

TBA21 THYSSEN-BORNEMISZA ART CONTEMPORARY

TBA21-ACADEMY

PASAJE

DEL

AGUA

THE

JOURNEYING

STREAM

3-5 JUNE 2022

CONDORA

CONVIVIAL MOMENTS

Francesca Thyssen-Bornemisza

Founder and Chairwoman TBA21

This June weekend is the launch of TBA21 Thyssen Bornemisza Art Contemporary's annual public program, conceived and designed specially for our three-year tenure at the C3A Centro de Creación Contemporánea de Andalucía in Córdoba. To form this program we have drawn on three different TBA21 practices that have been the most successful projects over recent years.

The first was *Ephemeropteræ*, a performance festival that took place every summer from 2013–2016 at Augarten, our former exhibition space in Vienna. *Ephemeropteræ* refers to a species, also known as the mayfly, which live only for a brief moment—and so too, the festival staged the fleeting emergence of singular and truly remarkable voices performing, displaying, and choreographing multiple forms of spoken expression.

For the second of these projects, running simultaneously over a 12 year period, TBA21 convened a series of *Lopud talks*, which brought together an extraordinary mix of people; from artists, architects, and curators, to scientists, Shamans, poets, DJs, lawyers, botanists, and astrologers, and many more, to exchange their worlds with one another—a gathering experience with the sole aim of drawing all involved out of their comfort zones—encouraging each of us to step into the wild side of our practices.

The third practice we revisit here is TBA21–Academy, which is presently situated in Venice—a cultural ecosystem fostering a deeper relationship to the Ocean through the lens of art, in order to inspire care and action—. They have for the last decade been an incubator for collaborative research, artistic production, and generating new forms of knowledge through combining art and science.

The Academy has been redefining TBA21's purpose, with its forward-thinking approach to community building and programming. Thanks to my powers of persuasion, the Academy has accepted the proposal to expand its program beyond the Ocean and into rivers, tributaries, springs, streams, alluvial plains, tidal marshes, wetlands, groundwaters, and aquifers, as well as into the physical and spiritual water elements that connect all planetary life. And within this new mandate, which is specially formulated for our work in Spain, they are now introducing a three-year live research program; *Meandering*, to be launched with a day-long offering which unfolds the spiritual, philosophical, and political trajectories of the Guadalquivir River.

I truly appreciate all of the effort that each and every member of the TBA21 and C3A teams has made towards making this program so unique. It is deeply inspired by this wonderful city, with such a rich cultural life. We are humbled and honored to share our skills and inspiration with a city that has played host to some of the most wonderful minds over centuries. We are slowly beginning to feel part of the cultural landscape of Córdoba, and that everyone who passes through here takes home something very very special. I hope we also leave behind the scent of our practices, and that our focus on the Guadalquivir River creates some reflection on its historical, cultural, and environmental significance.

HERE WE GO AGAIN!

Markus Reymann

Director TBA21–Academy

We started TBA21–Academy in 2011 as an artistic research project within the foundation with the intention to better understand and to nurture a deeper relationship with the Ocean. In the beginning we were asked many times why we would limit ourselves like that. For us, it wasn't about concentrating on a single subject, but about dedicating our work for an extended period of time to thinking with and from an entity that is fluid, constantly moving and changing, yet intricately interconnected. An entity that records the past in dynamic, watery ways while actively shaping the future of the planet.

We embarked on this journey knowing that it would be led by artists and always in transdisciplinary collaboration with other practices and knowledge systems. As an organization, we committed ourselves to react and respond to information we received along the way. To be itinerant, constantly evolving and engaged in world-making practices while being on this journey was fundamental to our approach.

In 2016 we created our first formal fellowship program, called *The Current*, organized around three-year long research cycles bringing together five practitioners from different disciplines under the guidance of an invited guest curator. The program was anchored by two annual gatherings: an intimate moment of togetherness which we called a *voyage*, an immersion in, while living for two weeks on the Ocean, and one moment of sharing with a wider audience, called *Convening*, in which we invited a group of participants to unfold the questions and findings of these voyages with our growing community.

Investigating these bodies of water, we have now arrived in the third cycle of *The Current*, ebbing and flowing in the Mediterranean. Along the way we initiated, contributed to, and co-created three conservation projects in Jamaica, Costa Rica, and Fiji; we became observers at a policy making body of the UN; and in 2019 we founded Ocean Space in Venice as a home for these ways of working. There, TBA21–Academy's metabolism of researching, producing, digesting and resharing created a constellation of collaborative research, artistic production, and new forms of shared knowledge by combining art and science with many other disciplines and practices.

Looking back at our beginnings in 2011, we responded to a twofold challenge that the founder Francesca Thyssen-Bornemisza posed to the organization: to find a different way of working that initially wasn't goal-oriented or object

based, and to start a project within the foundation that would focus on the environment. When we were challenged again to imagine what a TBA21–Academy presence in Córdoba could be, it became clear that for this program we needed to expand from the Ocean. For Ocean Space we have formulated a unique approach with the aim to reconnect us to the Ocean. Now we are formalizing it as a methodology of co-creation and collaborative inquiry, through a new program called Meandering, akin to The Current yet fundamentally distinct, offering a new curriculum of practices, both contemplative and engaged, to think oceanically about more-than-oceans. Conceived and curated by Sofia Lemos, *Meandering* will board us onto new watersheds, departing from the great Guadalquivir River.

So here we go again!

THE JOURNEYING STREAM

A TBA21 AND TBA21-ACADEMY ASSEMBLY

Curated by Sofia Lemos and Daniela Zyman

With performative works by Allora & Calzadilla; Madison Bycroft, Léo Landon Barret, and Nana (Anaïs) Pinay; Seba Calfuqueo; Niño de Elche; Laia Estruch; Lafawndah; Isabel Lewis; Eduardo Navarro; and contributions by Marina Avia; Barbara Casavecchia; Soledad Gutiérrez; Sofia Lemos; Ernesto Neto; Olaf Nicolai; Plata; Diana Policarpo; Markus Reymann; Matthew Ritchie; Daniel Steegmann Mangrané; and Daniela Zyman

Pasaje del Agua | *The Journeying Stream* is a three-day program of performances, meditation, music, and conversations convened jointly by TBA21 Thyssen-Bornemisza Art Contemporary and TBA21–Academy to celebrate the practices that make up the Foundation’s collaboration with the City of Córdoba, Andalucía. Centering the journeys of bodies and ideas across layers of time and textures of life, *Pasaje del Agua* presents proposals for how the arts contribute to imagining flourishing ways of living, repairing social imaginaries, and remediating the relationship between climate and creativity.

Organized in conjunction with the exhibition “Abundant Futures: Works from the TBA21 Collection,” co-produced with C3A Centro de Creación Contemporánea de Andalucía and in collaboration with the City of Córdoba, the program presents artistic contributions that place a wealth of visions into conversation with spaces for social and ecological renewal, inviting new forms of conviviality to emerge. A day-long offering organized by TBA21–Academy unfolds the spiritual, philosophical, and political trajectories of the Guadalquivir River and introduces the new three-year live research program *Meandering*, expanding from the Ocean into rivers, tributaries, springs, streams, alluvial plains, tidal marshes, wetlands, groundwaters, and aquifers, as well as the physical and spiritual water elements that connect all planetary life.

Offering new performative works, Madison Bycroft, Léo Landon Barret and Nana (Anaïs) Pinay; Seba Calfuqueo; Niño de Elche; and Laia Estruch explore forms of kinship with aquatic life through more-than-human sonority, while practicing with the vibrancy, vitality, and expressivity of their voices to forge fluidic connections. Laia Estruch and Niño de Elche both use vocalization to converse with the fluvial ecosystem and its

avifauna. When the sonic and the aural are complicit with the politics of speech and silence, the acts of speaking, uttering, and hearing become distorted by the workings of power and capital and the implications of normativity. Such disruptions are particularly relevant to Mapuche worlds, where language, ritual, and fluidity bear the resistance to Anthropocenic extractivism, dominant masculinity, and are used to destabilize gender binaries, as can be seen in **Seba Calfuqueo's** performance. Uprooting traditions of fixed representations, taxonomies, and framings, **Madison Bycroft, Léo Landon Barret and Nana (Anaïs) Pinay** speculate together in song, sound, and story in a new work, written and choreographed for the Royal Botanical Gardens.

Rehearsing how the combined forces of engaged and contemplative practices might reorient hope and reimagine possibility, *Meandering* invites its fellows, **Lafawndah, Isabel Lewis, and Eduardo Navarro** to engage with the rhythms and frequencies of the Guadalquivir, Andalucía's great river. Through visual, performative, and sonic registers that involve meditation, deep listening, and raving, the three artists expand on the idea of live research—a reflection on how artistic practice can offer new sensibilities for social and environmental justice through scholarly, sensorial, and spiritual approaches to inquiry and proposition—in an inward as well as collective journey through Córdoba's riverine sites.

Launching with a communal breakfast and a drawing meditation session led by **Navarro** that attunes to how rivers breathe ocean life as arteries out of a beating heart, the day continues with a conversation between the three fellows, **Markus Reymann and Sofia Lemos** that expands on oceanic thinking about more-than-oceans and how it can inform new poetic tools and experiential resources for an active riverine epistemology. A new performance by **Lewis** explores the urban stories spoken and silenced in the archaeological artifacts connected to the Guadalquivir River as a point of departure to uncover another experience of time. **Lewis's** work leads to an exploration of the sonic continuum in the region's musical trajectories performed by **Lafawndah** as a dance party that celebrates the meanders of life, love, and knowledge in Córdoba to deconstruct perceptions that affect our ability to act in the world.

Grounded in experiential, contemplative, and sensory registers, the program outlines how knowledge and creativity can activate and inhabit imaginative journeyings through and with rivers. An invitation from and beyond Andalucía to sense its riverine, coastal, and groundwaters, *Pasaje del Agua* borrows its title from the 1976 album by the great Andalusian flamenco duo **Lole y Manuel** to seed a richer experience of community, a larger view of time, and the aspiration to manifest abundance with all waterways.

PASAJE DEL AGUA | THE JOURNEYING STREAM

JUNE 3-5, 2022

FRIDAY, JUNE 3

The Journeying Stream: An Evening at C3A

Allora & Calzadilla: *mains hum*

Seba Calfuqueo: *Water is also territory (Ko ta mapungey ka)*

PLATA: *Plants for a Petrol-free Future: Utopia or Necessity?*

5:30 – 9:00 pm, C3A Centro Creación Contemporánea de Andalucía

C3A will remain open until 9:00 pm. Foodtrucks and drinks available

Niño de Elche: *ma' ma' aίμα*

7:30 and 9:30 pm, Molino de Martos

SATURDAY, JUNE 4

Eduardo Navarro: *River-Heart meditation*

9:00 – 11:00 am, Sotos de la Albolafia

Please bring suitable footwear for rugged ground

Meandering In-Conversation

Featuring: Lafawndah, Sofia Lemos, Isabel Lewis,

Eduardo Navarro, and Markus Reymann

Simultaneous translation

12:00 – 2:00 pm, Palacio Orive

Isabel Lewis: *Urban Flourishing*

7:30 – 9:00 pm, Museo Arqueológico de Córdoba

Doors open at 7:00 pm

Lafawndah: *Ancestral Rave*

11:00 pm – 1:00 am, Casa-Palacio de los Angulo

Doors open at 10:30 pm. Please bring suitable footwear for rugged ground

SUNDAY, JUNE 5

Laia Estruch: *Ocells Perduts V67*

10:00 – 11:00 am, Sotos de la Albolafia

Please bring suitable footwear for rugged ground

Riverwalk by Seba Calfuqueo

11:00 am – 12:00 pm, Sotos de la Albolafia

Sweet Encounters: Conversation with artists and curators

Featuring: Marina Avia; Madison Bycroft, Léo Landon Barret and Nana

(Anaïs) Pinay; Seba Calfuqueo; Barbara Casavecchia; Laia Estruch;

Soledad Gutiérrez; Sofia Lemos; Ernesto Neto; Olaf Nicolai; Diana Policarpo;

Markus Reymann; Daniel Steegmann Mangrané and Daniela Zyman

Simultaneous translation

5:00 – 7:00 pm, Auditorium Casa Árabe

Madison Bycroft, Léo Landon Barret, Nana (Anaïs) Pinay:

Carried Away – Beyond a Rooted Condition performance

9:30 – 10:30 pm, Real Jardín Botánico de Córdoba

FRIDAY, JUNE 3

5:30 – 6:00 pm

Allora & Calzadilla: *mains hum*

Performance

C3A Centro de Creación Contemporánea de Andalucía

mains hum (2017) consists of a series of vocal actions conceived by the artist duo Allora & Calzadilla in collaboration with the conductor Donald Nally and the composer David Lang that explore the mains hum—the continuous, low humming that buzzes from old or improperly grounded electrical transformers. The performance deepens the connection between Allora & Calzadilla's seminal work *Blackout* and the corrosive impact of the energy crisis in Puerto Rico and is presented by the Cordobese vocal ensemble Coro Brouwer and students from the Escuela Superior de Arte Dramático de Córdoba.

6:30 – 7:00 pm

Seba Calfuqueo: *Water is also territory* (*Ko ta mapungey ka*)

Performance and installation

C3A Centro de Creación Contemporánea de Andalucía

The work establishes a poetic and political relationship between water, the body, the Mapuche language, and the land while exposing the devastating effects of extractivism in causing aridity and depletion. *Mapu kishu angkükelay, kakelu angkümmapukey* (the soil does not dry by itself, others dry it) expresses the suffering inflicted by the Chilean Water Code, which controls the distribution of the country's water resources by granting permanent water titles to private companies. For *Ko ta mapungey ka*, the artist collaborated with Andalusian artisans to create a series of ceramic replicas of water gallons.

Following the event at C3A, the installation will remain on view until July 3

7:00 – 7:30 pm

Plants for a Petrol-free Future: Utopia or Necessity?

Guided tour and talk with Plata, Rafael Tamajón,
and Cándido Gálvez. In Spanish

C3A Centro de Creación Contemporánea de Andalucía

Vegetal Acupuncture is an eco-poetic intervention aimed at reversing the depletion of plant coverage in cities and reconciling the needs of vegetal ecosystems with the cultural understanding of humans. It focuses on plants for a petrol-free future, identified for their uses as petroleum substitutes, which have been planted across otherwise disused spaces of the C3A.

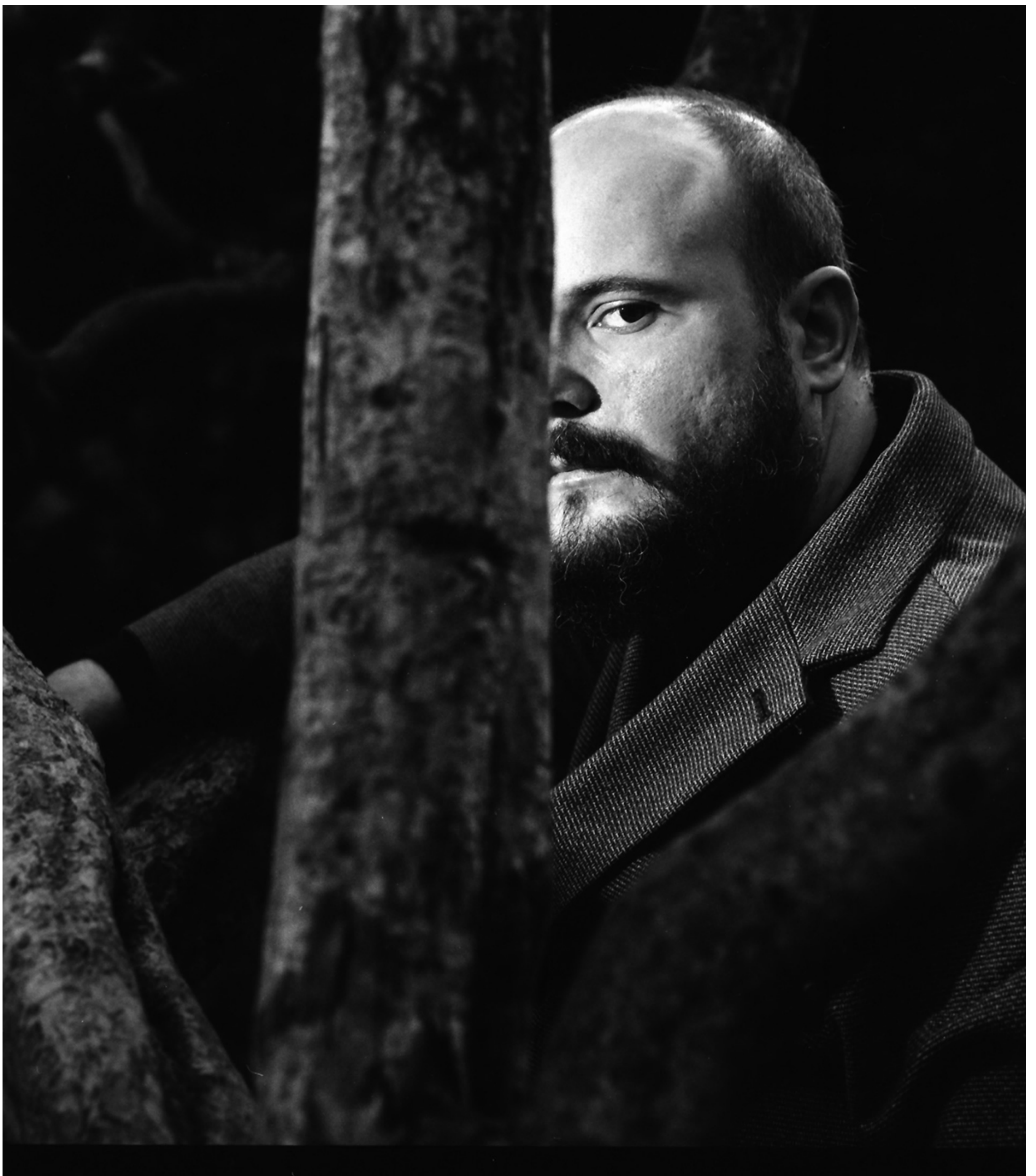
7:30 and 9:30 pm

Niño de Elche: *ma' ma' αίμα*

Performance commissioned by TBA21 Thyssen-Bornemisza Art Contemporary and st_age

Molino de Martos

The newly commissioned performance *ma' ma' αίμα* by Niño de Elche, one of the most innovative flamenco artists of our time, will be presented in the Molino de Martos, Córdoba's former flour mill. Drawing its title from αίμα (*haîma*, the ancient Greek word for blood, which is also reminiscent of *ma'*, the word water in Arabic), Niño de Elche proposes a spiritual interpretation of the symbolism associated with the elements of blood and water, evoking concepts of purity and life, death and sacrifice, as well as salvation and redemption. The performance, staged in the corridors of the former flour mill, temporarily transforms the spaces into small chapels, creating a stage for recorded sounds of the waters of Córdoba. This aquatic choir, capturing different tonalities of water, joins Niño de Elche's voice to generate poetic loops and resonances. His performative invocations seek to animate meanings of kinship across bodies through the vast and polyphonic reach of vocalization, capable of producing aquatic mimesis and communion.



SATURDAY, JUNE 4

MEANDERING PROGRAM LAUNCH

A day-long offering organized by TBA21–Academy unfolds the spiritual, philosophical, and political trajectories of the Guadalquivir River and introduces the new three-year live research program *Meandering*, expanding from the Ocean into rivers, tributaries, springs, streams, alluvial plains, tidal marshes, wetlands, groundwaters, and aquifers, as well as the physical and spiritual water elements that connect all planetary life.

T ∞ Thyssen-Bornemisza
B Art Contemporary
→ A Academy

MEANDERING



09:00 – 11:00 am

Eduardo Navarro: *River-Heart meditation*

Drawing meditation. In Spanish

Sotos de Albolafia

Can a river move, speak, and breathe through us?

Our senses play a crucial role in contemplating the world by constantly separating the real from the poetic, ghosts from shadows, snakes from ropes. Yet, since sense perception is itself a mental construct, we can create ideas-images that extend beyond what can be perceived through our senses and strengthen our ability to act in this world.

Through participatory drawing, deep listening exercises, and a communal breakfast, Eduardo Navarro proposes a journey inward to reflect on how rivers breathe life in and out of the ocean as well as through us, bringing awareness to the reciprocal interplay between river, land, and ocean. In this morning meditation session, he invites us to visualize a river moving between the fingers of land, as if it were a loop of contemplation beads, while softening our senses into becoming oceanic. As Navarro writes, “Can we visualize the heartbeat that pumps all the oceans of the world? Let us lend our bodies to the river by filling every vein, every capillary, every organ, collectively taking us on a journeying stream back to the ocean of all oceans—our interbeing.”

This event is family-friendly, suitable for all ages, but not fully accessible to wheelchair users. Please bring water and sun protection as well as suitable footwear for rugged ground



12:00 – 2:00 pm

Meandering In-Conversation

Conversation between Markus Reymann, Sofia Lemos, Lafawndah, Isabel Lewis, and Eduardo Navarro

English with simultaneous translation

Palacio Orive

Following a decade of commitment to critical ocean literacy, advocacy, and the fostering of oceanic imaginaries through artistic practice, TBA21–Academy homes in on the cultural value of the aquatic to ask, how can the arts support oceanic thinking beyond the ocean?

In this conversation, the participants share their desire to invite ocean action and imagination into Andalusia and Spain through *Meandering*, TBA21–Academy’s new live research program, conceived and curated by Sofia Lemos. *Meandering* expands from the Ocean into rivers, tributaries, springs, streams, alluvial plains, tidal marshes, wetlands, and aquifers, as well as the physical and spiritual water elements that connect all planetary life forms. This dialogue invites Lafawndah, Isabel Lewis, and Eduardo Navarro to share their practices and imagine together how live research through visual, performative, and sonic registers can be an applied practice for reconciling our relationship with ourselves and in fellowship with every ocean, river, and waterway that connects and surrounds us.

7:30 – 9:00 pm. Doors open at 7:00 pm

Isabel Lewis: *Urban Flourishing*

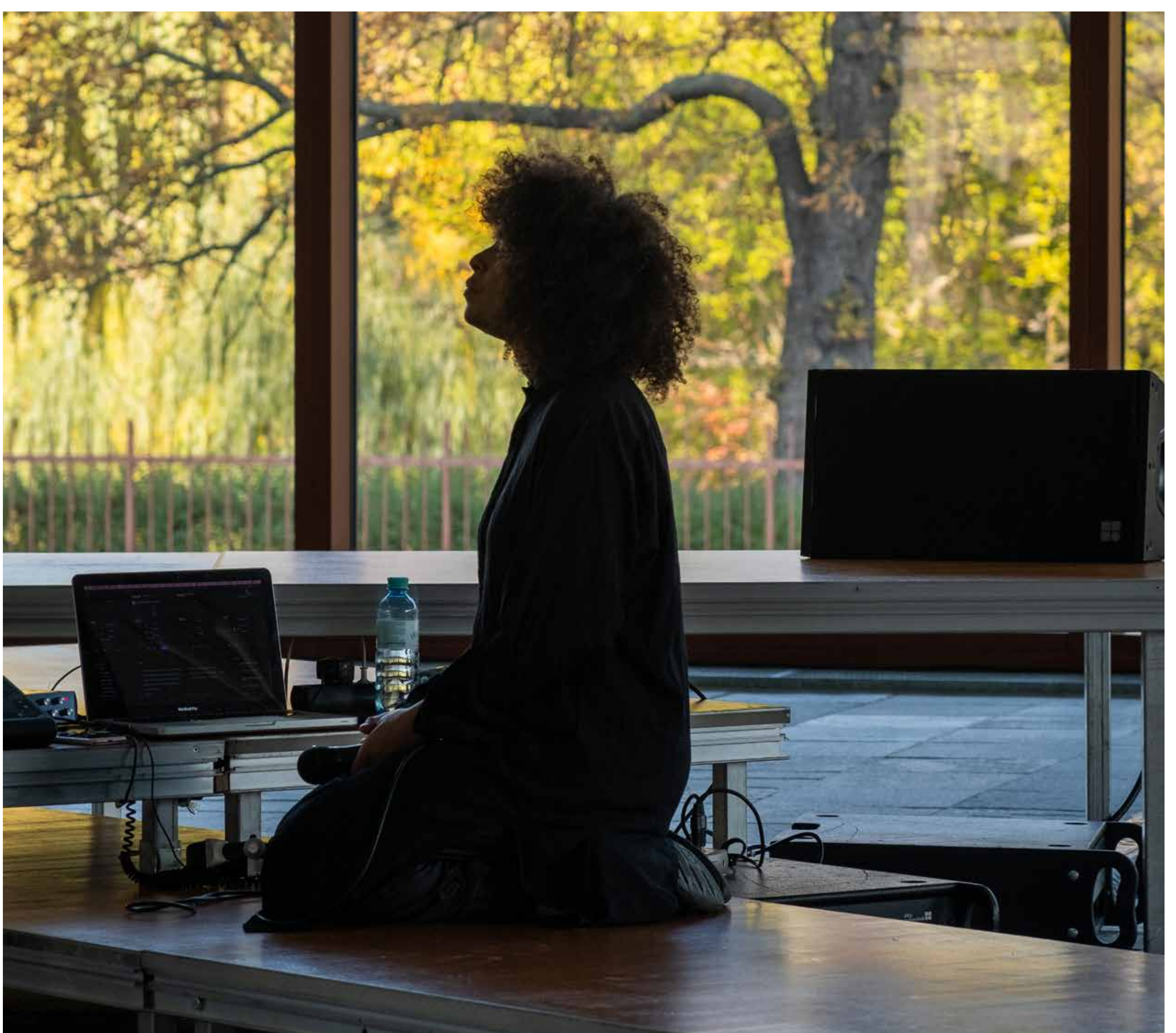
Performance. In English

Museo Arqueológico de Córdoba patios

Could collective listening help us attune our senses to the sounds, voices, music, and vibrations of our shared environments?

In this roaming performance, Isabel Lewis encourages us to connect with our inner worlds and become subtle to their urban echoes. Incorporating dance, performance, and active listening as a hybrid practice for the body, *Urban Flourishing* suggests alternative modes of engagement with different environments including today's highly regulated forms of urban existence. Presented in the patios of the Archeological Museum, ancient artifacts from the museum's collections connected to the Guadalquivir River become a point of departure from which to uncover another experience of city-time.

Lewis has been invited to expand "O.C.E.A.N.I.C.A. (Occasions Creating Ecologically Attuned Narratives in Collective Action)" (2021), an exhibition-performance and experimental pedagogy project based on the language of the Ocean, such as tidal motions to rolling waves, into river-speak. Originally commissioned by TBA21–Academy at Ocean Space in Venice, O.C.E.A.N.I.C.A. aims at reprogramming the body to recognize the human potential to be oceanic. In its first iteration for the Guadalquivir, Lewis invites us to build a vocabulary that connects the riverine earth with our daily lives.



11:00 pm – 1:00 am

Lafawndah: *Ancestral Rave*

Musical performance

Casa-Palacio de los Angulo

What is a measure of time in which the past remains present to the future, and the future, in turn, is already present to the past?

Like the notes of a musical phrase, the riverine trajectories that connect the Guadalquivir to the Middle East and the Indian subcontinent, the Maghreb region to the Mediterranean Basin and the Caribbean in songfulness and praise, reveal a meandering of bodies, movements, and ideas that found a space to flourish in Córdoba. For the closing of TBA21–Academy’s launch of *Meandering*, Lafawndah offers a dance party that explores Córdoba’s sonic continuum, inviting us on a journey through the confluence of sounds, poetry, and languages of the region’s rhythmic present.

In this immersive performance, Lafawndah’s storytelling and instrumental explorations take us on a deep dive of experimental “diaspora pop” with hints of Middle Eastern folk, flamenco, R&B, and electronica aimed at unbordering the body and celebrating nonlinear time. Expanding on Lafawndah’s musical research, an olfactory intervention by artist Chaveli Sifre brings together historical scents from the Arab (myrrh) and Latin American traditions (palo santo) with contemporary molecules and metallic notes. The resulting fragrance is reminiscent of a camphoric, iridescent rose that is intensified with a selection of ocean-fermented refreshments and natural wines by Plata’s Gabrielle Mangeri, which together choreograph a simultaneously personal and collective ecstatic experience. Experienced through taste, scent, sound, and movement, *Ancestral Rave* initiates a journey toward the operatic retelling of human existence in relation to the wet, elemental world.

Please bring suitable footwear for rugged ground



SUNDAY, JUNE 5

10:00 – 11:00 am

Laia Estruch: *Ocells Perduts V67*

Performance

Sotos de la Albolafia

Ocells Perduts V67 is an investigative sonic and aural experiment exploring the relationships between the artist's body, arboreous wetlands, and bird song. Like humans, birds generally privilege sonic registers to mark their presence. Their territory becomes a stage for performing their presence, a site of spectacle where they can be seen and heard. Taking place on one of the rich bird habitats of the Guadalquivir river, Laia Estruch tunes herself to the acoustic environment of the riverside to enter into conversation with the fluvial ecosystem and its avifauna. The artist gently accesses the "stage" of the birds, inhabits their territory, attending to the contact zone between her body and her aviary interlocutors. She adopts and vocalizes the chants of the birds by listening to their songs and then replicating their "sound signatures" with her voice. The resulting dialogue between birds and humans produces a unique sound ecosystem, an interspecies duet, a way of singing the territory together, and of expanding the grammar of interrelations. "If there are territories that insist on being sung or [...] territories that become bodies and bodies that extend into places of life, if there are places of life that become songs or songs that create a place, if there are powers of sound and powers of odors, there are undoubtedly a quantity of other modes of being the inhabitation that multiply worlds. What verbs could we discover that evoke these potentials?" asks philosopher Vinciane Despret. With attention to worlding processes and acoustic habitat production, Estruch highlights the aesthetics of sensation and communicability for new modes of subjectivity to emerge; a vibrant spectrum of sounds and silences by which to make audible those at the threshold of politics. During the research process, Estruch consulted local ornithologists, forest managers, shepherds, musicians, and singing teachers who trained and instructed her.

This event is family-friendly, suitable for all ages, but not fully accessible to wheelchair users. Please bring water and sun protection as well as suitable footwear for rugged ground



11:00 am – 12:00 pm

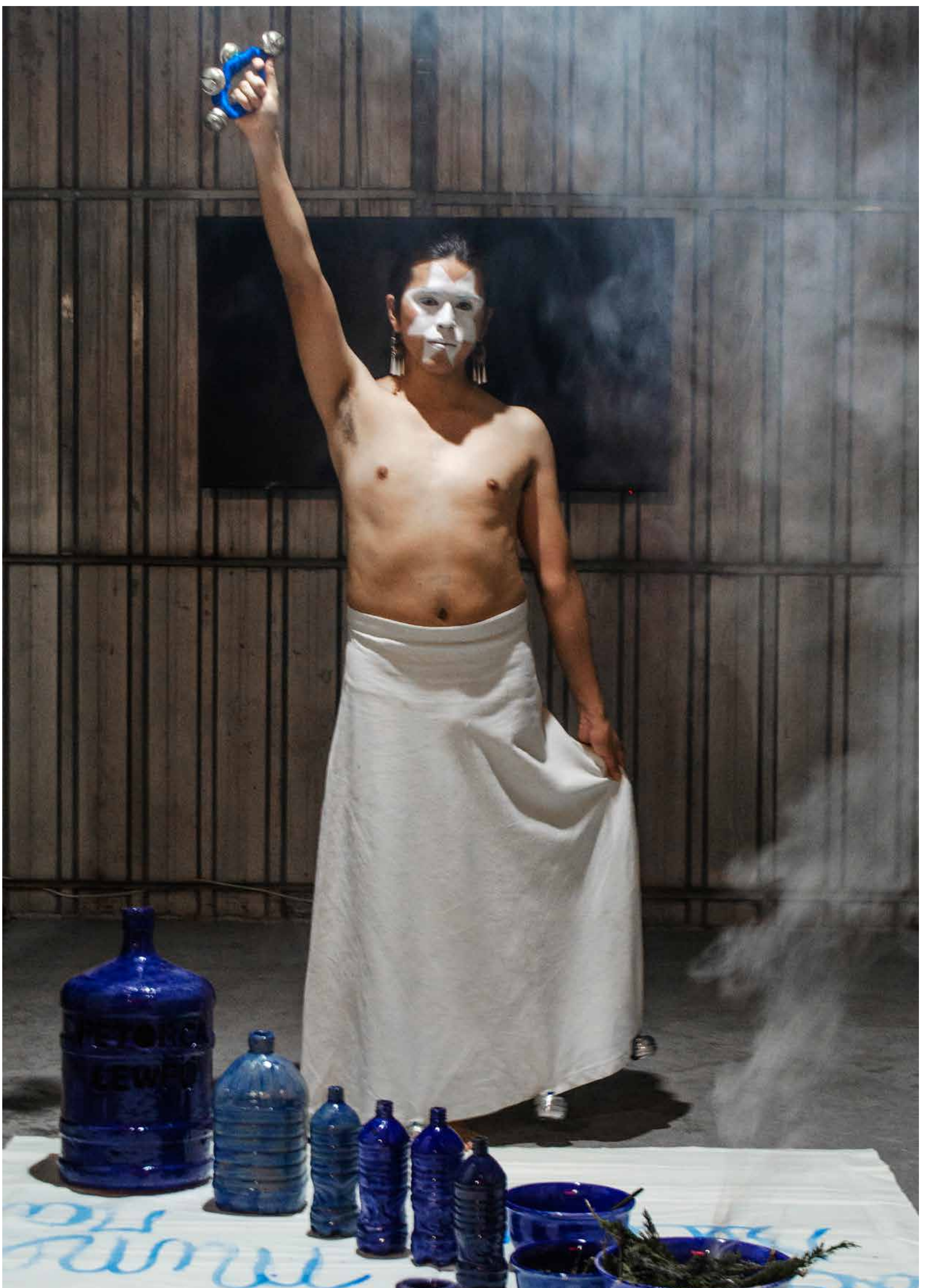
River Walk by Seba Calfuqueo

Riverside walk. In Spanish

Sotos de la Albolafia

Mapuche artist Seba Calfuqueo is leading an excursion to one of the richest riverside zones of the Guadalquivir river, Sotos de la Albolafia. This stretch of the river was declared a natural monument in 2001 and is part of the Networks of Protected Natural Areas of Andalusia due to the wide variety of bird species present in the area and its importance as a breeding zone. Calfuqueo's Water Walk will open shared pathways for Mapuche narratives and ways of sensing water and land, told through and informed by Córdoba's great river, the Guadalquivir.

This event is family-friendly, suitable for all ages, but not fully accessible to wheelchair users. Please bring your own water, sunscreen, and sun protection



5:00 – 7:00 pm

***Sweet Encounters: Conversation
with artists and curators***

Featuring: Marina Avia; Madison Bycroft, Léo Landon Barret and Nana (Anaïs) Pinay; Seba Calfuqueo; Barbara Casavecchia; Laia Estruch; Soledad Gutiérrez; Sofia Lemos; Ernesto Neto; Olaf Nicolai; Diana Policarpo; Markus Reymann; Matthew Ritchie; Daniel Steegmann Mangrané; and Daniela Zyman

In English and Spanish with simultaneous translation

Auditorium Casa Árabe

This series of conversations will take the audiences through an animated journey touching upon ideas of abundance as a life-sustaining and worldmaking principle. The artistic and curatorial provocations leading to the finale of the program *Pasaje del agua | The Journeying Stream* will elaborate on the waters of a river and atmospheric elements to reflect on art, the meanings of kinship with non-human others, and the prolific performativity of nature. Can we perceive the layers of time and textures of life recorded in and performed by natural entities? How is the aquatic overflowing to other bodies, upturning the naturalizations of sex, gender, and other forms of difference? And how to listen or un-listen to the claims on water made by private companies, claims that dispossess peoples, whose livelihood and worldmaking are bound to water? The series of dialogs animate ways to counter the pessimistic, always limiting narratives of scarcity that paralyze the mobilizing potentials for constructing and navigating different worlds and generating horizons of action.

9:30 – 10:30 pm

**Madison Bycroft, Léo Landon Barret,
and Nana (Anaïs) Pinay: *Carried Away –
Beyond a Rooted Condition***

Performance. In English with Spanish subtitles

Co-curated with Barbara Casavecchia

Real Jardín Botánico de Córdoba

Carried Away: Beyond a Rooted Condition is a new performance, written and choreographed for the Royal Botanical Garden of Córdoba to speculate together in song, sound, and story. It departs from nomenclatures, classifications, and histories, preserved in greenhouses and moves with the meanders of the Guadalquivir river, which runs along the herbariums. The work is a movement from one place to another, but the way is not straight: it meanders, eddies, detours, and gets stuck in the reed swamps before a story swells and pushes it forward. Is a movement still “forward” if there is no goal, no destination in mind? With Latin names sinking into the mud, particular, edged, theatrical surfaces get anchored to their spot and gather grass, shrubs, and algae, eventually eroding too. Who is here? An introduced species? Native and exotic? How do we allow you your unrecognizability beside the opaque waters of the Guadalquivir river?



Don't miss Regina de Miguel's Mural painting at Ronda de Isasa 2 (Corner Ronda de Isasa/ Plaza Cruz del Rastro)

Berlin-based Malaga artist Regina de Miguel has taken the spirit of *Abundant Futures* to the streets. De Miguel, who is also the author of the work that gives image to the exhibition that TBA21 Thyssen-Bornemisza Art Contemporary is showing at the C3A Centro de Creación Contemporánea de Andalucía until March 2023, has also created a mural at the corner of Ronda de Isasa and Plaza Cruz del Rastro.

The commission, carried out by TBA21 in collaboration with the C3A and the City Council of Cordoba, consists of a design inspired in part in Cordoba. According to the artist, in the main scenes she has decided to elaborate “a series of holobionts or hybrid multi-species beings of different materialities—flowers, fragments of vessels, masks, necklaces, representations of the cosmos, etc.—that give rise to ecological units and animistic totems that appeal to co-dependence”. And, in this case, he has introduced in his composition “endemic herbs from the moors of the Guadalquivir riverbanks, some of them considered easily recognizable weeds”.



ACCESS INFORMATION

Expected temperatures on these dates vary between 30–40 degrees Celsius and so breaks have been included in the program to allow for rest. Please bring water and sun protection, and speak to a member of staff if you experience any difficulties. Most events are fully accessible to wheelchair users and include simultaneous translation for Spanish-speaking audiences. We are unable to provide Spanish Sign Language interpretation for this program. If you have any questions about access or specific access requirements, please contact Francisco Estepa [francisco.estepa@tba21.org].

LOCATIONS

C3A Centro de Creación Contemporánea de Andalucía
Carmen Olmedo Checa, s/n / 14009 Córdoba, Spain

Molino de Martos

C. Rda. de los Mártires, 30 / 14002 Córdoba, Spain

Sotos de la Albolafia

Av. Fray Albino, 1 / 14009 Córdoba, Spain

Sala Orive

Jardines de Orive, s/n / 14002 Córdoba, Spain

Museo Arqueológico y Etnológico de Córdoba

Pl. de Jerónimo Páez, 7 / 14003 Córdoba, Spain

Casa-Palacio de los Angulo

C. San Pablo, s/n / 14002 Córdoba, Spain

Casa Árabe

C. Samuel de los Santos y Gener, 9 / 14003 Córdoba, Spain

Real Jardín Botánico de Córdoba

Av. Linneo, s/n / 14004 Córdoba, Spain

With the collaboration of: Alcázar de los Reyes Cristianos, Casa Árabe, Córdoba Ciudad de las Ideas, Cuevas del Pino Casas Rurales, Delegación de Desarrollo Sostenible de la Junta de Andalucía en Córdoba, EMACSA, IMGEMA - Instituto Municipal de Gestión Medio Ambiental "Jardín Botánico de Córdoba", IMTUR - Instituto Municipal de Turismo de Córdoba, Jugo Vinos Vinos, La Casa Tomada - Asociación Cultural Palacio de los Angulo, Museo Arqueológico y Etnológico de Córdoba, Patio Vesubio, and Sadeco

BIOGRAPHIES

Allora & Calzadilla, Jennifer Allora and Guillermo Calzadilla, have been working together as a collaborative duo since 1995, with a practice that moves between sculpture, performance, video, sound, and installation. Their work develops through a conceptual and research-based process, touching upon matters of political, social, and ecological relevance. Their practice explores the tension between presence and absence, memory and disappearance. An extensive body of projects has been dedicated to necropolitical and extractive dynamics in Puerto Rico.

Donald Nally is a conductor collaborating with creative artists, leading orchestras, and art museums to make new works for choirs that address social and environmental issues.

David Lang is one of America's most performed composers, whose work is deeply versed in the classical tradition and committed to music that resists categorization, constantly creating new forms.

Marina Avia Estrada is assistant curator at TBA21. She has previously worked in various institutions such as IPCNY New York, Wallach Art Gallery, Tabacalera Promoción del Arte, and AECID. Her research focus is on the study of feminist artistic and activist practices from the 1970s to nowadays, mainly those related to the performative medium and the public space in Latin America. She is a regular contributor to the Spanish art magazine *Exit Express*.

Madison Bycroft (they/them) born in Tarntanya (Adelaide, Australia), lives and works in Marseille, France. Working with video, performance, and sculpture, Bycroft's current interests extend into forms of reading and writing, expression and refusal. The politics of illegibility and legibility are explored through language and material, asking how sense is framed by historical contexts, biases, and structures of power.

Nana (Anais) Pinay (he/they) is a Franco-Cameroonian artist. As an actor, writer, and performer, his work revolves around postcoloniality and intersectionality, and questions the links between politics, spirituality, and representation.

Léo Landon Barret (she/they) is a French actress and director based in Paris. After ten years of training as a singer at the child choir of the Paris Opera, she studied acting at École du Jeu. She takes part in multiple projects as an actor, director, singer, performer, or dramaturgue.

Seba Calfuqueo (they/them) lives and works in Santiago de Chile and is part of the Rangitūlewu Mapuche collective and *Yene* magazine. Of Mapuche origin, their work proposes a critical reflection on the social, cultural, and political status of the Mapuche subject within current Chilean and Latin American societies, aiming to make visible feminist approaches and sexual dissidence. Their work includes installation, ceramics, performance, and video, with the aim of exploring both the cultural similarities and differences between Indigenous and Westernized ways of thinking.

Barbara Casavecchia is a writer, independent curator, and educator based in Venice and Milan, where she teaches at the Department of Visual Cultures and Curatorial Practices of the Brera Academy. Contributing editor of *frieze* magazine, her articles and essays have been published in *art-agenda*, *Artforum*, *ArtReview*, *Flash Art*, *Mousse*, *Nero*, *South*, and *Spike*, among others, as well as in artist books and catalogues. In 2018, she curated the solo exhibition “Susan Hiller, Social Facts” at OGR, Turin. In 2021–2023, Casavecchia is leading the first stream of *The Current III* cycle, titled: “Mediterraneans: ‘Thus waves come in pairs’ (After Etel Adnan).”

Francisco Contreras, known as **Niño de Elche**, is considered one of the greatest innovators of flamenco today. He is an undisciplined ex-flamenco artist and poet, who combines in his different artistic proposals genres such as flamenco, free improvisation, krautrock, electro-acoustic, or contemporary music together with poetry, performance, dance, and theater.

Laia Estruch lives and works in Barcelona. Her artistic research is centered around the voice and the body and manifests itself halfway between sculpture and action. Estruch understands the voice as capable of synthesizing issues related to language, speech, gender, and social structures. Through the use of the spoken word and songs, objects and publications, sound recordings and her own oral archive, her projects analyze the emotional possibilities of the a cappella voice and the non-dramatized body, opening a space for reflection on the performative nature of language.

Soledad Gutiérrez Rodríguez is chief curator at TBA21 and executive producer of TBA21 on *st_age*. She has been working in the arts for the last twenty years, occupying different positions in various institutions from the Guggenheim Bilbao, to the Museu d'Art Contemporani de Barcelona (MACBA), and the Whitechapel Gallery in London. Most recently, she was the Director of CentroCentro in Madrid, where she developed a program based on contemporary artistic practice and collective learning. Her research deals with cooperative practices and the immaterial potential of art realized through performance and collective processes.

Lafawndah is a musician, composer, and a producer of Egyptian, Iranian, and English descent, born in Paris, where she lives and works. The journey to her current incarnation as a devotional pop polymath is tinged with both futurism and tradition. Lafawndah's sound features experimental, worldly, and tameless pop music. Her music style is influenced by Middle Eastern, Caribbean, "diaspora pop," and techno rhythms researched through collaboration and co-creation.

Sofia Lemos is a curator and writer. She is curator at TBA21–Academy where she mobilizes *Meandering*, a new live research program fostering the practices and poetics of the imagination for social and environmental justice. From 2018–2021, she was curator of public programmes and research at Nottingham Contemporary and was associate editor at *The Contemporary Journal*. Recently, Lemos was Associate Curator Public Programmes to the 2nd Riga International Biennial of Contemporary Art – RIBOCA (2020) with previous curatorial and research roles at HKW, Berlin, PRAXES, Berlin, DRAF, London, and MACBA, Barcelona. Her writing has been featured in publications such as *art-agenda*, *Document Journal*, *Spike*, *frieze*, and *Mousse*, as well as in several catalogues and monographs. She is editor of *Sonic Continuum: On the Sound and Poetics of Time* (forthcoming, 2022).

Isabel Lewis, born in Santo Domingo (Dominican Republic), lives and works in Berlin. Trained in literary criticism, dance, and philosophy, Lewis is active in the fields of theater, music, visual arts, and dance, where her work takes on different formats, from lecture-performances and workshops to listening sessions, parties, gardens, and what Lewis dubs "hosted occasions."

Eduardo Navarro is an artist born in Buenos Aires (Argentina) where he lives and works. Navarro uses sculpture, collage, installation, and performance to approach spiritual and scientific environments as means for participatory and context-specific dialogues that investigate empathy through collective contemplation. Moving away from representation, his works create sensorial experiences with the potential to induce a radical transformation of the self and others.

Ernesto Neto, born in Rio de Janeiro (Brazil), has developed over the past two decades a body of work that takes the form of sculpture, installation, performances, and ritual-like situations, with an immersive and multi-sensory component. Neto's practice invites the viewer to interact and participate, producing a different tempo, altering the perception and softening the boundaries of the exhibition space. With references to shamanic practices and Indigenous epistemologies, his work can be thought of as a living organism that involves sensorial, tactile, and olfactive experiences as vehicles to access a deeper understanding of the body and its continuities with the natural and built environment.

Olaf Nicolai is a German artist whose practice is carried through a variety of media, occupying a space that oscillates between the conceptual and the poetic. Nicolai has developed projects that combine object-based works, performance, and interventions in the public space, often creating systems to translate literary, historical, or scientific knowledge into a poetic experience. Looking at the inner mechanisms of power and value-creation, his work is attentive to the dynamics intrinsic to the exhibition space and the tensions it catalyzes.

Plata is a project based in Córdoba founded in 2021 by Jesús Alcaide, Gabrielle Mangeri, and Javier Orcaray. It is an institution under construction which aims to organize a coexistence in common with our commons, a place where the community is invited to propose lines of creation, thought, action, and research. Most of its projects focus on improving both the rural and urban context by working on issues of ecology, sustainability, and equality, offering new visions of contemporary cultural production and alternatives for critical and creative thinking.

Diana Policarpo is a visual artist and composer working in visual and musical media including drawing, video, sculpture, text, performance, and multi-channel sound installation. Policarpo investigates gender politics, economic structures, health, and interspecies relations through speculative transdisciplinary research. She examines experiences of vulnerability and empowerment associated with the acts of exposing oneself to the capitalist world.

Markus Reymann is director of TBA21–Academy, which he co-founded in 2011. TBA21–Academy is a contemporary art organization fostering interdisciplinary dialogue and exchange surrounding the most urgent ecological, social, and economic issues facing our oceans today. Reymann leads the nonprofit's program, engaging with artists, activists, scientists, and policy-makers worldwide, resulting in the creation of commissions, new bodies of knowledge, and policies advancing marine conservation. In March 2019, TBA21–Academy launched Ocean Space, a global port for ocean literacy, research, and advocacy, in the restored Church of San Lorenzo in Venice, Italy. Reymann is also chair of Alligator Head Foundation, the scientific partner of TBA21–Academy, dedicated to the maintenance of the East Portland Fish Sanctuary and of a marine wet laboratory in Jamaica.

Matthew Ritchie, born in London, lives and works in New York. Using painting, drawing, print, and installation, Ritchie's work deals explicitly with information's structures and their visualization. In his practice Ritchie looks at the attempts and limits of human consciousness to chart the universe's formation and to comprehend its vastness. Maps, diagrams, rhizomatic paths, notational systems, and formulas are used by Ritchie to make up structures of knowledge and catalyze existing systems of belief, aiming to grasp the human impulse to catalog, represent, order, and narrativize different manifestations of the existing.

Chaveli Sifre is a Puerto Rican artist and cultural producer based in Berlin. Sifre's work centers healing practices, the sense of smell, botany, and the belief systems constructed around them. Interested in intersensorial entanglement as knowledge production, she creates installations, scents, paintings, and performative rituals that recover the long-lost entanglements between science, spirituality, perfumery, botany, medicine, and magic.

Daniel Steegmann Mangrané is a Barcelona-born artist who has lived in Rio de Janeiro since 2004. Particularly interested in biological processes and anthropological discourses, he creates works that confuse the traditional separations between culture and nature, subjects and objects, reality and dreams, visible and invisible, or corporeal and incorporeal, dissolving them into relationships of mutual transformation.

Francesca Thyssen-Bornemisza is the fourth generation of the Thyssen family committed to the arts. As the founder of TBA21 Thyssen-Bornemisza Art Contemporary she is a collector who forges relationships with contemporary artists through a program of commissions as the preferred method of adding works to the collection. These commissions are a reflection of her personal concern for the rapidly changing world we live in and the urgencies we face. She has facilitated the foundation's first commission in 2004 and taken the work of the foundation consciously into a practice of care and engagement. She later pushed the foundation into a further direction by supporting the creation of the TBA21-Academy as the exploratory soul of TBA21, a practice of artistic research focused exclusively on the oceans.

Daniela Zyman is the artistic director of TBA21 Thyssen-Bornemisza Art Contemporary. She joined TBA21 in 2003 and has played an instrumental role in co-shaping its exhibitions and commissions program. She lectures at the University of Art and Industrial Design in Linz, Austria, and frequently authors essays for art publications. Zyman is the curator of the exhibition "Abundant Futures" at C3A Centro de Creación Contemporánea de Andalucía inaugurating the three-year cycle of TBA21's cultural programming in Córdoba.

ONGOING AND UPCOMING PROJECTS

EXHIBITIONS

Ragnar Kjartansson “Emotional Landscapes”

Museo Nacional Thyssen-Bornemisza, Madrid

Curated by Soledad Gutiérrez

February 22–June 26, 2022

Co-organized by TBA21 Thyssen-Bornemisza Art Contemporary and the Museo Nacional Thyssen-Bornemisza, the exhibition “Emotional Landscapes” features four major video installations by the acclaimed Icelandic performance and multimedia artist Ragnar Kjartansson from TBA21 Collection, installed alongside a series of watercolors and works from the Museo Nacional Thyssen-Bornemisza collections of nineteenth- and twentieth-century American art. “Emotional Landscapes,” which takes its title from the lyrics of the song “Jóga” (1997) by Icelandic artist Björk, explores Kjartansson’s fascination with the American landscape and its musical legacy. The exhibition marks the twentieth anniversary of TBA21 and is a homage to its fifteen-year relationship with the artist.

Janet Cardiff & George Bures Miller “The Murder of Crows”

Nave 0, Matadero Madrid, Centro de Creación Contemporánea

February 17–July 25, 2022

“The Murder of Crows” is a large 30-minute immersive sound installation by Canadian-born life and artists duo Cardiff & Miller. Commissioned by TBA21 in 2008, “The Murder of Crows” is presented in collaboration with Matadero Madrid in celebration of TBA21’s twentieth anniversary. Inspired in part by Francisco Goya’s etching “The Sleep of Reason Produces Monsters,” the sound juxtapositions in the work, created by special stereophonic recordings and replay techniques, interweave narratives of conflicts, violence, and loss in a world in crisis, but it is also a dreamy haunted call for hope.

“Abundant Futures: Works from the TBA21 Collection”

C3A Centro de Creación Contemporánea de Andalucía, Córdoba

Curated by Daniela Zyman (artistic director, TBA21)

April 1, 2022–March 5, 2023

Bringing together different practices and generations of artists across geographies, “Abundant Futures” inaugurates a three-year cycle of TBA21 cultural programming in the city of Córdoba. Embracing abundance as a life-proliferating principle, an inexpugnable drive toward multiplicity, variability, and relationality, the exhibition celebrates the centrality of regenerative, creative, and commoning practices across different scales. The vast selection of works from TBA21’s collection includes pieces by Olafur Eliasson, Regina de Miguel, Asunción Molinos Gordo, Rivane Neuenschwander, Teresa Solar, Daniel Steegmann Mangrané, and Rirkrit Tiravanija, among others.

“The Soul Expanding Ocean #3: Dineo Seshee Bopape”

Ocean! What If No Change Is Your Desperate Mission?

Ocean Space, Venice

Curated by Chus Martínez

April 9–October 2, 2022

Dineo Seshee Bopape’s work begins with a journey to the Solomon Islands, moving on to plantations on the Mississippi, to Jamaica, and then back home to South Africa. Travel becomes a language that allows timelines to converge and intersect in the space of waters. Bopape’s approach merges magical inquiry, historical curiosity, traditional wisdom, a sense of/for illusions, imagination and hope in order to create an operation on the post-post-colonial agency. Sharing her experience of the ocean opens ways to form connections between this new sensorial experience, the ancestors, slavery routes, and a practice capable of touching the audience the same way the spirits of the ocean touched her.

“The Soul Expanding Ocean #4: Diana Policarpo”

Ciguatera

Ocean Space, Venice

Curated by Chus Martínez

April 9–October 2, 2022

For her newly commissioned work at Ocean Space, Diana Policarpo has developed a multimedia installation, using film and audio to enhance a sense of presence while capturing her own research process. Taking her point of departure from a research trip to the Portuguese administered Ilhas Selvagens (Savage Islands) in the North Atlantic Ocean, Policarpo creates a case study of mapping colonial histories through tracking natural biodiversity. The materiality of the artworks contributes to a feeling of being inside the ocean and thinking from within.

Himali Singh Soin

Museo Nacional Thyssen-Bornemisza, Madrid

Curated by Soledad Gutiérrez

October 25, 2022–January 22, 2023

RESEARCH PROGRAMS

The Current

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.

Meandering

Conceived and curated by Sofia Lemos

2022–2024

Meandering is TBA21–Academy’s new live research program exploring the possibilities of engaged and contemplative practices and poetics of the imagination for more socially just and ecologically sound worlds. Expanding from the ocean into rivers, tributaries, springs, streams, alluvial plains, tidal marshes, wetlands, and aquifers, as well as the physical and spiritual water elements that connect all lifeforms, the program anchors TBA21–Academy’s practices and methodologies in dialogue with the environmental and social histories at the heart of TBA21’s collection.

As part of the foundation’s twentieth anniversary celebration in 2022, the convening *Meandering: An Ocean Without Shore* on October 27–30, 2022, brings together contributions from artists, activists, poets, practitioners, and thinkers as an opportunity to explore diverse riverine ways of knowing.

Culturing the Deep Sea

2022–2024

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.

Convivial Tables

Entrée: The Pannier of the Lagoon

Ocean Space, Venice

Curated by María Montero Sierra and Barbara Nardacchione, with Markus Reymann and Alice Ongaro Sartori in collaboration with chef Marco Bravetti and TOCIA!

May 28–September 22, 2022

There is no better place to talk about food than around a table while eating. To honor these relational practices, TBA21–Academy has organized a series of “Convivial Tables” as the perfect avenue to discuss the complex ties between what we eat and its ecological impact, with a particular focus on its effect on bodies of water. Chefs, their collaborators, and invited guests will eat together and reflect on a future food supply chain that would be regenerative and mindful of the ocean. The research aims to contribute to the ongoing discussion on food resources by raising awareness to the potential harm of everyday routines and encouraging an interspecies approach.

DIGITAL AND EDUCATIONAL PROGRAMS

TBA21 on st_age

www.stage.tba21.org Seasons 04 & 05

Digital platform

February 21–December 25, 2022

Special projects featuring Madison Bycroft, Léo Landon Barret and Nana (Anaïs) Pinay; Seba Calfuqueo; Pranay Dutta; Niño de Elche; Fana Fraser; Laia Estruch; Isabel Lewis; Naufus Ramírez-Figueroa; Lorenzo Sandoval; Beatriz Santiago Muñoz; Sim Chi Yin; UNLESS and Ana Vaz, 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 general 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.

TBA21–Academy Radio

What can we ask the Ocean? In our sonic explorations, we dive deep into conversations about art, culture, the Ocean, equality, imagination and community, as well as music curated around the oceanic stories of our human and nonhuman collaborations.

Aridity Lines is an eight-episode podcast series commissioned by TBA21–Academy and co-produced with Radio Ma3azef. Conceived by Reem Shadid and Barbara Casavecchia as part of *The Current III: “Mediterraneans: ‘Thus waves come in pairs’ (after Etel Adnan),”* the series invokes the local ecological knowledge that delicately treads the porous borders between its land and water bodies around the Mediterranean Sea.

Ocean Wants is a series of ten podcasts commissioned by TBA21–Academy that playfully explores how nonhumans could like our planet to be. In each episode, writer Ingo Niermann meets with an expert from a different field to ask: What would a given species come up with if it could be as dominant as humans have been? What if fish, whales, octopuses, jellyfish, corals, algae, or extremophiles claimed to rule the world? What is their ideal environment and which role could human myths, habits, and technologies play in satisfying their needs?

Nowtilus stories from an urban lagoon in the twenty-first century is a program of research and investigation into voices revealing a Venice that is, first and foremost, a lagoon in relation to the existence of its inhabitants. Over the course of eight episodes, Nowtilus takes listeners on a journey of discovery and dialogue between different stories related to the sustainability of the lagoon, the city’s resilience, and the reversal of generalities and trivialization about one of the most unique, and at the same time storied, city in the world: Venice.

FELLOWSHIP AND RESIDENCY PROGRAMS

Ocean Fellowship

Mentored by Rebecca Belmore and Harald Gaski

Fellows: Matti Aikio, Liryc Dela Cruz, Ursula Johnson, Fernanda Olivares Molina, and aqui Thami

Ocean Space, Venice

April 1–June 30, 2022

STARTS4Water Residencies: The Future of High Waters

Nature-Based Solutions for the Venetian Lagoon

Sonia Levy with Heather Anne Swanson, Meredith Root-Bernstein and Alexandra Arènes

Geo-Engineering Solutions for the Venetian Lagoon

Diego Delas and Leonor Serrano Rivas

Ocean Space, Venice

October 2021–June 2022

Becoming Fresh & Salty Drops (of water)

Curated by María Montero Sierra

Ocean Space, Venice

Jun 1–22, 2022

With: pantea; Frédérique Aït-Touati; Camilla Bertolini; Isabelle Carbonell; Ifor Duncan and Heather Contant; Lodovica Guarnieri; Sonia Levy; Diego Delas and Leonor Serrano Rivas. Special guest: Radio Amnion: Sonic Transmissions of Care

“Becoming Fresh & Salty Drops (of water)” is a month-long program celebrating the water and life forms of the Venice Lagoon, the largest coastal lagoon in the Mediterranean Sea, home to TBA21–Academy’s Ocean Space. Stories, actions, and online and live events narrate and act upon the future of the Venice Lagoon from ecological and magical perspectives. Following the moon cycles that control the tides, the program circles back, ending on the summer solstice with the final presentation of the STARTS4Water artists in residence.

LOANS

Joan Jonas, *Moving Off the Land IV*, 2014–2020

Museo Nacional Centro de Arte Reina Sofía, Madrid

November 24, 2021–August 2022

Jonathas de Andrade, *O Levante*, 2013

CRAC Alsace, Centre rhénan d'art contemporain, Altkirch

June 16–September 18, 2022

Allan Sekula, *Black Tide/Marea Negra*, 2002–2003

“The Purloined Masterpiece. Images as Time Machines”

Gemäldegalerie der Akademie der bildenden Künste Wien, Vienna

April 12–October 23, 2022

Jeppe 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 built by: a triplet of *Cyrtophora citricola* - four weeks, a solo *Nephila senegalensis* - 4 weeks and a solo *Agelena labyrinthica* - one week*, 2019 and *How to entangle the universe in a spider web? (Gravitational semi-social semi-social solitary Choreography ζ Cet built by: an ensemble of *Cyrtophora citricola* - four weeks, a duet of *Cyrtophora citricola juvenile* - one week and a solo *Nephila edulis* - one week)*, 2018

“Brain(s)”

CCCB Barcelona,

July 12–November 2, 2022

Espacio Fundación Telefónica, Madrid

Dates to be confirmed

ABOUT

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 Córdoba—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 Córdoba, which will encompass an array of exhibitions created from the collection as well as residencies, performances, and educational programs at **C3A Centre for Contemporary Creation of Andalusia**, Córdoba 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. The program in Córdoba and the inaugural exhibition *Abundant Futures* place an emphasis on the centrality of regenerative and healing practices to reorient the relationship with the commons and non-human others, towards futures of thriving communities and relationships. The works selected from the TBA21 Collection testify to the artistic and ecological ethos of the past two decades of working with artists towards new forms of production, action, inquiry, and environmental conservation.

Following its commitment to the Ocean, TBA21–Academy has expanded its research practices and methodologies to Córdoba and the Guadalquivir River, exploring its histories and possible futures. *Meandering* is the Academy's new live research program investigating the possibilities of engaged and contemplative practices and poetics of the imagination for more socially just and ecologically sound worlds. Expanding from the Ocean into rivers, tributaries, springs, streams, alluvial plains, tidal marshes, wetlands, and aquifers, as well as the physical and spiritual water elements that connect all lifeforms, the program anchors TBA21–Academy's practices and methodologies in dialogue with the environmental and social histories at the heart of TBA21's collection. *Meandering* investigates wider bodies of water including rivers and salt marshes. To build on this legacy and share our approach beyond traditional museological standards, we believe that a cultural response is necessary in order to shift paradigms towards more imaginative and regenerative thinking, which in turn will lead to more sustainable and abundant futures.

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.

CREDITS

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T  **Thyssen**
B **Bornemisza**
A **Art Contemporary**

T  **Thyssen-Bornemisza**
B **Art Contemporary**
A **Academy**

 **Junta de Andalucía** | **Consejería de Cultura y Patrimonio Histórico** | **Centro Andaluz de Arte Contemporáneo**

 **AYUNTAMIENTO DE CÓRDOBA**
Delegación de Cultura

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