **October and December 2023**, **OCEAN / UNI will dive towards the deep sea**, adopting a cross-disciplinary lens to think from the furthest spaces of our planet's expansive bodies of water.

By interrogating the idea of the deep sea as a commons and a space of shared value, easily translatable to economic wealth and benefits, the Fall semester works to re-state the deep sea as a living reality saturated with meaning and foundational to life itself: as a metaphor for the unknown, a place where exciting creatures flourish and meaning sprouts, now threatened by the sharpening shadow of deep-sea mining. This new exploration and mining frontier is a horizontal one, thousands of meters below the sea surface and portrayed by extractivists as a "potato field" or "underwater desert", ready to be harvested for the common good. Yet, the deep ocean and the seabed are rich with diverse and unknown life, thriving around vents, ridges, plains, and seamounts.

The more-than-human eyes, arms, and minds entangled within deep-sea industry are not only creaturely, but robotic: unmanned remote controlled vehicles ready to thresh the seabed, or even handpick individual nodules.¹ The mining industry presents this post-human vision as less invasive and technologically infallible, plunging to the deepest depths to reach the greatest entrepreneurial heights. Despite the continued innovation of new technologies, the resourcification² of the deep sea only replicates centuries-old modes and models of exploitation within a "very particular vision of planetary management", with the Ocean at the forefront of this fight for a new approach to ecosystem management and planetary governance at large.³

Framing the fight against this renewed extractivist assault upon one of the four global commons from an interdisciplinary, culture-led approach, we want to assemble a diverse front that takes an affective, community-led approach to care and custodianship of the deep seas. Cultural relations with the deep seabed make it so much more than a "common heritage of mankind" to be partitioned and extracted from to provide short-term profit for a small number of humans, as is the likely outcome from deep-sea mining. What would it take to maintain a thriving deep sea and seabed, and ultimately a future in which the Earth remains a liveable planet for allkind?

Through a series of 5 live online lectures and interactive "activations" held with diverse speakers—from scientists to artists, from lawyers and policymakers to activists and Indigenous leaders—*Culturing the Deep Sea: Towards a common heritage for allkind* aims to think around the

constructions and representations that shape human–Ocean relations, and look to art and critical thinking to raise alternatives. Through collective unlearning as a radical act of *deep* ocean literacy, we hope to empower ourselves as a community to intervene in dynamic decision-making environments around deep-sea mining that proceed alongside the program.

// METHODOLOGY

[Culturing the Deep Sea](#), TBA21–Academy's program dedicated to exploring the narratives and intricacies around deep-sea mining, is expanding into **two cycles of OCEAN / UNI** developed in deep dialogue with artist and curator [Taloi Havini](#). At the same time, our online learning initiative turns attention to TBA21–Academy's ongoing ocean advocacy at and around the [International Seabed Authority \(ISA\)](#). Through live sessions and focussed workshops, our curriculum approaches the looming threat of **deep-sea mining** from a perspective that accounts for local communities in oceanic regions—specifically Pacific and Caribbean—and more-than-human life at the seabed and within the water column. The attention to dialogue and conversation is also reflected in a new endeavor for OCEAN / UNI: a **radio show** titled "The Cultured Anglerfish Chronicles", led by Khadija Stewart, who will explore through free-flowing conversations many of the topics connected to caring for the deep sea, bringing new voices to the conversation and opening up to new ways of sharing.

Aiming to reach a meaningful dialogue not only with human communities, but to bring into our semester voices and visions from the benthos, we will adopt a **place-based approach** to "ground" both the concept of the deep sea and the speculative nature of deep-sea mining which, as of yet, remains fictional. By **focussing on one prospective mining site each session**, the discussion crosses oceans and continents to hear from those on the front lines: of ecological destruction, regulation, and knowledge of the deep ocean. Session guests unfold a theme linked to the history or situation around that site, forming a chorus of voices and building a body of critical knowledge.

Inspired by artist and curator Taloi Havini's methodology of call and response, Latai Taumoepeau's artistic and activist practice, and the central importance of listening and dialoguing in Pacific cultures. In **Fall 2023** we will focus on narrative- and strategy-building, centering on scientific analysis and ongoing political discourse. Flanking the main sessions, we will develop a number of separate moments for communal study and discussion, making space for **activations** developed to critically reflect on deep sea and deep-sea mining. In **Spring 2024**, we will open up to activism and resistance strategies, especially in the Pacific, aiming to bring strength to an existing global network. This process will be enriched by a series of activations developed in collaboration with [Tactical Tech](#), aiming to collectively shape tools to create a meaningful sense of

¹ For reference, see the technologies proposed by [The Metals Company](#) and [Impossible Metals](#).

² See Johan Hultman et al., "A resourcification manifesto: Understanding the social process of resources becoming resources", in *Research Policy*, vol. 50 n. 9, 2021. [Accessible online](#).

³ See Iruv Braverman, "Robotic Life in the Deep Sea", in *Blue Legalities: The Laws and Life of the Sea*, pp.147-164, Duke University Press, 2020.

agency, engage and influence the decision making process related to extractivism and ecology.

// PROGRAM

The program begins with a Prologue on October 11, 2023, which introduces the ideas and approaches of the curriculum. These are unfolded through five overarching themes presented during the main **sessions**, which take place every other Wednesday. Five corresponding "**activations**" (small interactive workshops in which participants are invited to engage and respond) are offered to deepen the understanding of stories, case studies, and methodologies from the main sessions.

For the first semester, the activations will revolve around two formats: reading groups around relevant texts, and workshops aiming to develop a critical discourse around the deep sea. Specifically, through workshops on video and sound with expert practitioners, we will understand how to tell stories that communicate voices and images of the deep sea, while in dialogue with the participants of the Porto Design Biennale workshop (find more details below), we will work directly on newly born projects, looking for new directions and inspiration.

All sessions are live on zoom on Wednesdays at 6pm CET
Recordings will be made available on [Ocean-Archive.org](https://ocean-archive.org).

» October 11, 2023

Session 1: **Prologue: Towards a common heritage for allkind**

#Ocean care #justice #governance #action
#Pacific worldview #hydrofeminism #multibeing

Keynote speaker:

Susan Reid, Environmental philosopher, writer, artist, and ocean lawyer. Collaborating researcher with the University of Sydney's 'Extracting the Ocean' project.

In our Prologue, adopting a planetary point of view on issues of justice and governance in oceanic spaces, we meet the concept of multibeing justice for the Ocean and envision ways to realize it. When the deep Ocean is a place that largely remains an idea, how can geographic and conceptual distance be overcome? How do we approach law as a media, critically assessing its sedimented principles, and using cultural practices to directly involve the Ocean as a collaborator rather than an object? Data, stories, space for thought: perhaps taken together, the deep sea can come to matter. Taking inspiration from art and humanities, law and policymaking, and leaning towards Indigenous and activist practices, we will dive into a far-reaching Prologue that sets the tone for the upcoming program.

» October 14–15, 2023

Special moment: Deep Ocean Listening by Lindsay Dawn Dobbin and David Barclay is streaming from Nocturne Festival, Halifax, Canada! Find more details [on this page](#). This project will interact with our semester on Activation 3, November 15, 2023.

» October 18, 2023

Activation 1: reading group centered on "[Blue Legalities: The Laws and Life of the Sea](#)", ed. Irus Braverman, Elizabeth R. Johnson

» October 25, 2023

Session 2: **A remote commons: Deep-sea mining and redesigning common heritage**

#Deep-sea mining #commons
#common heritage of humankind #extractivism

Speakers:

Irus Braverman, professor of law and an adjunct professor of geography at the University at Buffalo;

Nabil Ahmed, professor at Trondheim Academy of Fine Arts, NTNU, founder of INTERPRT, research and design studio dedicated to environmental justice advocacy.

Moderator: Pietro Consolandi

The deep seabed is legally designated as the "common heritage of mankind" after the proposal of Maltese ambassador Arvid Pardo in 1967.⁴ After decades of hedging bets, legal deliberation, and renders of robot mining machines, humans in 2023 seem on the verge of commercial extraction from these commons. With a glance to other industries already exploiting the deep, we will deepen the key issues around the possibility of mining the seabed and explore the diverse activist movement that resists such ventures and fights for a common heritage beyond the category of mankind that takes into account all marine creatures, recognising their inextricable connections with all life, of which humans are only one of many forms.

» November 1, 2023

Activation 2: Shaping the Invisible, videomaking and montage workshop with Lara Garcia Reyne: filmmaker and editor, her collaborations include work with John Akonfrah, Lilian Lijn and institutions like Tate Media and the Hayward gallery.

October 30 to November 8, 2023:
28TH SESSION OF THE INTERNATIONAL SEABED
AUTHORITY, COUNCIL MEETING

» November 8, 2023

Session 3: **Washing the Sea in Green and Blue: Mineral solutions for energy transition?**

#Greenwashing #bluwashing #energy #extractivism
#degrowth #inequality

Speakers:

Ignacio Acosta, Artist and Researcher, Royal College of Arts London, post-doctoral fellow at Centre for Multidisciplinary Studies on Racism (CEMFOR) Uppsala University, Sweden;

Sarah Vanden Eede, Ocean policy officer at WWF-Belgium

Moderator: Pietro Consolandi

The main arguments made for deep-sea mining revolve around its capacities to reduce the relentless social,

⁴ Arvid Pardo, statement before the Plenary of the 22nd Session of the United Nations General Assembly, October 1, 1967. Transcript [available online](#).

ecological, and supply pressures felt at mining sites on land. But which frames and metrics are used to delimit the "lightest planetary touch"⁵ its proponents claim of underwater mining technology, and what social costs are being left out of the discussion? Matters of closeness and distance, scale, calculation, and the need for plurality in this debate come together as we pull apart tightly woven narratives.

» November 15, 2023

Activation 3: Deep Ocean Listening, Activation with Lindsay Dawn Dobbin (artist) and David Barclay (acoustic oceanographer) based on listening, recording and sound art. See more information about their project [at this link](#).

» November 22, 2023

Session 4: **Deep Theater: The International Seabed Authority as a performative space**

#International Seabed Authority #ocean governance #planetary politics

Speakers:

Pradeep Singh, expert on ocean governance, the law of the sea, environmental law, climate policy and public international law, Research Institute for Sustainability Potsdam;

Daniel Caceres Bartra, founder of the Sustainable Ocean Alliance hub in Peru and co-founder of the Taking Care of the Ocean collective;

Quack Pirihi, Takatāpui activist, Māori advocate and creator.

Moderators: Mekhala Dave and Khadija Stewart

Since 2017, TBA21–Academy has had the privilege to be the only arts & culture initiative granted an observer status at the UN's International Seabed Authority (ISA). In this session, we will reflect on the dynamics of a governing body that has the power to rule over decisions related to the deep seabed beyond national jurisdiction. What dynamics are at play, and what flows of information direct the actions of nation states, NGOs and corporations? What's at stake on and off this planetary stage, and where are spaces for intervention?

» November 24–26, 2023

Special moment: Live workshop at Porto Design Biennale, led by Patricia Esquete and Alison Neilson

» December 6, 2023

Session 5: **Ocean as Library of Ideas: Complex systems at sea**

#Marine genetic resources #complex systems #deep-sea imagination #Pacific worldviews

Speakers:

Stacy Alaimo, Professor and Director of Graduate Studies for English, Core Faculty Member for Environmental Studies, University of Oregon;

Muriel Rabone, Marine Genetic Resources Co-lead, Deep Ocean Stewardship Initiative; Data and Sample Coordinator Natural History Museum London.

Moderator: Fiona Middleton

In our last session we float into realms of oceanic thinking around marine richness, fueling our thoughts towards the next semester—to be more explicitly rooted in place-based activism. The labeling of adaptations or abilities of marine creatures as "marine genetic resources", and the intellectual property regime that follows, conjure conversation about the value of knowledge and the desires that feed human feelings and designs for the Ocean. What is happening under the water's surface, and how can it inspire thought and action? How does the Ocean show us the inherent interconnectedness of our biosphere, and how can its teachings be implemented in human and posthuman knowledge structures? By approaching the Ocean as a library of ideas, we hope to conclude the semester with inspiration and an open outlook on how to work with the Ocean through cross-disciplinary practices.

» December 13, 2023

Activation 5: In this activation, we will regroup with the participants of the Porto Design Biennale workshop, presenting the projects and further developing them opening the floor for community members to join.

// RADIO SHOW "The Anglerfish Chronicles"

Airing this winter on Ocean-Archive.org.

Does the ocean cry with us when we belly flop on her surface? Can you imagine what it feels like to be stuck in a research vessel, plunging to the darkest depths taking snapshots of the deep sea? Is it scary to be immersed in a bathysphere five km under the sea surface? Why are deep sea creatures so mysteriously figured? Can we really mine the deep sea? So many questions with intriguing answers and who wouldn't want to hear the exciting stories of the ocean loving folks, able to answer our curiosities?

Radio Captain Khadija Stewart will set sail between islands and seas, coral reefs and algal blooms, finding the right people to engage in conversations to shed light on how to connect with the extensive deep ocean- the common heritage of all mankind. Together we explore the world through a deep ocean lens and uncover the myths, wonders and threats of the abyss.

The goal of *The Anglerfish Chronicles* is to complement the live sessions and help spread a sense of love for the Deep Sea with a format that will air on the internet over the holiday season and remain as a shareable trace of these conversations for future use.

⁵ Former CEO of The Metals Company Gerard Barron indicated this to be the case with DSM, see Dino Grandoni, "Scientists detected 5,000 sea creatures nobody knew existed. It's a warning.", in The Washington Post, 2023. [Accessible online](#).

// WHO CAN PARTICIPATE & REGISTRATION

The program is intended for anyone eager to deepen their relations with the ecological, political, aesthetic, ethical, and scientific knowledges around the realities and futures of the Ocean. Lectures will be held in English, so a good listening and speaking level is recommended to ensure meaningful exchange.

Participants are required to register for their attendance to the program online via Zoom. You are welcome to register in advance for more than one session. If you attend five sessions or more, you will receive an official certificate of attendance.

REGISTRATION FORM [HERE](#)

As the online portal to access the ongoing and past programs of OCEAN / UNI, **ocean comm/uni/ty** platform harbors collaboration and offers a space for researchers, practitioners, and ocean lovers of all stripes to exchange knowledge and seek inspiration; to share and promote their work; to spark and maintain collaborations. Past semesters can be found in the OCEAN / UNI space [HERE](#).

ocean comm/uni/ty is a feature of the Ocean-Archive.org, a user-friendly meeting place for diving deep and crossing disciplines. In concert with OCEAN / UNI and Ocean-Archive.org, ocean comm/uni/ty forms an immersive three-pronged ecosystem for learning, discovering, and gathering.

// RELATED OPPORTUNITIES FOR ocean comm/uni/ty MEMBERS

Together with the online offering of **Culturing the Deep Sea**, we will be developing a **two days in person workshop at the Porto Design Biennale**. On the 24th and 25th of November, we will gather on the shores of the Atlantic Ocean for a hackathon-style intensive workshop led by mentors **Patricia Esquete** (University of Aveiro) and **Alison Neilson** (University of Coimbra) together with the OCEAN / UNI team. In the two days, we will intensely brainstorm and develop projects that will catalyze community engagement and spread knowledge and care for the Deep Sea, that will ultimately be presented in person, online, and will have the potential to be developed in the following months.

The Open Call, released with Porto Design Biennale, will be out in late September, you will find it [HERE](#) then.

This workshop is developed as a satellite program for Porto Design Biennale's 2023 edition "Being Water", and is supported by Câmara Municipal do Porto, Câmara Municipal de Matosinhos and esad—idea.

Call for OCEAN / UNI Journeys: *Culturing the Deep Sea: Towards a common heritage for allkind*

Along with participation in the sessions, we are commissioning texts to enrich the curriculum and add another perspective to the featured topics. Taking a placebased approach, this semester aims to "ground" both the concept of the seabed and the speculative nature of deepsea mining, which, as of yet, remains fictional.

Selected authors are:

Lígia Oliveira, Raf Custers, Nicholas Pritchard, Elena Longhin and Mae Lubetkin

Call for Ocean-Archive.org Digital Resident 2023/24: Thinking with the Deep Ocean

The upcoming semesters of OCEAN / UNI will adopt a cross-disciplinary lens to think from the remotest spaces of our expansive body of water. Through unlearning as a radical act of ocean literacy, we hope to empower ourselves as a community to intervene in dynamic decision-making environments around deep-sea mining that proceed alongside the program.

The Ocean-Archive.org **Digital Residency 2023/24** is thought to run alongside OCEAN / UNI, as an opportunity to realize a participatory project around the deep sea, exploring modes of "deep ocean literacy" rooted in artistic and design research approaches.

The Digital Resident will engage the ocean comm/uni/ty through live moments or calls for collaboration, producing a final work to be presented on Ocean-Archive.org's digital ecosystem.

We encourage projects that cross geographies and traditional disciplines to ask fresh questions about value, representations, and voices of the deep.

See more details and directly apply via this [Google Form](#) no later than October 1, 2023.

// DEEP OCEAN LITERACY

The methodologies of OCEAN / UNI aim to create spaces of collaborative work, coalitional thinking,⁶ and solidarity to generate new pedagogies and ways of researching that go beyond words, grown from feeling. This sensitivity to the oceanic elaborates a critical ocean literacy that extends a factual comprehension of the mutual influence between us and the Ocean, moving deeper into thinking through the Ocean.

Performed individually and collectively, such acts can blend in different kinds of knowledge and release us from coded connections to wander through the ocean's rhythms, poetry, and biology; through these fluid processes of hybridization we might come to grasp and communicate our ecological crisis.

Learning through sensing, familiarity, and the body can ignite joy and healing, can grow affinity with otherness. Telling stories—and coming together to listen—can access cosmic timescales, can weave motives and planetary movements into the spaces between data points. How do the ways in which we talk to each other, gather, listen, and learn matter and create kinship? By welcoming worldviews originating in different densities and humidities, latitudes and altitudes, perhaps a new critical perspective could arise, one that can tell the story of the fragile interconnectedness of our biosphere, empowering humans and nonhumans to wade toward a space of balanced coexistence.

Imagine the deep sea. It seems not to move, to breathe, to live in the way we know under the Sun. The seeming strangeness of the "deep sea", typically defined as more than 200 meters deep, and the thickly mediated representations of its scenes render it hard to relate to.

What's at stake on the seabed, Earth's last extractive frontier? In the open ocean, which creatures thrive throughout the water column? How can we speak to their livelihoods and connect our concerns for living in common?

Learning about the deep sea is the strongest tool we have to protect it: becoming "ocean literate" is not just a way to gather facts, but to gather power as an ocean citizen. As part of the preparation for the upcoming semester, you can already dive into a collection on [Ocean-Archive.org](https://ocean-archive.org) dedicated to Deep Ocean Literacy. It is meant as a research tool, open to your additions, on scientific exploration of the deep ocean; advocacy for deep ocean sustainability; extractive industries and activities; biodiversity at the seabed and the water column; and Pacific methodologies.

// OCEAN / UNI FALL 2023 CURATORIAL TEAM

Pietro Consolandi is a researcher and artist based in the lagoon of Venice, where he co-founded the Barena Bianca collective in 2018. He is OCEAN / UNI Research Lead at TBA21–Academy, having been involved with the foundation since 2020. He is also a research fellow at NICHE (Ca' Foscari University of Venice), where he studies the Rights of Nature legal framework and its potential application for European water bodies.

Mekhala Dave is the Ocean Law and Policy Researcher at TBA21–Academy. In concert with the Academy's mission to catalyse action and care for the Ocean, she is mapping deep-sea mining developments from a nuanced and transdisciplinary framework at the intersection of art, law and science. She is also a doctoral researcher at the University of Applied Arts Vienna for legal rights representation from visual cues of political and activist art on the issues of ecology, migration and gender.

Fiona Middleton takes a transdisciplinary approach to researching critical ocean literacy, by blending forms of knowledge to experiment with constructions and expressions of ocean and earth systems. She is a PhD student on the University of Southampton's Intelligent Oceans programme (UK) and manages TBA21–Academy's ocean comm/uni/ty platform, where she also researches deep-sea mining for the Culturing the Deep Sea project. Her academic background is in geology and marine science, and her interests include the deep seabed, limestone and Law of the Sea.

Khadija Stewart is an enthusiastic ocean and climate storyteller passionate about inspiring behaviour change. She holds a BSc in Environmental and Natural Resource Management, an MSc in Sustainable Development with Management Studies and a 2nd MSc in Climate Change and Development from the University of London. Throughout her environmental journey, she has participated in the World Water Forum, Peace Boat Ocean and Climate Youth Ambassador Program, the Our Ocean Youth Leadership Summit in Oslo, The UN Ocean Conference in Lisbon 2022 and the Our Ocean Conference in Panama 2023. Presently, she is the founder of [EcoVybz Environmental Creatives](https://ecovybz.com) a company focused on educating the public through environmental content creation and powerful storytelling initiatives focused on Climate Change and Ocean Conservation. At the core of her work is the youth and equipping them with the knowledge to be effective agents of change. She is also the host of the EcoVybz Podcast and the Caribbean Regional Representative for Sustainable Ocean Alliance with the Deep Sea Mining portfolio.

Markus Reymann is co-director of TBA21 Thyssen-Bornemisza Art Contemporary. He conceived and built TBA21–Academy as the foundation's research center for fostering deeper relationship to the Ocean and other bodies of water by working as an incubator for collaborative inquiry, artistic production and environmental advocacy. For more than a decade, the Academy has catalysed new forms of knowledge emerging from exchanges between art, science, policy and conservation.



// WHO IS BEHIND OCEAN / UNI

Curatorial & Research

Pietro Consolandi, Mekhala Dave, Taloi Havini, Fiona Middleton, Markus Reymann, Khadija Stewart

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// TBA21

Francesca Thyssen-Bornemisza, Founder and Chairwoman

Rosa Ferré and Markus Reymann, Directors

Angela Costantino, Chief of the financial and legal office

Mareike Dittmer, Director of public engagement

Eva Ebersberger, Head of publications

Eva Gonzalo, Executive coordination

David Hrankovic, Managing director Ocean Space

Petra Linhartová, Director of digital & innovation

María Montero Sierra, TBA21–Academy head of program

Simone Sentall, Head of collection

Niall Smith, Director of becoming

Marco Zappalorto, Director of development & advancement

Daniela Zyman, Artistic director

TBA21 Thyssen-Bornemisza Art Contemporary—based in Madrid and Vienna, with situated projects in Venice and Cordoba—is a leading international art and advocacy foundation created in 2002 by the philanthropist and collector Francesca Thyssen-Bornemisza. All activity of the foundation is fundamentally driven by artists and the belief in art and culture as a carrier of social and environmental transformation and change. TBA21 is continually extending its advocacy work by sparking new collaborations across the arts, humanities and sciences, partnering with other research and educational organizations, and municipalities and communities around the world.

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, and **Ocean-Archive.org**, a digital organism for a living ocean; a platform in the making, an archive and framework for collaborative research.

Ocean-Archive.org is an online platform that investigates the potential of storytelling and transdisciplinary collaboration within and beyond archival practices. It strives to expand critical ocean literacy in a time of great necessity and catalyzes collective action for a living Ocean. The aim of Ocean-Archive.org is to bring together the multitude of voices and [journeys](#) around the Ocean and connect those striving to nurture and protect it. With [ocean comm/uni/ty](#), the platform instigates conversations around the Ocean so that members can connect and co-create. Designed as a storytelling and pedagogical tool, Ocean-Archive.org translates current knowledge into a shared language that fosters synergy among art, science, policy, and conservation and enables us to make better decisions for urgently needed policies.

We would like to thank each and every speaker joining us through this semester:

Ignacio Acosta, Nabil Ahmed, Stacy Alaimo, David Barclay, Irus Braverman, Daniel Caceres Bartra, Lindsay Dawn Dobbins, Lara Garcia Reyne, Quack Pirihi, Muriel Rabone, Susan Reid, Pradeep Singh.

ACCELERATING DEVELOPMENTS AROUND DEEP-SEA MINING

Since its establishment in 2011, TBA21–Academy has sharpened its focus on the Ocean through the lens of art by building capacity in its artistic–scientific initiatives and collaborations, and employing advocacy in matters related to deep-sea mining, Indigenous thinking, and rights of nature. The organization’s efforts to raise awareness and protect the deep sea come in many forms: commissions, exhibitions, workshops, holding observer status at the International

Seabed Authority (ISA), and the research project *Culturing the Deep Sea*, which tracks the progress of international negotiations. Regulation of environmental, technical, legal, and institutional aspects of mining is yet to be agreed on by States attending the ISA, despite the possibility of commercial seabed mining on the near horizon.

We call for a ban on Deep Sea Mining.

INTERVENTION, ADVOCACY, COMMISSION, EXHIBITION OR EVENT BY TBA21–ACADEMY

LEGAL DEVELOPMENT OR NEGOTIATION UPDATE AT THE ISA

Advocacy: TBA21 obtains Observer Status at the ISA, the United Nations agency based in Jamaica that manages activities at the deep seabed.

Commission: *Prospecting Ocean*, Armin Linke, research cycle, exhibition, publication

Commission: *Deep Sea Minding*, SUPERFLEX, three-year research cycle (2019–2021)

Commission: *What is Deep Sea Mining?* Inhabitants with Margarida Mendes, five-episode web series

Commission: *INTERPRI*, Nabil Ahmed, long-term research project

Advocacy: Input to *Mission Starfish 2030: Restore our Ocean and Waters*, European Commission

Exhibition: *The Soul Expanding Ocean #1, Taloi Havini* – commissioned by TBA21–Academy and co-produced with Schmidt Ocean Institute. Solo exhibition presented in Ocean Space, Venice, Italy, curated by Chus Martinez

Launch of *Culturing the Deep Sea*, TBA21–Academy research project

Intervention at the ISA, by TBA21 representative Mekhala Dave, Researcher on Ocean Law and Policy

Event: *Meet the Deep Sea*. Should we mine the seabed? Series of workshops in collaboration with visual artist and filmmaker Emma Critchley

Intervention at the ISA, by TBA21 representative Mekhala Dave

Intervention: Submission of TBA21 case study on Underwater Cultural Heritage to the ISA

OCEAN / UNI Fall 2023. *Culturing the Deep Sea: Towards a common heritage for allkind*

OCEAN / UNI Spring 2024. *Culturing the Deep Sea: Towards a common heritage for allkind*

Exhibition at Ocean Space, Venice, Italy

2016

2018

2019

2020

2021

2022

2023

2024

2025

Publication of the *Draft regulations on exploitation of mineral resources in the Area*, ("The Mining Code"), prepared by the Legal and Technical Commission of the ISA

Two-year rule triggered by the Republic of Nauru: A legal provision known as the "two-year rule" in the UN Law of the Sea Convention (UNCLOS) was triggered by the Republic of Nauru, a Pacific Island State sponsoring Nauru Ocean Resources, Inc. (NORI) – a subsidiary of The Metals Company. As proponents of deep-sea mining, they argue that polymetallic nodules are alternatives to the land-based mineral reserves needed to fuel a green energy transition.

The call for a moratorium on deep-sea mining begins by States, financial institutions, youth and Indigenous communities

Deadline of the two-year rule. The ISA Council opted to continue negotiations until 2024 with a view to adopt the rules, regulations, and procedures by 2025.

UN Ocean Decade conference 2025 led by France & Kenya

