

NOVEMBER 10–12, 2023

THIRD
MARGIN
DEEPEST
SPRING

CONVENING

T ~ Thyssen-Bornemisza
B Art Contemporary
→ A Academy

MEANDERING



AYUNTAMIENTO DE CÓRDOBA

MANIFESTING AN INTENTION

FOREWORD BY MARKUS REYMANN

We know life emerged from the Ocean, but civilization was born on riverbanks. So, how do we become able to relate to watersheds again and think *with* and *for* ecosystems? How do we care for interconnectedness as it unfurls through time, space, and scales? Exposing ourselves to the Ocean allowed us to untether our thinking from land-based logics, binaries, and linearity, whereas arriving in Córdoba and starting to sense and think with the great Guadalquivir River invited us to think along interconnections. How do ecosystems shape histories, philosophies, cultural, and agricultural practices, but also—how do they become complicit in colonial quests, and how can they allow us to unlearn and reimagine our being in the world?

When we started the journey along the banks of the Guadalquivir River to imagine how artistic practices could rekindle our memories of the watershed and galvanize our contemporary understanding of hydrology, ancient rituals, and regeneration initiatives, we hoped that these would catalyze acts of care moving just ecosystem restoration closer to the realm of cultural practices, rather than prescriptive acts to mitigate a looming climate catastrophe.

Over the course of the program evolving through collaborative projects and dialogues, we have shared knowledges, poems, meditations, musical invitations, and communal meals that surface different trajectories of environmental thinking and

foster collective imagination. For the concluding convening of "Meandering", *Third Margin Deepest Spring*, curated by Sofia Lemos, we manifest our original intention: to offer perspectives on a journey of inner transformation guided by the river's wisdom where our collective efforts contribute to the enduring vibrancy of this remarkable city and beyond.

By placing our intention, we hope to have been able to offer some seeds of imagination to the communities of Córdoba. May these seeds germinate, grow, and blossom, watered by the river stream, cultivating care for the expanded watershed with all its implications.

THIRD MARGIN DEEPEST SPRING

INTRODUCTION BY SOFIA LEMOS

"I've known rivers:

I've known rivers ancient as the world

and older than the flow of human blood in human veins

My soul has grown deep like the rivers."¹

– Langston Hughes

Over centuries and across the world, rivers and their flow have been artificially shaped, diverted, narrowed, shortened, widened, channeled, straightened, dredged, deepened, dammed, redirected, embanked, and altered by human action in countless ways. Despite this, rivers cannot be entirely contained. Far from being stable, fixed entities, rivers overflow and become barren, waxing and waning their course. Their stream, much like the twelfth-century al-Ándalus poet and mystic Ibn al-Arabi's creative imagination, is of "continual change in every state and manifestation in every form."²

Perhaps for this reason, rivers have long been central to the ways different civilizations have imagined the nature and origins of the world. Deeply connected to the fragility of ecosystems and ecological balance, the belief systems of river valley civilizations traveled widely across historical and

transnational boundaries to reach us today through song, poetry, and praise. From the Yangtze and the Ganges to the Euphrates and the Nile and from the Guadalquivir to the Congo and the Mississippi, civilizational and cosmological experiments have borrowed from rivers' drawn-out endings and new beginnings, with no single source or point of origination.³ Instead, as the American poet Langston Hughes writes, rivers flow through a socio-spiritual continuum that not only flows against the kind of fiction created by historical time, but also carries forward our shared humanity. What can rivers tell us about our roots and routes?

THE DEEPEST SPRING

From around 4,000 BCE, the emergence of the early states was heavily interlinked with water availability, soil types, drainage, rainfall, temperature, and altitude. In Mesopotamia, the Nile Valley, the Yellow and Yangtze River regions in China, the Indus Valley in the Asian subcontinent, and in the valleys of the Andes, the synchronic push towards the development of complex political structures and the centralization of political power in what we colloquially refer to as "civilization" was closely linked to the irrigation of fields that enabled a rise in agricultural yields and supported population growth. For the historian Peter Frankopan, the availability and use of water, the expansion of food production, and the geographic challenges and opportunities of local as well as long-distance trade are not just important factors, but fundamental elements that underpin the broad sweep of history.⁴

Along with the slow emergence of farming cultures that eventually led to the adoption and spread of agriculture,⁵

myth and mythology offer us perspectives on how social and environmental changes were navigated then, and how they have shaped the modern world since. By extension, the environmental histories of river valley civilizations, empires, nation states, and self-governed communities can also help us navigate some of the challenges that lie ahead of us.

Agrarian economies, for instance, were particularly dependent on rainfall and water availability, which are closely linked to climate patterns: "When abundant, the great rivers such as the Tigris and Euphrates, the Yellow River, the Yangtze and the Indus and their tributaries meant that land could be cultivated easily. Scarcity, on the other hand, meant shortages, crop failure and famine, alongside associated risk of disease."⁶

Changes in weather patterns and human intervention in the ecosystems subsequently led to transformations of the role and development of religions and belief systems as a function of climate, environment, and geography. Myth is an essential key to understanding rivers as mediators between ecosystems in the watershed and their entanglement with people through time. From the vibrant pantheons in the Greek, Mesopotamian, and Egyptian civilizations to the emergence of Hinduism, Buddhism, the Confucian systems, and Greek rationalism, from the Indigenous cosmologies of First Nations to the rise of the Abrahamic revelation, our founding origin stories speak of human strife in relation to river systems and their shifting margins:

"It is no surprise that some of the earliest ideas that were set down in writing, in the form of hymns, incantations and ritual formulas that record songs and

poems dating perhaps a millennium further back in time, about the origins of the earth were stories about the division of fresh and salty waters turning into the source of the rivers Tigris and Euphrates, or deities, such as Indra, who forces the demons of drought to pour down on the scorched earth, swelling rivers and inundating crop fields. Simultaneously, the great cautionary tales of the early states feature the advance of impending deluge, giant floods, and food shortages caused by human action. Take the Babylonian texts, The Sumerian Flood Story, The Epic of Gilgamesh, Inanna's Descent, the Egyptian Book of the Heavenly Cow, and the Judeo-Christian flood story in the Book of Genesis centering Noah, who is one of the five prophets of Islam, and could easily be taken for Manu, the first man, advised by Vishnu to build a giant boat in the Satapatha Brahmana of the Hindu tradition." ⁷

Ecology and belief are intimately tied. Since these origin narratives belong neither to what is commonly called "their" time, nor what is called "time" by historical convention, I feel compelled to draw inspiration from how both civilization-making and collapse in river valleys have been sources for imaginative practice, and how they might, in turn, inform contemporary efforts to redress the environmental challenges we face today. While societies differed in their devotion to particular gods and in the interpretation of their climatic omens, we can trace certain common features and patterns in

their approaches to seeing through the nature of reality, which prove fruitful for a transhistorical dialogue.⁸ World-making is fundamentally an act of storytelling, in which our attempt to understand reality needs to be as imaginative and capacious as possible in order to hold space for everyone within it to thrive. As Sicilian philosopher Federico Campagna notes,

"The fall of a civilisation not only involves the shattering of its social fabric, together with its political, economic and technological infrastructures, but it also affects that fundamental common sense about the nature of the world, which is the necessary bedrock of any attempt to lead a meaningful existence."⁹

The Guadalquivir valley, which rises in the clouds of Sierra de Cazorla and flows southwest to the Atlantic in the Gulf of Cádiz, was a fertile cradle to Tartessian, Phoenician, Roman, and Arab settlements in the region of Andalusia. The river has been a vital force for their mythologies and respective systems of representation, from Indo-Greek cultural exchange to monotheistic revelation, to the later Greco-Roman resurgence, through to the launch of the Spanish colonial project, which from 1492 onwards led to the Catholic exclusion of practicing Jewish and Muslim populations from the region. Approaching the Mediterranean and the Atlantic as mythopoetic spaces that connect the extension of al-Ándalus from East to West, as well as to the Global South, through the extraction of people and natural resources in what cultural studies scholar Paul Gilroy terms the "Black Atlantic", we find that Andalusia is a place of cosmological invention, a vast space of the imagination rather than simply a product of cartography.

THE THIRD MARGIN

According to the Qur'an, God merges the two seas of fresh and saltwater, yet between them is a boundary they do not cross (55:19). In their confluence is *barzakh*, an intermediary plane that is neither the one nor the other, but inhabits both spaces. For Ibn Arabi, in the meeting of these two seas, each representing the spiritual and material, the subtle and the senses, is an intermediary space which forms a path to reconciliation. While reason may denote the *barzakh* to be a barrier that separates fresh and saltwater, when perceived by the creative imagination it is merely a line of difference—similar perhaps to the subtle parting of shadow from sunlight. Can we distinguish between one side and the other? For the Sufi sage, the *barzakh* is "neither existent nor nonexistent, neither known nor unknown, neither negated nor affirmed."¹⁰ Instead, it guides us towards our inner world of experience as the only source of knowledge of Nature and as an invitation to develop a kind of conscious creative participation that can strengthen our collective symbolic agency.

Across Atlantic headwaters, Aymara activist, sociologist, and oral historian, Silvia Rivera Cusicanqui also tells us about the notion of *ch'ixi*, which "reflects the Aymara idea of something that is and is not at the same time." It is the logic of the included third. According to Cusicanqui, "A *ch'ixi* color gray is white but is not white at the same time, it is both white and its opposite, black."¹¹ The sociologist proposes that the potential absence of differentiation promised by *ch'ixi* joins the apparent opposites in cultures that come together under processes of colonization and enslavement, while retaining their distinct

qualities: "I consider myself *ch'ixi* and consider it the most appropriate translation of the motley mix that we, who are called *mestizas* and *mestizos*, are."¹²

Further South, in *A Terceira Margem do Rio* [The Third Bank of the River], a 1962 short story by Brazilian modernist writer João Guimarães Rosa (whose magical realism can be read alongside the work of better-known Latin American writers such as Jorge Luis Borges), the quiet, far-reaching river is the background against which a riverbank family in the Brazilian backlands grapple with estrangement and alienation caused by the father's decision to set off in a canoe, without notice, and pause silently in the flow between two riverbanks, eddying about in a single nearby place. In the story, father, river, and canoe merge as one, seemingly doing nothing, going nowhere. Yet, in their apparent idleness, a poetic intention emerges: the father surrenders fully, deeply, and completely to the river's impermanence.

In the river's apparent tempo of stillness, "there is no post- or pre- version of history that is not linear or teleological but rather moves in cycles and spirals and sets out on a course without neglecting to return to the same point."¹³ Similarly to myth and mythology—whose structures, as anthropologist Claude Lévi-Strauss suggested, are dynamic, and by their nature synthesize the synchronic and diachronic aspects of language—rivers reconcile the seemingly irreconcilable tensions of a forward-moving narrative. Instead of a linear history, the cosmologies of river valley civilizations alike Ibn Arabi's *barzakh*, Cusicanqui's *ch'ixi*, and Guimarães Rosa's third bank, meander, and whirl. In their intertwined origin stories past-future are nestled into one another and contained

within the present in overlapping time frames.

From the Greek, *mustērion*, a derivative of *muo* (to silence words), myth, mystery, and mysticism share a common root in hidden symbolism and the ineffable experiences that lie beyond speech and rational thought. As theologian Karen Armstrong shows, a mythical narrative is designed to push us beyond the safe certainties of the familiar into the unknown. In their wisdom lie philosophical intuitions and practicable proposals for re-narrating life in our globalized capitalist economy and culture, and prospering without assigning dualisms or foregoing difference. In the confluence of waters, a third margin emerges as a counter-proposal to the "colonization of the imaginary,"¹⁴ an intermediary space where anything may or may not come into existence, where contraries meet, and impossible things become possible.

The Guadalquivir is that third margin, a deeper spring at the confluence between the Atlantic and the Mediterranean, and after that, a paragraph break. The new paragraph should begin This metaphysical insight furthers into what we dubbed at TBA21–Academy "thinking oceanically about more-than-Ocean," that I believe to be a practice of reconciliation through artistic research connecting scholarly, sensorial, and spiritual knowledge-making practices—not unlike how rivers bend and curve, connecting entire ecosystems. For this reason, the Spanish title of our convening "Un manantial entre dos aguas," takes inspiration from the celebrated 1976 song "Entre dos Aguas" by the musician, composer, and flamenco guitar virtuoso, Paco de Lucía. Composed between Havana and the Andalusian ports, the song expresses a sonic continuum between shores, embodying the sound and history

of flamenco. The musician and literary critic, Juan Vadillo graciously describes de Lucía's guitar as:

"A spring, a well, a flowing river, the eternal flow of a fountain, music that, like water, cannot be grasped, that slips through the hands; that cannot be written, that has all forms and none. (...) Playing in this way, the invisible mirror of Paco de Lucía's guitar managed to reflect the Andalusian essence, which also trembles between two waters: the Christian and Muslim Mosque of Córdoba, the Baetic architecture with its triumphal arch and its Roman bridge, but also the Arabesque windows and, above all, the water of Granada."¹⁵

The river, like *barzakh*, becomes a way of knowing reality free from the long-standing subject/object, nature/culture, and world/self dualities, a mode of perception where the knower, the known, and the knowledge are one and the same. Therein the desire and intention for contemporary art to be an active raft for all beings and elements created before, alongside, and through us invites us to widen our thinking to become oceanic, to make our minds like oceans, to deepen our souls as rivers, and connect—with conscious creative participation—the many tributaries of our shared humanity.

PROGRAM

Friday, November 10

~ Estatua de San Rafael Arcángel (Roman Bridge)

6–6.45 pm Jesús Alcaide, *Crossing the Bridge (in memory of Pepe Espaliú)*, river-walk and screenings, including *Este río es este río*, 1992, and *El Nido*, 1993.

If I could choose / between crossing the bridge and vanishing in its waters. Thirty years after the death of the artist Pepe Espaliú (Córdoba, 1955–1993), the choice he described, to either cross a river's bridge or vanish in its waters, remains as mysterious and philosophically pertinent as ever.

The HIV/AIDS crisis was instrumental in introducing a vision of arts as social action—a vision that also finds urgent form through environmental issues. *Este río es este río (This River is This River)* is a work in which, aboard a small wooden boat, the artist scattered a series of images on the river's surface, allowing them to be carried away by the current. He considered these images residues from which to rethink the relational crossovers between elements and constant transformations within landscape, such as the Urumea river in San Sebastián. In 1993, when he was invited to take part in the public art festival in Sonsbeek, and was surprised by the level of care provided for the birds and trees in the surrounding Dutch parks, he built *El Nido (The Nest)*, a performance, or as Espaliú termed it, an action, within a tree canopy of a park next

to Gemeentemuseum in Arnhem, in which he combined his wish for transcendence with the flight of the birds that accompanied him. The residues of this ascendance now accompany us, too, in the protected natural area of Sotos de la Albolafia.

Some of Espaliú's last projects were never realized. In this river-walk, dedicated to the artist's memory, we reflect on the ecological consciousness behind these two works through readings, screenings, and gestures that bring their message into the present. It is the ongoing flow of his life and vision, which takes us to the Guadalquivir, and encourages us to cross its bridge in order to conjure the community of care (*The Carrying Society*) which Espaliú initiated in 1992—a collective endeavor that is yet to be realized.

Saturday, November 11

~ Molino de San Antonio

10–11.30 am Elizabeth Gallón Droste, *What color is the river? Evocations between the Atrato and the Guadalquivir Rivers*, river-walk

What can the color of the water, or the sediments it carries, tell us about a river? About its past, present, or future? How can we attune ourselves to its murmurs, its ghosts, and its processes?

In this sound-walk, we conjure a metamorphic act between two rivers: the Atrato in Colombia, and the Guadalquivir in Spain. The Atrato and the Guadalquivir

have intertwined histories of gold mining; histories whose pasts and present overlap through the presence of mercury. The basin of the Atrato River was recognized as a legal entity by the Constitutional Court of Colombia in 2016, a landmark decision in the social call for the protection of ecosystems, which seeks to counteract the ongoing contamination and destruction of the river with toxic substances like the mercury and cyanide used in alluvial gold mining.

While walking-listening between two seemingly distant waterways, we seek to submerge ourselves in these waters, moving between geographical and temporary frontiers. Myths, songs, memories, and visions will be evoked along the way, interwoven with the socio-environmental challenges persisting in the Atrato, which arrive to the Guadalquivir as echoes. A lingering question that guides this transit is: "What color is the river?" And it is not just a question of the color of the water or of the sediment it carries, nor of the color of the water that changes as a result of mining practices—it has more to do with the manifold layers of meaning that flow together and are entangled along its banks. Through a series of field recordings made by Elizabeth Gallón Droste between 2019 and 2022 in the Atrato, we seek to understand how the river becomes a living eye-witness to history, culture, and nature. By attuning ourselves to these two rivers, we also look to go beyond imaginaries on what or who a river is.

~ Centro de Recepción de Visitantes de Córdoba

12–12.30 pm Welcome remarks by TBA21 co-directors, Markus Reymann and Rosa Ferré with "Meandering" curator, Sofia Lemos

12.30–1 pm Mohamad Bitari, poetic greeting

1–1.30 pm Medina Tenour Whiteman, *"Listening for God in the Garden": Spiritual Ecologies of al-Ándalus*, talk

How does attuning to our environments encourage stewardship and the recognition of our interdependence with one other as extensions of the world?

The term "spiritual ecology" gained traction only in the last few decades, and is used to describe a growing interdisciplinary awareness that environmental issues require a transformation of humankind, from the inside out, to heal the harm that we have caused the planet. Yet the principle of interdependence is a clearly ancient one, echoing back to our earliest ancestors who had no option of denying their reliance upon natural resources. For Western Europeans and their descendants, this sense of humanity's integral connectedness with the natural world is often considered intrinsic to what have historically been termed "oriental" religions, or Indigenous worldviews. But we do not have to look far to find traditions of interbeing, in which humans strive to care for the natural world as part of their selves—one example can be found in the medieval Iberian Peninsula, in al-Ándalus.

In this talk, Medina Tenour Whiteman returns to the

second edition of our convening to explore some of the ways in which Andalusí Muslims engaged with the natural world through a lens of mutual sentience and communication through the mediums of water, earth, the vegetal domain, and the divine resonances found in all natural things and beings. In its agricultural texts, poetry, and the teachings of its mystics, al-Ándalus still sings us a song of wonder in nature, asking us to listen to the subtle rhythms of the rivers or the music of the trees, and to be re-enchanted.

1.30–1.40 pm Rest Break

1.40–2.30 pm Gracia López Anguita, *Unity, Multiplicity, and Bewilderment*, talk and discussion with Medina Tenour Whiteman, convened by Sofia Lemos

What can the al-Ándalus cosmology of Ibn Arabi tell us about returning immanence to nature and ecology?

Ibn Arabi imagined a cosmology in which the transcendental becomes intelligible through divine discourse. The harmonic unfolding of the universe favors the dynamic conjunction of feminine and masculine cosmological principles. Acknowledging these two principles as essential to the manifestation of all beings and their becoming, the mystic philosopher understood duality as cooperation, rather than opposition.

In this talk, Gracia Lopéz Anguita returns to the second edition of our convening to expand on the human condition as a reflection of the cosmos. This awareness implies that to be able to understand creation, one must first

know oneself. For Arabi, knowledge of the world is found within each being. It requires the unraveling of the map of analogies each human treasures as a planetary species, and weaving the subtle threads (the *raqa'iq*) that hold the cosmos together. Creation is continuous, in other words—the universe fades and is reborn at every instant, it is continually recreated. Becoming aware of this bewildering pace cannot but plunge us into a state of perplexity, yet this is one of the most elevated states in human consciousness—a state of embodying the responsibility to safeguard creation that is entrusted to humans.

2.30–5 pm Rest Break

~ Former Claustro de los Abrazos Perdidos (Delegación Provincial de Turismo, Cultura y Deporte de la Junta de Andalucía)

5–7 pm Isabel Lewis, *Walking Spirals: An Occasion to Consider Other Ways of Getting to Know This River*, with culinary offerings by Caique Tizzi and contributions by Guillermo Castro Buendía, Carlos López Campos, Javiera de la Fuente, Brooke Holmes, Helena Martos, Laila Tafur, and Rosario Vacas, performance.

Could the river's circling and whirling speech allow for new forms of embodied, collective practice?

Approaching the river as a score—a system that guides ways of doing, being, and composing—*Walking Spirals: An Occasion to Consider Other Ways of Getting to Know This River*, 2023, is a public rehearsal for forming a bodily connection to the Guadalquivir. Through conversation,

choreography, and music, Lewis and the flamenco guitarist and scholar Guillermo Castro Buendía, Classics scholar Brooke Holmes, and dancers Carlos López Campos, Javiera de la Fuente, Helena Martos, Laila Tafur, and Rosario Vacas, offer pathways and reflections on the river's spiral flow as an embodied strategy for connecting the diversity of sonic and movement traditions in Andalusia.

Conceived to be experienced while walking with peripheral and spatialized attention, rather than with singular focus, this performance embeds the logic of the river into its composition. Lewis' performance grew out of the work *O.C.E.A.N.I.C.A. (Occasions Creating Ecologically Attuned Narratives in Collective Action)*, 2021—an exhibition-performance originally commissioned by TBA21–Academy and shown at Ocean Space in Venice, which explored the human potential for the oceanic. Through a language of tides and rolling waves, *O.C.E.A.N.I.C.A.* expanded into riverspeak for "Meandering." Spiral forms appear, reappear, and intertwine in a vocabulary of movement that dovetails between the spiraled hand gestures of flamenco and the celestial whirling movements of the dervishes, contemporary dance, and urban club dancing. Musically, flamenco rhythms meet Hip Hop and Afro-Caribbean sounds. In this performance, we are invited to move with the performers in a shared flow, like sediments in the river, while the choreography and sound unfold around visitors to gently draw attention to our own bodies and inner experience. Through heightening our senses, Lewis

cultivates a greater disposition to our bodily continuity with riverine forms.

~ Palacio de Orive

8–10 pm Caique Tizzi, *Celestial Agriculture*, communal dinner

~ Plaza de Jerónimo Páez

10.30–11.30 pm Lafawndah, *The Dawn of Everything*, concert

What can rivers tell us about our roots and routes?

The riverine trajectories that connect the Guadalquivir valley to the Middle East and the Indian subcontinent, and the Maghreb region through to the Mediterranean basin reveal a meandering of bodies, movements, and ideas that flourished sonically in Andalusia. Like the notes of a musical phrase, Lafawndah interweaves these origin stories with contemporary myth, inviting us to traverse musical scales that have traveled from Syria to Spain, and from flamenco to opera.

Spanning the collective dimension of ritual and devotion through music, in this concert Lafawndah celebrates the reconciliation of the wet-dry divide influenced by Egyptian zar, classical Indian raga, and Moroccan gnaoua. Along the streams of canoe-borne and ship-led cultural and spiritual exchange, Lafawndah's "Meandering" fellowship has centered on the sonic and narrative trajectories of the first-known epic poem in human history, *The Descent*

of *Inanna* for the development of a new opera. Written on clay tablets in the third millennium BCE, the Sumerian poem tells the story of two estranged sisters and their journey to reunion and reconciliation. Drawing on a number of translations and interpretations of the myth, Lafawndah's chronicles the journey of Inanna from heaven to Earth, and to the ancient Mesopotamian underworld, as well as how, in her crossing, the elemental world coalesced into nature as we know it today, carrying it into new temporalities. Departing from her two critically acclaimed albums, and an exclusive preview of the songs co-written in Córdoba for the opera, Lafawndah, invokes the ancient civilizations that settled in the Guadalquivir valley and conjures its future generations accompanied by Sébastien Forrester on percussion and Coby Sey on the guitar.

Sunday, November 12

~ Plaza D. Luis Venegas (former Museo Regina)

11–11.45 am Michael Taussig, *Gold, Enslavement, and the Re-Enchantment of Rivers*, talk with Q&A convened by Elizabeth Gallón Droste

If they could speak, what stories would rivers tell of and sing?

"The work of enslaved peoples in the rivers of Colombia was one of the greatest sources of gold for Spain. With modern mining (and also perhaps during the colonial period) its rivers suffered irreparable damages due to

mercury contamination. This moral and economic debt has not been recognized either by Spain or Colombia, but by the rivers themselves and their inhabitants," writes the anthropologist Michael Taussig.

In 1492, Christopher Columbus set sail for the Americas from Palos de la Frontera, in the Gulf of Cadiz, leading to a still-ongoing social and ecological disaster, unprecedented in human history. Columbus's departure is generally understood either as a triumphal event or a genocidal invasion—but could there possibly be a third way that recognizes the affected communities, both past and present, of these rivers? Based on field work by Taussig in a mining town along the Timbiquí River on the Pacific coast of Colombia beginning in 1972, Taussig offers us a perspective on the ties between the Guadalquivir river and Colombian rivers, asking the question: "As the ships of the Spanish empire set out from the Guadalquivir river and returned with gold, is it not time to recognize the connections between this river and Colombia's rivers of gold, enslavement, and their contemporary inhabitants?" And further, "could colonial trauma awaken a new fluvial consciousness, a re-enchantment?" Departing from the tradition of the resistance of the Maroon communities living in the valleys of Colombia, as well as the importance of their contribution to the economic, political, social, and mystic realities that shaped the region's historical memory, in this talk, Taussig invites us to rethink the concepts of civilization, development, and progress, as well as the re-enchantment of nature following its destruction.

11.45–12.45 pm Isabel Lewis and Brooke Holmes,
Sympathy, Sediments, and Spiral Flow, in-conversation in
English

How does our collective symbolic agency connect to a wider network of cosmological experimentation?

Departing from the artist and choreographer Isabel Lewis' performance *Walking Spirals: An Occasion to Consider Other Ways of Getting to Know This River* (2023) as part of her "Meandering" fellowship, Lewis and Classics scholar Brooke Holmes unfold the ancient Greek concept of sympathy at different sites of its premodern reception: from the first-century BCE Stoic philosopher Posidonius' study of the tides at Cadiz as evidence of cosmological sympathy, to the third-century CE Neoplatonist Plotinus' elaboration of a sympathetic world through the model of the dancing body, to the remaking of a network of sympathetic relation in the *Ghayat al-hakim*, an eleventh-century Andalusian exposition of celestial magic.

In this conversation, they read this history of telling stories around shared affect through the plural temporalities of the river as they are realized through flows that move not only forward but spiral in and back on themselves. These flows also complicate spatial relations, looping al-Ándalus into a wider network of cosmological experimentation in the premodern Mediterranean. The flow of sympathy via texts invites speculation about the reception of forms of dance in bodies caught up in vast rivers of time. From here, they take up stories of the relation between the ancient "dancers from Cadiz"

(*puellae gaditanae*) recorded by Roman authors, origin stories of flamenco, and contemporary dance practice as historically layered sympathetic experimentation.

12.45–1 pm Rest Break

1–2 pm Mar Griera i Llonch, *New Spiritual Horizons: The Search for Transcendence in Times of Social and Environmental Crisis*, closing address with Q&A convened by Sofia Lemos

How can we understand the search for re-enchantment, imagination, and a sense of the sacred in times of rapid environmental change and ongoing social uncertainty?

The idea of a godless, secular, and spiritless future is inbuilt in promises of progress and modernity. For centuries, most Western philosophers conceived the future as a landscape utterly divested of transcendental experiences, in which rationality would finally have expanded to take over all social spaces.

And yet, the hope of unlimited secularization has not been fulfilled. Religious traditions continue to persist in our global world, affording meaning and a sense of community to a large part of the population. In addition, beyond institutionalized religious confessions, new forms of spirituality are emerging which, by connecting and threading past and present, as well as Eastern and Western knowledge, create new sacred landscapes, and develop new narratives on the world, on nature, and on possible futures. Through field work undertaken in Córdoba, Barcelona, and Uruguay, Mar Griera i Llonch

explores contemporary forms of search for and experience of transcendence, analyzing how they are rooted in past spiritual genealogies and how they mobilize (as well as recreate) age-old knowledge and learning in order to address the present—both on an individual and a collective level. In this closing address, Griera invites us to reflect on the roots of interfaith dialogue in Andalusia and in the Mediterranean, as configurations of a spiritual geography opposing the still ongoing conflict in the Middle East—focusing on the significant role of spirituality in the imagination of possible horizons as a route to address the social and climate crisis.

~ Palacio de Orive

2.30–4 pm Caique Tizzi, *Celestial Agriculture*, communal meal

COMMUNAL MEALS

Caique Tizzi, *Celestial Agriculture*, 2023.

Commissioned by TBA21–Academy.

Celestial Agriculture is an artistic-culinary project that looks at the local and global histories of Andalusia through the lens of food culture, ancestral knowledge, and cosmology. Inspired by the agricultural philosophy of the so-called *Córdoba Calendar*, a text from 961, it encompasses a multi-chapter menu that unfolds as a performative experience over three days and through seven key ingredients, all sourced from sustainable producers in and around the city of Córdoba: onion, potato, olive, almond, pomegranate, citrus, and pumpkin. These communal meals are designed, in the words of the artist, to make the "guests' tongues think."

Following the earliest developments of agriculture, humanity has looked to the sky to shape and comprehend agricultural rhythms. Early farmers often relied on the positions and phases of the moon and specific constellations to determine the best times for planting and harvesting crops, and to recognize the changing of seasons. An understanding of the interrelation between the planet's water cycle and celestial events has long informed decisions that affect soil health and crop productivity. The *Córdoba Calendar* is regarded as the precursor of all cultivation manuals, and is a vivid testament to the variety of plants that were cultivated in al-Ándalus from the eighth century onwards, as well as to the complex irrigation techniques they would have necessitated.

For *Celestial Agriculture*, terracotta objects and tableware made by local artisans offer a "baked earth" stage for the different ingredients while alluding to the syncretic architecture of Córdoba. The circular tables become a celestial dining scenography that incorporates olive-colored vegan leather and table drapes adorned with photographs of the Andalusian sky by artist Lourdes Cabrera. The food research, the bridge with farmers, producers, and cooks, as well as the recipe coordination, was made in collaboration with Gabrielle Mangeri and in partnership with the "agrolandart" collective Culturhaza.

MENU

PRELUDE

ONION

Caramelized onion brown butter
White onion cream, onion ashes
Fermented onions

POTATO

Potatoes, farofa earth
Green salsa

OLIVE

Olive oil cake, ice cream
White chocolate bark, berries, olives

SATURDAY, NOVEMBER 11

ALMOND

Toasted, salty, smoked almonds, white chocolate bark

POMEGRANATE

Roasted seasonal vegetables cooked in pomegranate molasses

Tahini, pomegranate jewels

CITRUS

Lemon semifreddo

Grapefruit, blood orange granita

Limoncello sauce

Orange jello

Lime leaves powder

Halva

SUNDAY, NOVEMBER 12

PUMPKIN

Pumpkin, coconut mushroom

Rice, salsa, nuts

INGREDIENTS

ONION

As long as 5,000 years ago, humans began to grow and diversify an unidentified wild species and transform it into the omnipresent and versatile vegetable we know today as the onion. It has been a universal kitchen staple ever since. Reaching for onions is the first step in countless savory dishes, and their use is common to Islamic, Jewish, and Christian culinary traditions that have thrived across Spain. The onion has been prominent in the folk beliefs of various societies throughout the ages. Peeling away their multiple layers encapsulates an existential and metaphysical search for an innermost core, a process reflected in the yogic philosophy of Koshas, while Western witchcraft traditions have used onions in ceremonies and rites, in magic and curses, in weather lore, and in the prevention of disease.

POTATO

With origins in the Andean highlands dating back at least 7,000 years, the potato has evolved into a humble kitchen staple as well as a giant of the global fast food industry. The potato plant's journey to other continents began during the transatlantic slave trade of the mid-1500s, as part of the global ecological upheaval triggered by Christopher Columbus' arrival in the Americas. Tubers first arrived in Europe, in Andalusia, in around 1570, yet it took over a century of selective breeding in more northern climes for the potato to become established as a widespread crop as well as a nutritional lifeline. Uncovering the potato's story

from the mountainous valleys of Peru—where today Quechua communities conserve more than 1,300 varieties of native potato—to its large-scale industrial production uncovers painful colonial pasts and complex capitalist histories. Yet it simultaneously shows the resilience of Indigenous cultures, and how humans have continually reorganized their relationship with the land and nutrition.

OLIVE

The pulpy fruit of the domesticated olive tree, and particularly the golden oil that can be pressed from it, is perhaps the ultimate icon of the Mediterranean culinary identity. Olive oil's use as a cooking medium, which enables the transformation of food from raw to cooked, must have played a key role in the development of human food cultures. Yet in many ancient societies, including those of the Middle East, its relationship with cooking was often surpassed by practical applications—including its use as a fuel and a medical ointment—as well as those that were religious, such as the oil's sacred role in Babylonian unguents or its use in Etruscan tomb rituals. The plant has also long played a potent symbolic role in the Judeo-Christian tradition with implications of peace, fertility, strength, and purification. The Bible's Book of Genesis tells of a dove bringing an olive branch back to Noah's Ark as a sign that the "great flood" had receded and that life could start anew.

ALMOND

While evidence for domesticated almond trees has been found in the eastern Mediterranean, as far back as the Bronze

Age (2200–1200 BCE), their ancestors would have grown in central and southwestern Asia. The almond tree, *Prunus dulcis*, is one of the first to blossom in the early days of spring, and in Christianity this characteristic quality has come to be associated with divine inspiration and the promise of renewal emerging from the harshest of conditions. In Jewish traditions, the nut's dual nature—bitter when raw, sweet when roasted—inspires philosophical reflections on the coexistence of sorrow and joy in human existence, while its ovoid shape, echoed in the cobblestones of Córdoba, has offered itself as a metaphor for the human soul's resilience. The almond's form, which resembles an eye, has also been associated with spiritual awakening and insight. In some Sufi traditions, it is used to represent intuition or inner vision. The almond's versatility in the kitchen adds another layer to its symbolism, especially in Spain, where the introduction of the nut can be traced back to the period of Arab rule (711–1492 BCE). The Arabs brought a rich tradition of cooking with almonds that lives on in *mazapán de Toldeo*, *turrón*, cakes such as *tarta de Santiago*, cold soups like *ajoblanco*, and sauces including *romesco*.

POMEGRANATE

Among the Western orientalist stereotypes of the Middle East, the arils of the pomegranate have consistently served as emblematic symbols of mystique and allure. Pomegranates were presumably introduced to Spain by the Romans, though their cultivation, particularly in Andalusia, is inextricably linked to the historical presence of the Moors in the Iberian Peninsula during the Middle Ages. The uniquely balanced sweet-tart flavor of pomegranates must have permeated a diverse array

of dishes, from vibrant salads to sauces and desserts. Indian Ayurvedic medicine esteems the pomegranate for its efficacy in alleviating febrile conditions. In Ancient Egyptian and Greek medicinal traditions the pomegranate found applications for treating a variety of illnesses due to its anti-inflammatory and antioxidant properties, still cherished by Western medicine today. The intricacy of a sliced pomegranate and its enduring symbolic ties to fertility and abundance in Islamic traditions undoubtedly contributed to its aura of exoticism. Pomegranate forms and motifs adorn numerous Moorish architectural masterpieces throughout Andalusia, notably at the Alhambra in Granada.

CITRUS

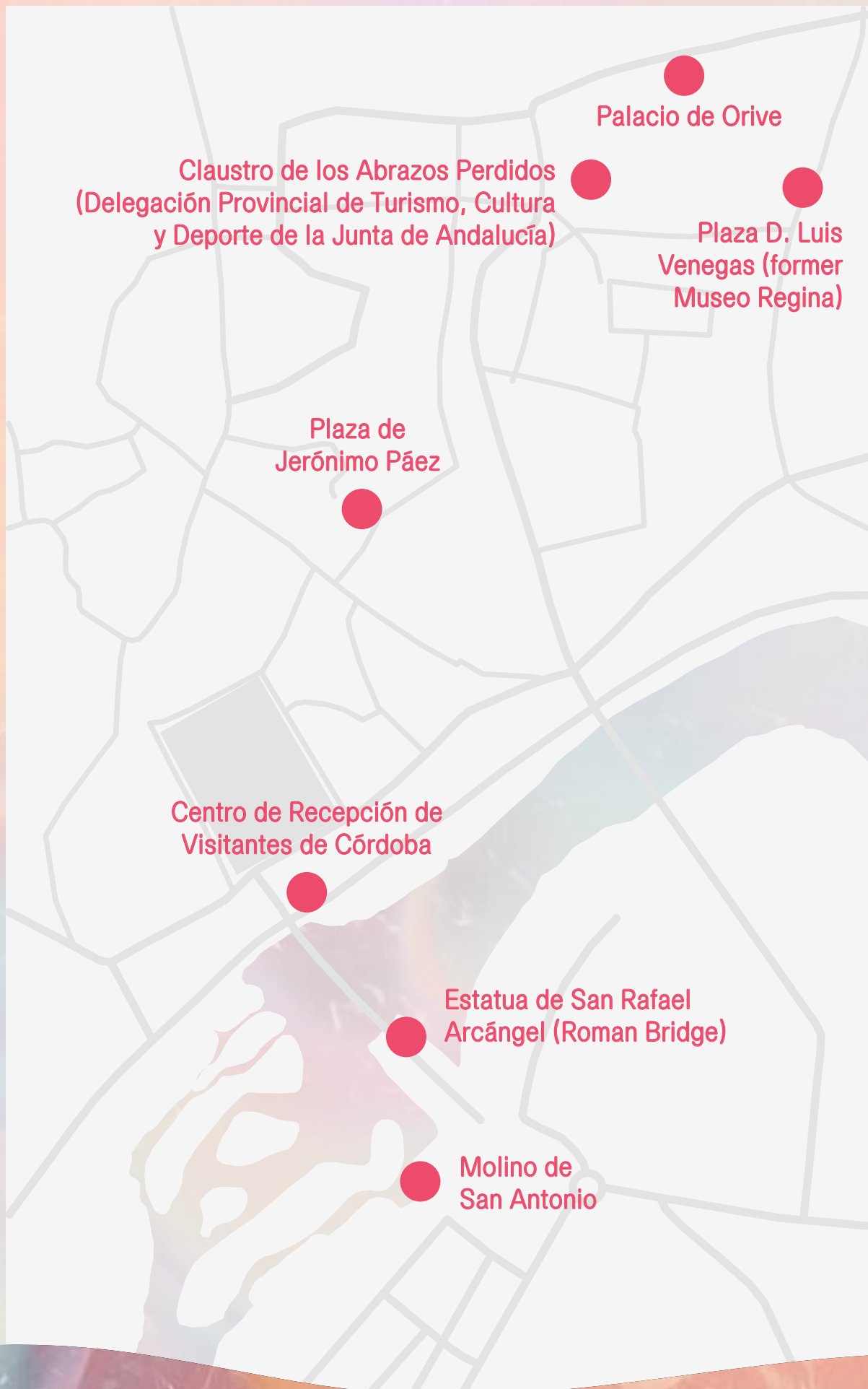
The first new citrus tree to arrive in Spain during the Islamic era was the bitter orange, or Seville orange. And while lemons, limes, and the ancestors of what we know as grapefruits were later arrivals, the thick-rinded citron would have already been present in the Mediterranean before the birth of Islam (the sweet orange that we know today was brought by the Portuguese from China in the sixteenth century.) The bitter orange is mentioned by the geographer Ahmad al-Razi in the tenth century, the same period that al-Mansur would have created the Patio de los Naranjos in Córdoba. A new influx of peoples into al-Ándalus had brought new crops but also new irrigation technologies; ten centuries ago, a hinterland of flourishing fields—a citrus belt—would have surrounded many Andalusian cities. As in Judaism, orange groves would also have been planted for religious reasons. While citrus fruits currently constitute the

most significant portion of global fruit production, the intricate processes of their domestication and hybridization, which have contributed to the vast diversity seen today, remain shrouded in relative obscurity.

PUMPKIN

A plethora of edible pumpkins, melons, squashes, marrows, and gourds would have been grown since perhaps the first century CE in Europe, the Middle East, and the Americas, and these common names refer to the yellow- and orange-fleshed fruits of a host of plants and hybrids with distinct botanical and geographical origins, including the calabashes of the genus *Lagenaria* native to Africa, and the plants of the genus *Cucurbita* with origins in Mesoamerica. Pumpkin's pre-Columbian culinary history in Spain, like so many ingredients, is closely linked with its Moorish heritage in Andalusia. The Andalusian polymath Ibn Rushd—who was born in Córdoba in 1126 and was also known as Averroes—wrote at length about food and taste. He cited pumpkin (perhaps what we would recognize today as a bottle gourd) as an example of a bitterness derived from earthiness and hotness, and a mixture of two further "tempers," a hot-dry and a cold-dry. Indeed, the English word "pumpkin" is thought to derive from the Greek word for melon, meaning "cooked by the sun," and it is typically associated with the transition of the seasons from the hot days of summer to the cooler weeks of autumn.

MAP OF LOCATIONS



PARTICIPANTS

JESÚS ALCAIDE is a researcher, art critic, and freelance curator from Córdoba, and a member of the PLATA collective. His main focus of attention throughout his career has been the work of Pepe Espaliú, and he has been involved in exhibitions such as "Pepe Espaliú, Barcelona-Hospitalet: Tres temps" at Tecla Sala, Barcelona in 2018, "Pepe Espaliú/Juan Muñoz: Correspondencias" at Sala Verónicas, Murcia, in 2019, and "Pepe Espaliú, Retrato(s) de un artista" at Centro de arte Pepe Espaliú, Córdoba, in 2021, among others. In 2018, coinciding with the twenty-fifth anniversary of the artist's passing, he edited the book Pepe Espaliú, *La imposible verdad: Textos 1987-1993*, the first compilation of critical writings on the artist.

GRACIA LÓPEZ ANGUITA is an Arab philologist, whose research focuses mainly on the thought of the Andalusian mystic and Sufi master Ibn Arabi. She has published, as an editor, *Historia del Sufismo en al-Ándalus* (2009) and *Ibn Arabi y su época* (2018). She was a visiting researcher at the École Pratique des Hautes Études in Paris in 2021 and 2022, and held fellowships at Allameh Tabatabai University in Tehran, among others. She regularly collaborates with the Ibn Arabi Society in Oxford, and is currently part of a collaborative FEDER-funded research project looking at the lives of mystic women in the North of Morocco. She is a Professor of Arab and Islamic Studies at the University of Seville.

MOHAMAD BITARI is a Palestinian poet, translator, journalist, and playwright from Syria living in political exile in Barcelona.

He was born in a Palestinian refugee camp in Yarmouk, in Damascus, where he studied Spanish philology and theater. He continued his studies in Barcelona, centring on semitic languages and theater studies. He has written various plays including *Síndrome de Gel*, produced by Teatre Lliure in Barcelona, and *Sous la plage*. He writes for several Arab newspapers such as *Al-Arabi Al-Jadid*, *As-safir* and the online publication *UltraSawt*. He has translated many poetic and cultural works by authors like Federico García Lorca, Rafael Alberti, Miguel Hernández, Tomas Cohen, Miguel Martí Pol, Lluïsa Cunille, Marina Garcés, and Josep Maria Miró from Spanish and Catalan into Arabic.

LOURDES CABRERA is a photographer from Córdoba, who lives between Madrid and Bologna. Her work centers on intimacy and vulnerability, inviting the viewer to go on an inner journey and experience the sensations and affects behind a photograph. Her photographs have been exhibited nationally and internationally, and she has photographed for publications and institutions such as *The New York Times*, *Spain*, *L'Officiel Spain*, and *Greenpeace*. Cabrera has been commissioned to document "Meandering" throughout the years of its development.

ELIZABETH GALLÓN DROSTE is an anthropologist and audiovisual researcher born in Bogotá and currently based in Berlin. Combining different media, her work focuses on relationships and becomings with bodies of water addressing socio-environmental conflicts, as well as actions and potentials for living together. She is currently a PhD candidate in Anthropology at the Freie Universität in Berlin with the project *Voicing Rivers* where she researches the so-

called "spokespersonship" of the Atrato River, in Colombia, recognized as a subject of legal personhood in 2016, carried out by the Collegiate Body of Guardians of the Atrato.

PEPE ESPALIÚ (Córdoba, 1955-1993) is a key artist for a proper understanding of Spanish art in the 1980s and 90s. Cognizant of the activism of groups like ACT UP and their support for people living with HIV/AIDS, he carried out a series of actions and sculptures generically known as *Carrying*. These actions, together with *Este río es este río* and *Para acabar con la idea de Dios* were held in San Sebastián in summer 1992. In December of the same year, when *Carrying* was repeated in Madrid, it attracted wide social and media interest. Months later he was invited to "Sonsbeek 93", where he carried out his last action, *El Nido*. He passed away in November 1993 from HIV/AIDS-related illnesses.

BROOKE HOLMES is a historian, theorist, and writer who teaches at Princeton University. She is the author of *The Symptom and the Subject: The Emergence of the Physical Body in Ancient Greece* (2010) and *Gender: Antiquity and its Legacy* (2012). She is currently completing *The Tissue of the World: Sympathy, Life, and Nature in the Ancient Mediterranean*. Her writing has appeared in *e-flux*, *Classical Antiquity*, *BOMB*, *October*, *Cabinet*, and *Daedalus*, among others. Her collaborations with artists and curators include "Coming to Know" (2022) as well as exhibitions and programs at Haus der Kulturen der Welt, Berlin; The DESTE Foundation of Contemporary Art, Athens; and Haus der Kunst, Munich.

LAFAWNDAH is a musician, composer, and 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. She has released three albums, *Ancestor Boy I* (2019), *Ancestor Boy II* (2020), and *The Fifth Season* (2020), and is the host of the NTS show "Devotion."

ISABEL LEWIS is an artist and choreographer born in Santo Domingo, who lives and works in Berlin. Trained in literary criticism, dance, and philosophy, she 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 "occasions," as practices of creating resonant and thick spacetimes.

MAR GRIERA I LLONCH is a sociologist whose research is largely focused on the crossroads between religion, spirituality, and politics in contemporary Europe. She is a member of the International Scientific Council of the European Institute of Religious Studies at the École Pratique des Hautes Études in Paris, and chairs the Research Committee of the Sociology of Religion at the International Sociological Association. She has been visiting researcher at the University of Amsterdam and Boston University, among others, and is a Professor at Universitat Autònoma de Barcelona.

GABRIELLE MANGERI is a cultural worker born in New York City. She is the co-founder of La Fragua artist residency and a member of the cultural collective PLATA, which collaborates

with other independent collectives, artists, and cultural institutions that are sensitive towards ecofeminism, diversity, and agroecology. From 2017-2023 she co-created the first natural wine hub in the city of Córdoba, JUGO, where farmers, artists, and a wide range of followers came together to experience the poetics of winemaking. Currently, her personal practice oscillates within the alchemy of hospitality: the table as a place for care-taking, sharing grace, and being a connector from soil to soup, in order to create open spaces for engagement and togetherness.

MICHAEL TAUSSIG is an anthropologist born in Sydney of Austrian refugee parents in 1940. His first fieldwork in 1970 concerned the development of sugar plantations using machinery and chemicals in the Cauca Valley, Colombia, a process that destroyed the Afro-Colombian peasant farming based on trees. This resulted in a book published in 1975 for peasant and landless laborers. He then wrote books on his fieldwork and historical research on shamanism and terror in the Upper Amazon, gold mining in the Rio Timbiqui on the Costa Pacífica of Colombia, the spread of palm oil plantations in northern Colombia, and the reenchantment of nature as a result of meltdown. He was Professor of Anthropology at Columbia University in NYC between 1993 and 2020.

MEDINA TENOUR WHITEMAN is a writer, poet, and researcher born to Anglo-American Muslim converts, who lives and works near Granada, Spain. She is the author of two works of non-fiction, *Huma's Travel Guide to Islamic Spain* (2016), and *The Invisible Muslim: Journeys Through Whiteness and Islam* (2020), as well as a collection of poetry, *Love is a Traveller and We Are its Path* (2016).

CAIQUE TIZZI is a Brazilian artist, cook, and event organizer, who lives and works in Berlin. His practice revolves around an artistic approach to food, where the kitchen becomes part studio, part laboratory. In 2011, Tizzi co-founded Agora Collective in Berlin and developed its artistic and food platforms until 2019. He has contributed his installations and curated dinners in collaborations with and for the KW Institute for Contemporary Art, Berlinische Galerie and Gropius Bau in Berlin, CAPC Bordeaux, and Medialab Prado, Madrid, amongst others. His work is featured in *The Kitchen Studio: Culinary Creations by Artists* (2021).

ACCESSIBILITY

All venues and locations of *Third Margin Deepest Spring* are publicly accessible. All our events are free to attend.

For all events, TBA21–Academy will provide simultaneous translation or subtitling. We are unable to provide Spanish Sign Language interpretation for this program.

Most of our events are fully accessible to wheelchair users. Please bring water and suitable footwear for our river-walks, and speak to a member of staff if you experience any difficulties. If you have any questions about access or specific access requirements, please contact Veronica Mari [cordoba@tba21.org].

Please bring water, weather-sensitive apparel, and suitable footwear for all outdoor events.

CURRENT AND UPCOMING PROJECTS

// EXHIBITIONS

REMEDIOS: DIRECTIONS TO THE OLD WAYS

C3A Centro de Creación Contemporánea de Andalucía,
Córdoba

Curated by Daniela Zyman

April 14, 2023–March 31, 2024

The exhibition "Remedios" at C3A Centro de Creación Contemporánea de Andalucía unveils its second chapter, titled "Directions to the Old Ways," inspired by a poem by Indigenous American poet Natalie Diaz. This second part of "Remedios" is an invitation to delve deeper into the manifold ancestral paths interwoven throughout the exhibition and the tapestry of practices related to repair, healing, and remediation explored in the show. It is at this crossroads where ancient wisdom seamlessly merges with contemporary perspectives, bringing together voices from the past, present, and future, that a shared quest for transformative approaches to regeneration and reparation can be grasped.

LIQUID INTELLIGENCE

Museo Nacional Thyssen-Bornemisza, Madrid

Curated by Chus Martínez with Soledad Gutiérrez and María Montero Sierra

October 10, 2023–January 28, 2024

TBA21 presents "Liquid Intelligence" at the Thyssen-Bornemisza National Museum, a group exhibition addressing the critical state of life in the Ocean that plunges the visitor into the Ocean and its ecosystems to ignite positive action and care for the planet. The curators, Chus Martínez with Soledad Gutiérrez and María Montero Sierra, have brought together the works of eight artists employing various languages to bring us closer to the Ocean and its aquatic ecosystems: Lucas Arruda, Ana Mendieta, Jumana Manna, Anne Duk Hee Jordan, Sonia Levy, Beatriz Santiago Muñoz, Saelia Aparicio, and Inês Zenha.

THE ECOLOGIES OF PEACE

C3A Centro de Creación Contemporánea de Andalucía,
Córdoba

Curated by Daniela Zyman

April 26, 2024–March 2025

// RESEARCH PROGRAMS

THE CURRENT

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 the Ocean and its understanding. 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.

The Current III "Mediterraneans: 'Thus waves come in pairs' (after Etel Adnan)"

Led by Barbara Casavecchia

2021–2023

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.

THE CURRENT IV "CARIBBEAN: OTRAS MONTAÑAS, LAS QUEANDAN SUELTAS BAJO EL AGUA"

(OTHER MOUNTAINS, ADRIFT BENEATH THE WAVES)

Led by Yina Jiménez Suriel

2023–2025

Curated by Yina Jiménez Suriel, *The Current IV*, 2023–2025, intends to contribute to the emancipatory processes in the Caribbean region that have sought to bring its inhabitants closer to the Ocean and that began in the high mountains above sea level. The project will focus on identifying, studying, and spreading the knowledge of the aesthetic strategies and tools generated from the Maroon experience in the Caribbean through the production of aesthetic thought, based on the premise that this approach will bring us closer to inhabiting the mountains that are below the level of the Caribbean Sea.

CULTURING THE DEEP SEA

2022–2024

Online

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

FISHING FLY

Conceived and led by María Montero Sierra

2020–2023

Are care and respect possible while eating the Ocean? Do those practices provide an imagination to act responsibly? *Fishing Fly* is a research project encompassing a reading group, a serial publication, and various manifestations in the form of new commissions and collaborations revolved around a simple premise: eating marine creatures and the crafts involved in the process also sustain relationships between the human and oceanic more-than-human ecosystems.

BAUHAUS OF THE SEAS SAILS (BOSS)

2023–2025

The Bauhaus of the Seas Sails (BoSS) is a project conceived under the call for the development of the New European Bauhaus (NEB) by the European Union. The project aims to promote renewed ethical and aesthetic regenerative development from a diverse range of dimensions of our relationship with the sea.

In BoSS, TBA21–Academy will oversee the development of demonstrator projects across seven European cities within the three-year duration of the project. Through guidance on commissioning and curated interactions with practitioners from various fields, we will help cities develop initiatives that embrace the New European Bauhaus principles of sustainability, inclusion, and aesthetics.

// DIGITAL AND EDUCATIONAL PROGRAMS

TBA21 ON STAGE SEASON 05

TBA21 on st_age, TBA21's digital production platform, which is motivated by a desire for change, has launched a new season in February 2023 with projects by Pranay Dutta in collaboration with the Kochi-Muziris Biennale, Ana María Millán with TBA21–Academy, and Rahraw Omarzad together with Castello di Rivoli, among others. Check out the most recent additions to the season at www.stage.tba21.org.

OCEAN / UNI

October–December 2023

OCEAN / UNI is an online art, activism, law, and science learning initiative, tuition-free and open to the general public. The program's curriculum invites fluid thinking with the Ocean as a way to move toward more amphibious actions beyond the binaries of land and sea. Aiming to complement and enhance the 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.

OCEAN-ARCHIVE.ORG

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 the 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.

// LOANS

TOMÁS SARACENO, *PNEUMA 5.5*, 2010

"Time is an Illusion" (group show)

Collegium, Arévalo, Spain

September 20, 2023–February 4, 2024

OMER FAST, *CONTINUITY*, 2012

"History Tales. Fact and Fiction in History Pictures" (group show)

Paintings Gallery, Academy of Fine Arts Vienna, Austria

September 27, 2023–May 26, 2024

JÁN MANČUŠKA, *THE OTHER (I ASKED MY WIFE TO BLACKEN ALL PARTS OF MY BODY, WHICH I CANNOT SEE)*, 2007

"Ján Mančuška. Incomplete Movement" (solo show)

fjk3-Contemporary Art Space, Vienna, Austria

October 11, 2023–February 11, 2023

PAVLO MAKOV, *THROUGH THE LOOKING GLASS, LOOKING GLASS*, 2008–2009

"Kaleidoscope of (Hi)stories. Ukrainian Art 1912–2023" (group show)

Museum de Fundatie, Zwolle, Netherlands

October 14, 2023–January 28, 2024

JUDY MILLAR, *HOLLOW BONES*, 2017

GELATIN, *GOLEM*, 2017

5th Kyiv Biennial (group show)

Augarten Contemporary, Vienna, Austria

October 17, 2023–December 17, 2023

OLAFUR ELIASSON, *THE GLACIER MELT SERIES*, 2019

WALID RAAD, *THE CONSTABLES*, 2021

JOSE DÁVILA, *WOMAN IN BATH*, 2016

ASUNCION MOLINOS GORDO, *CUÁNTO RÍO ALLÁ ARRIBA!*, 2021

"Water" (group show)

Boghossian Foundation, Brussels, Belgium

October 19, 2023–March 10, 2024

REGINA DE MIGUEL, *ARBUSTOS DE NERVIOS COMO BOSQUES DE CORAL 01*, 2020;

ARBUSTOS DE NERVIOS COMO BOSQUES DE CORAL 07, 2020; *ASTRO LACUSTRE*, 2021; *MATER SUSPIRIORUM*, 2022; *ABRAZO SIMBIONTE*, 2022

"The Recent" (group show)

Talbot Rice Gallery, The University of Edinburgh, Scotland

October 27, 2023 –February 17, 2024

DANA AWARTANI, *COME, LET ME HEAL YOUR WOUNDS*, 2020

Diriyah Biennale (group show)

JAX Art District, Diriyah, Saudi Arabia

February 20, 2023–May 24, 2024

BEATRIZ MILHAZES, *COISA LINDA I*, 2001; *MARESIAS*, 2002

Beatriz Milhazes: Maresias (solo show)

Tate St Ives, Cornwall, England

May 25–September 29, 2024

//ABOUT TBA21 THYSSEN-BORNEMISZA ART CONTEMPORARY

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 foundation stewards the TBA21 Collection and its outreach activities, which include exhibitions as well as educational and public programming.

TBA21 is based in Madrid, where it works in association with Museo Nacional Thyssen-Bornemisza and has its other important poles of action in Venice and Jamaica. All activity at TBA21 is fundamentally driven by artists and the belief in art and culture as a carrier of social and environmental transformation.

TBA21–Academy is the foundation's research arm, fostering a deeper relationship with 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 catalyzed new forms of knowledge emerging from the exchanges between art, science, policy, and conservation in long-term and collaborative engagement through fellowships, residency programs and activities in a wide variety of formats.

FOOTNOTES: THIRD MARGIN

DEEPEST SPRING, INTRODUCTION

BY SOFIA LEMOS

1. Langston Hughes, "The Negro Speaks of Rivers," *The Collected Poems of Langston Hughes*, New York: Alfred A. Knopf, 2002 [1921]. Hughes initially dedicated the first stanza and later the entire poem to W.E.B. Du Bois, who wrote the seminal *The Souls of Black Folk* in 1903, as part of the collection *The Weary Blues* (1925).
2. (II 313.12)
3. The structuralist anthropologist Claude Lévi-Strauss saw myth as a complex linguistic structure that is itself the amalgamation of its many versions and variations. See Lévi-Strauss, *Myth and Meaning*, Toronto: University of Toronto Press, 1978.
4. See Peter Frankopan, *The Earth Transformed: An Untold Story*, London: Bloomsbury Academic, 2023.
5. As anthropologist David Graeber and archaeologist David Wengrow argue in *The Dawn of Everything: A New History of Humanity* (2021) the so-called Agricultural Revolution that marked the Neolithic was instead a process of slow change, taking thousands of years to unfold on each of the world's continents through failed experiments and reversals. Graeber and Wengrow show how ecological flexibility and sustained biodiversity were key to the successful establishment and spread

of early agriculture and refute the standard narrative of social evolution that frames history as a progression from hunter-gatherer to farmer and to civilization based on the modes of production.

6. Frankopan, 95-96.
7. Ibid, 107.
8. The French philosopher and Islamic scholar, Henry Corbin used the expression "un dialogue dans la métahistoire" to address the common scheme of various metaphysical and mystical thought-systems developed across very different times and places. For an example, see Toshihiko Izutsu, *Sufismo y Taoísmo: Ibn 'Arabi, Laozi y Zhuangzi*, Madrid: Siruela, 2019 [1983].
9. Federico Campagna, *The Foundations of the Sea*, unpublished manuscript, 2023, 5.
10. (I 304.16)
11. Silvia Rivera Cusicanqui, *Ch'ixinakax utxiwa: On Decolonising Practices and Discourses*, Cambridge: Polity Press, 2020, 64.
12. Ibid, 64-65.
13. Ibid., 48.
14. Cusicanqui speaks of the "colonization of the imaginary" as a "ideas [that] run, like rivers, from the south to the north and are transformed into tributaries in major waves of thought." With this, the sociologist refers to an appropriation and extraction of the wisdom and collective symbolic agency of Indigenous peoples for the

benefit of Western academia and capitalist economies.
See *Ch'ixinakax utxiwa: On Decolonising Practices and Discourses*, Cambridge: Polity Press, 2020, 66-67

15. Juan Vadillo, "Paco de Lucía entre dos aguas". La Jornada Semanal, online, July 17, 2022.

COLOPHON

THIRD MARGIN DEEPEST SPRING

// CONVENING

A weekend-long and city-wide festival of performances, talks, meditation, river-walks, communal meals, music, and poetry along the banks of the Guadalquivir, organized by TBA21–Academy.

November 10–12, 2023

Various locations, Córdoba

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