FESTIVAL
UN OCÉANO SIN ORILLA
9–12 noviembre
CONVENING
November 9–12
AN OCEAN WITHOUT SHORE
MEANDERING

PLACING AN INTENTION

What if we cared for the river as we care for a friend, for our ancestors, and all vital members of our community?

What if we were attentive to it as we are for our loved ones, our neighbors, or any form of life we coexist with?

What if we could take the river's pulse by reading its eddies, its water levels, its flow, and then act upon these readings accordingly?

What if we considered the sediments and minerals it carries as gifts from the mountain to the Ocean, and ensured their safe arrival?

And what if we listened to the whispers and songs of the river and invited its wisdom into our dreams?

When we embarked more than ten years ago on this voyage that we named TBA21–Academy, we wanted to embrace the journey as a means in itself and to create a non-binary space for art and science in mutuality. Exposing ourselves at the time to the oceanic currents—thinking from and with a system constantly in flux, yet intricately interconnected—demanded that we untether ourselves from land-based linear logics and unlearn our familiar ways of measuring and knowing. Could artistic practices rekindle our ancient memories of the sea and inspire acts of care, could they enable us to become an ally to the Ocean in these times of a looming climate catastrophe?

Following the interrelations of oceanic thinking and floating along the watery ways, it was inevitable that we would eventually turn towards other bodies of water. Relations, invitations, and the circularity of the hydrosphere lead us here, to Córdoba, in the heart of Andalusia. Many years ago, the Guadalquivir was an inland sea, and not quite so many years ago, Córdoba was the most vibrant city on the European continent, shaped by a dynamic exchange across the Mediterranean basin. Religious and ethnic tolerance, poetry, and sophisticated cultivation practices created a flowering culture of peaceful interfaith coexistence. Later the Guadalquivir became the waterway from which the exploits of the so-called "New World" were launched—which continue to affect so many lives today. All of this makes it an ideal place for the Academy to attempt to solidify its approach into a methodology.

For *An Ocean Without Shore*, curated by Sofia Lemos, we want to connect with the river through situated poetic practices of world building, knowledge creation, and deep listening. We are offering gestures of care, repair, and pacification in order to rekindle a relationship based on social equity and environmental regeneration.

Meandering embraces TBA21's engagement in Córdoba with expanded oceanic thinking and relational practices. Our new live research program hopefully contributes to the vibrancy of Córdoba's cultural offerings, with the great Guadalquivir River as the source of knowledges and inspiration.

Markus Reymann,

Director, TBA21–Academy

The Upspring Wednesday 9 Nov

~ Sala Orive

11:00 - 14:00 Ana María Millán, *Becoming Riverine,* LARP
Ana María Millán is an artist, whose work relates the politics of animation and fiction with digital cultures.

~ Roman Bridge, Ronda de Isasa

17:00 - 17:30 Cristina Aguilar Porro, river-walk
Cristina Aguilar is a Córdoba–based researcher in the field of hydrometeorology.

~ Plaza Séneca

17:30 - 18:30 Rosa Tharrats, *Carrier Wave: Fountain Séneca,* performance
Rosa Tharrats is an artist, who often works with textiles to explore their sensorial and spiritual qualities.

~ Sala Orive
English and Spanish with simultaneous translation

19:00 - 19:30 Welcome remarks by Markus Reymann and Sofia Lemos
Markus Reymann is the Director of TBA21–Academy, and Sofia Lemos is the Curator of Meandering and the convening *An Ocean Without Shore.*

19:30 - 19:50 Gracia López Anguita, *An Ocean Without Shore,* talk
Grace López Anguita specializes in the work of Ibn al-Arabi and other Sufi masters from al-Andalus. She is Professor of Arab and Islamic Studies at the University of Seville.

19:50 - 20:00 Rest Break

20:00 - 20:20 Michael Marder, *The "River of Already" and the Ocean of Emanations,* talk
Michael Marder lectures and writes about elemental philosophies, ecotheosophies, and environmental humanities. He is Research Professor of Philosophy at the University of the Basque Country.

20:20 - 21:00 Michael Marder and Gracia López Anguita in-conversation convened by Sofia Lemos

21:00 - 22:00 Eduardo Navarro, communal supper
Eduardo Navarro is a visual artist, whose works seek to induce a radical transformation of the self and others. Between 2022-24, Navarro is a Meandering Fellow.

The Underflow Thursday 10 Nov

~ Sala Orive

11:00 - 14:00 Ana María Millán, *Becoming Riverine,* LARP

~ Molino de Martos

16:30 - 17:00 Francisco Gamero, river-walk
Francisco Gamero researches the waters of Córdoba and mobilizes the activist platform "A Desalambrar," dedicated to the recovery and defense of public ways and riverbeds.

~ Casa Árabe

17:15 - 17:45 Guided visit to the exhibition *Barzakh, Between Worlds,* curated by Xavier de Luca and Houari Bouchenak

18:00 - 18:30 Lorenzo Sandoval, *Shadow Writing (Geometry of Water),* listening session
Lorenzo Sandoval is a visual artist, filmmaker, and curator interested in "spatial storytelling" to re-narrate distributions of power in space.

~ Sala Orive
Spanish with simultaneous translation

19:00 - 19:10 Welcome remarks by Sofia Lemos

19:10 - 19:40 Carolina Caycedo, *A Gente Rio [We River]* (2016), screening
Carolina Caycedo is an artist, whose work addresses the commons as well as cultural and environmental justice.

19:40 - 20:10 Francisco Godoy Vega, *From Water I Come, From There I Come,* talk
Francisco Godoy Vega is a researcher, writer, poet, and curator, who re-writes art histories from migrant, anticolonial, and anti-racist perspectives.

20:10 - 20:20 Rest Break

20:20 - 20:40 Claudia Pagès, *Walking the Gerund Mountain,* poetry intermezzo
Claudia Pagès is an artist and poet, who researches the circulation and continuity of juridical systems and linguistic institutions.

20:40 - 21:00 Francisco Godoy Vega in-conversation with Carolina Caycedo,* convened by Sofia Lemos
** Live remote contribution*

21:00 - 22:00 Francisco Godoy Vega, communal supper

The Meander Friday 11 Nov

~ C3A

11:00 - 14:00 Ana María Millán, *Becoming Riverine,* LARP

~ Casa del Agua

16:00 - 16:40 Luis Celorio, guided visit (EN) and **16:45 - 17:25** (ES)
Luis Celorio is an artist and cultural producer based in Córdoba. He is the Founding Director of the "Casa del Agua" Museum.

~ Cruz del Rastro

17:30 - 18:00 Transfer to Cuevas del Pino

~ Cuevas del Pino
All events in Spanish

18:05 - 18:25 Medina Tenour Whiteman, *The Olive of al-Andalus,* talk
Medina Tenour Whiteman is a Sufi writer, poet, and musician, who researches ecological and environmental histories of al-Andalus.

18:30 - 19:00 Amina Costa, *From the Meanders of the Heart to the Creative Imagination in al-Andalus Sufism,* talk
Amina Costa studies and lectures on Sufism, Islamic mysticism, and hermeneutics. She is Associate Professor of Arabic Philology at the University of Murcia.

19:00 - 19:10 Rest Break

19:10 - 19:30 Sally Fenaux Barleycorn, *The Depth of Interbeing,* guided relaxation
Sally Fenaux Barleycorn is a screenwriter and storyteller working with meditation and yogic and Buddhist philosophies.

19:30 - 20:30 Juan López Intzín, *Sp'ijil O'tan / Epistemologies of the Heart,* keynote with Q&A convened by Sofia Lemos
Juan López Intzín is a speaker of Tseltal, who researches Mayan worldviews.

20:30 - 21:00 Lafawndah with Colin Self, *XOIR,* participatory choir performance
Lafawndah is a musician, composer, and producer, whose sound features experimental, worldly, and tameless pop music. Between 2022-24, Lafawndah is a Meandering Fellow.

Colin Self is an artist, composer, and choreographer, who uses voices, bodies, and computers to trouble binaries.

21:00 - 22:00 Lafawndah with Brian W. Rogers, communal supper
Brian W. Rogers is an artist, writer, and chef, whose practices converge around improvisation, de-industrialization, collaboration, and ancient history.

23:00 - 23:30 Transfer to Córdoba

The Confluence Saturday 12 Nov

~ C3A

11:00 - 14:00 Ana María Millán, *Becoming Riverine,* LARP

~ Torre de la Calahorra

10:30 - 11:00 Chaveli Silfre, *Smoke Compositions,* olfactory walk
Chaveli Silfre is an artist interested in healing practices, the sense of smell, and botany.

11:00 - 12:00 Edgar Calel, *Nab'ey Taj Job' / Las Primeras Lluvias,* performance
Edgar Calel is an artist, who explores indigenous experience through the Mayan Kaqchikel cosmovision and spirituality.

~ Sala Orive
Spanish with simultaneous translation

12.30 - 14:00 *Liquid Roots,* poetry reading
Córdoba-based poets Victoria Garcia Gomez and Carmen Pérez Cuello invite poets Mayte Martín and Alba Moon, and musician Niño Rubén to address the Guadalquivir River.

17:00 - 17:05 Welcome remarks by Markus Reymann

17:05 - 17:25 Edgar Calel in-conversation with Juan López Intzín convened by Maya Saravia
Maya Saravia is an artist and researcher. She creates inquiries for Meandering.

17:25 - 17:45 Ana María Millán in-conversation with Sofia Lemos

17:45 - 18:00 Rest Break

18:00 - 19:00 Coco Fusco, Beyond the Coloniality of the Body: A Practice and Poetics of Interdependence, keynote with Q&A convened by Francisco Godoy Vega
Coco Fusco is an artist, writer, and professor, who explores gender, race, and identity.

19:00 - 19:30 Rest Break

20:00 - 20:30 Fernanda Muñoz-Newsome, *WHIRL-POOLING,* performance
Fernanda Muñoz-Newsome is a dancer and choreographer, who challenges traditional performance set-ups.

20:30 - 21:00 Jessica Ekomane, *Polyrhythmic Waves,* musical live-act
Jessica Ekomane is a French-born, Berlin-based sound artist, composer, and electronic musician interested in old and new sonic imaginations.

21:00 - 22:00 Isabel Lewis, communal supper in collaboration with Rosario Vacas
Isabel Lewis is a artist trained in literary criticism, dance, and philosophy. Between 2022-24, Lewis is a Meandering Fellow.

Rosario Vacas is a Flamenco dancer, fashion designer, and chef from Córdoba.

~ Bar Limbo

23:00 - late LANOCHE, DJ Set
LANOCHE is Ángela de la Serna's musical project, which embodies a mixture of Deep House, Ambient and atmospheric, slowed-down Techno.

AN OCEAN WITHOUT SHORE

The infinite sky is motionless overhead and the restless water is boisterous. On the seashore of endless worlds the children meet with shouts and dances.[1]

"I marveled at an Ocean without a Shore / and at a Shore without an Ocean," writes the Al-Andalus mystic and poet Ibn Al-Arabi in 1199, the waves of which heave and overflow into a state of communion. Within this placeless and limitless expanse, historically divided perceptions of reality, both spiritual and material, come into communion, flowing into a single topography. In this awareness of our interbeing[2] enables us to release the false dualisms such as world-self, or nature-culture, that both frame the world as distant parts, disconnected and independent from the whole, and condition our ability to act within it. By encouraging a relational poetics between inner transformation and social change, Arabi's verses heighten our capacities to transform the outer realities that envelop us—asking us what it means to dream and to wake with the capacities or resources might be needed for us to realize more ecologically sound and socially just worlds. Could such experiences of relational insight, linked to a metaphysics of the Ocean, be what we need for our present but more loving communities and desirable oceanic futures?

One way to develop a deeper sense of our creative imagination might be through reflecting on what we call at TBA21–Academy "thinking oceanically about more-than-ocean-".Just as the material and the spiritual are brought into union within Ibn Arabi's shoreless Ocean, the distinctions that we have and may eventually become one with it. In their confluence, we can peer below the surface and into a world of ecological subtlety and complexity. Through "oceanic feeling,"[3] questions around hydro-sovereignty are seen as the self-representation of the planet's waters reemerge as inextricably linked to our shared belonging to life. As such we hope our prompt can widen our thinking to become more generous, open, and regenerative towards the interdependence of watery ecosystems.

Overcoming the otherness between self and other waters, for instance, can also inspire cultural practices of reconciliation that can activate our sense of purpose. As we commit to listening deeply, taking up new perspectives, and acknowledging the liveness in and around us, we open ourselves to restoring agency both to ecosystems that have long since been perceived as separate from us, and also to ourselves, as living organisms within the world. In this way, reconciliation is both an inward and an outward expression of the creative imagination—a process that replenishes and regenerates our belonging to life and our capacity to remain open to its fullness.

By bringing awareness to our ways of perceiving, feeling, sensing, and knowing, reconciliation enlists our bodies as sites of knowledge, imagination, and inquiry—as guides for feeling into our dreamed and imagined futures. It describes both a political consciousness and a sensuous knowledge of lives lived in the key of resistance and possibility—what sociologist Avery F. Gordon terms "being in-difference."[4] Radical utopian thinking, from science fiction to abolitionism, to spiritual thinkers, as well as to various Indigenous and spiritual traditions, often holds ritual, convening, and disciplined practice as embodied resources that bring forth both individual and collective actions that attend to the interconnectedness of all life. As a transcultural and 'transtemporal' mode of doing that refuses the dominant, prescriptive ways the world is imagined through crisis and catastrophe, reconciliation takes the creative imagination as a vital proposition, joyfully anchoring it as a method for living otherwise.

Convoking the radical and creative imagination to be continuously preserved and engaged with, against competing extractive imaginaries, requires our commitment to a capacious departure from harmful belief in accumulation by dispossession,[5] colonial expansion, or technological development in market-oriented economies. As philosopher Astrida Neimanis—who coined the term 'hydrofeminism' to describe a set of ethical propositions that learn from bodies of water, including ourselves—writes, an aqueous imaginary requires grace, concern, and curiosity to keep negotiating and proposing realities anew.[6] This commitment to a state of continuously renewed participation parallels the wisdom that rivers and riparian communities living on its banks can offer in an environmentally damaged world.

The global threats to the planet's many bodies of water, including rivers and freshwater ecosystems, have created momentum for the recognition of the rights of nature and, in certain instances, the granting of legal personhood. This stems from how these rivers' destruction and dispossession by rapid damming and diffused contamination co-exist alongside the resilient and vibrant aspects of river life, such as the intertwined living, culture, and activism that takes place in riverbank communities. As decolonial feminist scholar Macarena Gomez-Barris shows, these histories point at how the river itself is enlivened by human activity that does not merely extract from its ecological life, adding that "we might imagine how the river possesses its own form of memory, as a witness to the dialectic between life and death of damming, as weighing in on the contradictions between converting value and devaluing, and as a witness of how the rivers' rights against its own erasure."[8] By listening deeply to these stories, we understand how rivers have always been guides for their own regeneration. Rivers are flowing and forgiving.

When our awareness is vibrant and dynamic, it mutually transforms what the river and I are, and what we are in interbeing. As key protagonists in the planetary water cycle, rivers—like Ibn Arabi's oceanic sense of the creative imagination—are intermediaries between the Ocean, land, and the atmosphere, carrying rainwater back to the sea. In their journeying stream, they nourish life, transformance, quench our thirst, shelter our bodies with their coarse sediment, and host vibrant multispecies communities within their waters and along their banks. They extend upwards, carrying masses of water into the air and atmospheric stresses: as clouds become rain, falling, their water merges with the brook anew. Clouds, rain, minerals, heat, soil, waves, and ultimately, time, space, and the earth, all co-exist in and with the river.

In their reciprocal interplay, the rivers that breathe life in and out of the Ocean, each with its many tributaries, are also how the shoreless Ocean can become an expanse for reconciling our relationship with ourselves and with the earth's waterways. Inspired by how they bend and curve, connecting entire ecosystems, TBA21–Academy's new research program, **Meandering**, follows the river's guidance by inviting artistic inquiry to lead the program as a means of wayfinding and sensemaking. It unfolds the spiritual, philosophical, and political trajectories of waterways, which have long stood for the many stories carried through tributaries, springs, streams, alluvial plains, tidal marshes, wetlands, and aquifers that cultivate the life-affirming wisdom of water. Moving towards a deeper awareness of a river that is not two, it rehearses how live arts and artistic research can encourage a relational approach to generating both inner transformation, and the conditions of possibility for social change within riverine sites.

Between 9–12 November, **Meandering** convenes *An Ocean Without Shore*, an evocative waterscape that spans a two-day, artist-led, city-wide conference-festival of performances, screenings, talks, meditation, LARP (live-action role playing), river-walks, communal meals, music, and poetry. The program moves through intergenerational conversations, stories, and exchanges between artists, activists, scholars, practitioners, and thinkers that explore diverse riverine ways of being and belonging. Departing from the Guadalquivir, Andalusia's great river, to explore expanded notions of Ocean stewardship, climate responsibility, contemporary mysticism, and renewed ritual, it proposes a space for reflection on how engaged and contemplative practice can strengthen local imaginaries, and redistribute ways of knowing within our surroundings.

An Ocean Without Shore conjures rivers as living entities, and as active political agents in environmental conflicts, rather than as resources for extraction, attending to both new and ancestral visions for justice in river governance. By holding a space of awareness that is effectively connected to loss and love and grief for rivers, it explores the dreams, contested histories, and ideologies of belonging that bring forth connections between stress and risk in fluvial ecosystems caused by transnational violence and colonial expansion, as well as extractive economies tied to racial capitalism and ecological depredation by agribusiness and corporate interests.

Simultaneously, it follows the meandering of forces, histories, and possibilities that connect bodies, ideas, and movements in the Guadalquivir to Islamic and Jewish mysticism—whose influence on Spanish culture is significant, although little known—and to Christian ecotheosophies. Deepened by propositions from Engaged Buddhism, Indigenous world views and shamanic visions paired with decolonial queer practices and discourses, these perspectives offer active propositions towards unraveling our experience of the world as conditioned by separateness and differentiation.

An Ocean Without Shore also aspires to co-create a practice and poetics of imaginative awareness for local audiences, young persons, artists, and organizations. Spanning five days, the conference comprises a series of working sessions on critical river literacy, community outreach, and capacity-building, followed by an evening program of public-facing events that offer research-driven, experiential resources for deepening our understandings of interdependent ecosystems.

By cultivating the compassion, aspiration, and motivation to inspire change, *An Ocean Without Shore* aims to launch abundant world-views, offering spiritual-scientific entanglements and non-dual philosophies in order to seed a wider sense of self and a richer experience of community, an expanded view of time, and the imagination to manifest inspiring visions in fellowship with every ocean, river, and waterway that connects and surrounds us.

May we offer our creative imagination like the waves offer themselves to the shore, merging with it. May we flow into one another, for every river is me and you are every river.

Sofia Lemos,

Curator, TBA21–Academy

[1] Rabindranath Tagore, "On the Seashore," *Gitanjali*, Poem no. 60. Originally published in English, 1912.

[2] An expression coined by Vietnamese Buddhist Monk and scholar Thich Nhat Hanh to describe the dependence of any one person or thing to all other existents. In Buddhist ethics the doctrine of *paticca samuppada* or dependent co-arising considers that reality emerges from an interdependent process of mutual causation, in other words, one element exists because all other elements condition its existence. Driven by Indigenous leadership and advocacy, the Aotearoa/New Zealand Maori concept of *Kaitiakitanga* emphasizes stewardship rather than ownership over natural resources, based on a similar understanding of belonging, while the South American Kichwa notion of *Sumak Kawsay* conceives that interdependence is essential to leading a good life (*buen vivir*).

[3] Coined by the French novelist and mystic Romain Rolland in his exchanges with the Austrian psychoanalyst Sigmund Freud between 1923 and 1936, "oceanic feeling" describes a mystical feeling of communion with the universe. For Rolland, the "oceanic" was the affective state—an unbounded, un-bordered expanse—underlying all mystical experience. For a deeper insight, watch Jackie Wang's lecture "Oceanic Feeling and Communist Affect" in RIBOCA2 online series of talks and conversations, curated and moderated by Sofia Lemos, 23 Jul 2020. Online here.

[4] Following Ernst Bloch's definition of "utopian margins", Gordon notes that whilst oftentimes hidden from view, utopian modes of life and critique spatialize pasts, presents, and the not-yet as propositions for embodied living as "what if as if." See Avery Gordon, *Letters from the Utopian Margins: The Hawthorn Archives* (New York: Fordham University Press, 2018).

[5] For David Harvey, "accumulation by dispossession" describes the world after 9/11 with the combined wars in Afghanistan and Iraq marking an economic turning in imperialist projects. In this new epoch, primitive accumulation, or the forced extraction and privatization of the commons, regains dominance in neoliberal governance contingent upon the use of force with the effect of strengthening the power of global empires. Paula Chakravarty and Denise Ferreira da Silva add the 2008 subprime crisis to this model as the latest in the succession of historical development suggested by Harvey's expression showing how raciality continues to operate as an economic referent and category of extraction. More recently, much has been written about the relationship between Covid-19, the affectability of disenfranchised communities, vaccine justice, and the distribution of global health resources. See Harvey, *The New Imperialism* (Oxford: Oxford University Press, 2005) and Paula Chakravarty and Denise Ferreira da Silva, "Accumulation, Dispossession and Debt: The Racial Logic of Global Capitalism." in *American Quarterly*, 2012, no.64, vol.3, pp. 361–385.

[6] Astrida Neimanis, *Bodies of Water: Posthuman Feminist Phenomenology*, (London: Bloomsbury Academic, 2016), pp. 175-176.

[7] Most legal precedents for the rights of nature have emerged in the last 14 years as a direct result of the failures of the existing law to address the escalating ecological crisis. In most cases, Indigenous jurisprudence against modern states, set as a continuation of colonial rule, reflects a combined approach to spiritual practice and environmental action. Lead by the deference for indigenous world views, peasant knowledge, and ancestral wisdom, in 2008 Ecuador became the first country to enshrine the legal rights of nature in its constitution. In 2011, Bolivia established 11 new rights for nature, including: the right to life and to exist; the right to continue vital cycles and processes free from human intervention; the right to clean water and air; the right to balance; the right not to be polluted; the right to oppose genetical modification, and the right not to be affected by mega-infrastructure and development projects that disrupt the balance of ecosystems and local communities. In 2017, the Te Awa Tupua Act officially granted the status of legal personhood to a river for the first time: the Whanganui River in Aotearoa New Zealand. The act assigns the "rights, powers, duties and liabilities of a legal person" to the river and declares two guardians responsible for ensuring its well-being, a representative of the New Zealand Government, and a representative of the Whanganui Iwi. In the same year, the High Court of Uttarakhand in India recognized the legal personhood of its sacred rivers, the Ganges and Yamuna, and, in 2019, Bangladesh became the first country to grant all its rivers the same legal status as persons in a court of law. More recently, in September 2022, the Spanish Senate recognized the legal personhood of the Mar Menor lagoon in Murcia through the concerted efforts of a civil society initiative, the "Iniciativa de Legislación Popular" (ILP) that reclaims the lagoon's "fundamental right" to conservation and protection.

[8] Macarena Gómez-Barris, *The Extractive Zone: Social Ecologies and Decolonial Perspectives*, (Durham: Duke University Press, 2017), p. 95.

The Upspring
Wednesday 9 November

~ Roman Bridge, Ronda de Isasa

17:00 - 17:30 Cristina Aguilar Porro
In this river-walk, she shares insights into the governance of and sustainable water management initiatives around the Guadalquivir River. Starting from the Roman Bridge, the walk crosses over the Natural Monument of Sotos de la Alboalafia to observe its sedimentary process and continues riverside towards Puente de Miraflores to observe the traces of the river's many floodings.

~ Plaza Séneca

17:30 - 18:30 Rosa Tharrats
Carrier Wave: Fountain Seneca, 2022
Different textiles. hula-hoop, parasols
Dimensions variable
Commissioned by TBA21–Academy. Courtesy the artist
A medium for rejuvenation and regeneration, water both carries and holds healing energies. Reconciling our relationship with it requires intention, commitment, and joy. For Tharrats, water, the fountain of life, hydrates our bodies, enabling the vitality of all that surrounds us. In this performative ritual, the artist invites us to celebrate the many tributaries, springs, and aquifers of the Guadalquivir by becoming attuned to our own inner source of replenishing life. Playfully, she invites reconnection through laughter—through its permeability and its capacity to enhance our experience of the present. Unveiling the histories, traditions, and relationships between the Guadalquivir River, textiles, such as silk and cotton, and spirituality, Tharrats invites us to launch *An Ocean Without Shore* with joy—partaking in a living, breathing sculpture that brings us closer to water's infinite flow.

~ Sala Orive

English and Spanish with simultaneous translation

19:00 - 19:30 Welcome remarks by Markus Reymann and Sofía Lemos

19:30 - 19:50 Gracia López Anguita
An Ocean Without Shore
Starting from the Koranic allusion to the *barzakh* or the confluence between two bodies of water, Ibn Arabi speaks of an interval that both divides and unites two seemingly opposite seas, allowing a dynamic transition from one to the other. An Ocean without shore is the metaphor for an Ocean on which the Throne of God floats, the ark of creation that sails in a circle, the shape of the Sufi initiate's path towards self-knowledge. This Ocean, the image of *barzakh* par excellence, is the space that connects the material and the spiritual, the realm of dreams and prophecy accessed through the creative imagination. Conditioned by time and space, *barzakh* is the imaginal world, the space of revelation and encounter that is located between our inner and outer worlds. In this talk, Anguita explores the *barzakh* and its ability to bring the seas of the spiritual and the material into union, which, as Ibn Arabi explains in his work *Anqa Mughrib (The Book of the Fabulous Gryphon)* (1199), are atomized in pearls that represent the divine immanence in all things.

20:00 - 20:20 Michael Marder
The "River of Already" and the Ocean of Emanations: The Ecological Theology of Water in Jewish Mysticism
The kabbalistic model of Jewish Mysticism, consisting of divine emanations and the exchanges between them, is hydraulic. They stream in the shape of the "River of Already" from the unknowable source all the way down to Malkut—the principle of the Divine in the feminine situated in the closest proximity to the world here-below—who welcomes the emanations as in an Ocean. Before they reach their destination, these enlivening flows deviate right and left, with various branch models of ancient Mysticism, consisting of divine emanations and the exchanges between them, is hydraulic. They stream in the shape of the "River of Already" from the unknowable source all the way down to Malkut—the principle of the Divine in the feminine situated in the closest proximity to the world here-below—who welcomes the emanations as in an Ocean. Before they reach their destination, these enlivening flows deviate right and left, with various branch models of ancient Mysticism, consisting of divine emanations and the exchanges between them, is hydraulic. They stream in the shape of the "River of Already" from the unknowable source all the way down to Malkut—the principle of the Divine in the feminine situated in the closest proximity to the world here-below—who welcomes the emanations as in an Ocean. Before they reach their destination, these enlivening flows deviate right and left, with various branch models of ancient Mysticism, consisting of divine emanations and the exchanges between them, is hydraulic. They stream in the shape of the "River of Already" from the unknowable source all the way down to Malkut—the principle of the Divine in the feminine situated in the closest proximity to the world here-below—who welcomes the emanations as in an Ocean. Before they reach their destination, these enlivening flows deviate right and left, with various branch models of ancient Mysticism, consisting of divine emanations and the exchanges between them, is hydraulic. They stream in the shape of the "River of Already" from the unknowable source all the way down to Malkut—the principle of the Divine in the feminine situated in the closest proximity to the world here-below—who welcomes the emanations as in an Ocean. Before they reach their destination, these enlivening flows deviate right and left, with various branch models of ancient Mysticism, consisting of divine emanations and the exchanges between them, is hydraulic. They stream in the shape of the "River of Already" from the unknowable source all the way down to Malkut—the principle of the Divine in the feminine situated in the closest proximity to the world here-below—who welcomes the emanations as in an Ocean. Before they reach their destination, these enlivening flows deviate right and left, with various branch models of ancient Mysticism, consisting of divine emanations and the exchanges between them, is hydraulic. They stream in the shape of the "River of Already" from the unknowable source all the way down to Malkut—the principle of the Divine in the feminine situated in the closest proximity to the world here-below—who welcomes the emanations as in an Ocean. Before they reach their destination, these enlivening flows deviate right and left, with various branch models of ancient Mysticism, consisting of divine emanations and the exchanges between them, is hydraulic. They stream in the shape of the "River of Already" from the unknowable source all the way down to Malkut—the principle of the Divine in the feminine situated in the closest proximity to the world here-below—who welcomes the emanations as in an Ocean. Before they reach their destination, these enlivening flows deviate right and left, with various branch models of ancient Mysticism, consisting of divine emanations and the exchanges between them, is hydraulic. They stream in the shape of the "River of Already" from the unknowable source all the way down to Malkut—the principle of the Divine in the feminine situated in the closest proximity to the world here-below—who welcomes the emanations as in an Ocean. Before they reach their destination, these enlivening flows deviate right and left, with

~ Casa Árabe

17:15 - 17:45 *Barzakh, Between Worlds*, guided tour of the exhibition
Curated by Xavier de Luca and Houari Bouchenak, the exhibition "Barzakh, Between Worlds" approaches life in the Maghreb through considering the interplay between the tangible and the subconscious. Departing from the concept *barzakh*, the imaginal in-between world described by Ibn Arabi, the exhibition includes works by artists from the region: Zied Ben Romdhane, Souad Mani, Hakim Rezaoui, Yasmine Hatmi, Sonia Merabet, Mhammed Kilito, Toni Serra, abu ali and Abdo Shanan.

Casa Árabe is located in the Casa Mudéjar building in Córdoba in the southeast area of the city's historic center near the Mezquita-Catedral, and within the area declared a Heritage Site. The original building dates from the fourteenth century, and comprises five different houses linked by galleries, a passage and stairways, with four courtyards and a tower.

~ Sala Orive

Spanish with simultaneous translation

19:10 - 19:40 Carolina Caycedo
A Gente Rio [We River] (2016)
HD Video, color, 24min, 2016
A Gente Rio [We River] (2016) is based on the four damming projects in the Brazilian Amazon: the Itaipu Dam, the second largest hydroelectric plant in the world, whose process of land expropriation was a catalyst for the emergence of the Landless Workers' Movement (MST). The second damming project is the Belo Monte Dam on the Xingu River, whose process of environmental licensing has been marked by a series of irregularities and profound Indigenous resistance. The third part centers on the Bento Rodrigues Dam, which collapsed, releasing hazardous waste from the mining company Samarco and causing an unprecedented environmental disaster in Brazil, and, lastly, Vale do Ribeira, where Indigenous Guarani and quilombola communities currently organize active resistance against the construction of a dam. Caycedo visits these sites and discusses the environmental impact that these projects have on their surroundings through the dispositions and personal accounts of its riverbank communities, who continue to resist the erasure imposed by the development-oriented economies.

19:40 - 20:10 Francisco Godoy Vega
From Water I Come, From There I Come
Aquatic spaces hold life and death at the same time. From Lake Titicaca to the Mediterranean Sea, colonialism established the guarding of private institutions through rivers, seas, and oceans—both as means of transportation and circulation, and for the commodification and oppression of bodies, ideas, and life. In this talk, Godoy Vega weaves transhistorical archives of the colace of water and ancient ancestral worldviews—such as the Aymara and Yoruba—and in relation to an opacity that has allowed for Indigenous and Black anti-colonial resistance and survival. By merging historical and personal archives of three maritime territories and the approach of artists, such as Annie Ganzala, Malvin Montero/Zebra Prieta, Sally Fenaux Barleycorn, and the Ayllu Collective, he proposes a queer and decolonial approach to lives lost at sea, and a repairing proposition for an Ocean that is life-affirming in its expanse.

20:20 - 20:40 Claudia Pagès
Walking to the Gerund Mountain
In this poetic intermezzo, Claudia Pagès shares new artistical-creative writing inspired in her book *Walking to the Gerund Mountain*, a choreographed script around the port of Barcelona, seen from up the Montjuïc mountain. In a new essay, she relates the port's constant movement to watermarks, paper mills, and water management systems as symbolic architectures that anchor the Ocean in legal operations of control. What the artist named the story of Gerund appears as a space in which one is trapped in a mooring, moving, but still temporality. Looking downwards to the sea, the vanishing points emerge from a suspended present—forms of stagnant circulation—reminiscent of a port choreography. The gerund is an impersonal tense, without a determinate subject, time or number. The work captures the continuous present of the city and considers the port as the neuralgic point linked geographically and symbolically to Montjüic, a place that delimits the beginning and the end of the port—the 'gerund mountain' the artist walked several times in the making of the book.

The Meander
Friday 11 November

~ Casa del Aqua

Luis Celorio, guided visit
16:00 - 16:40 (EN)
16:45 - 17:25 (ES)
Casa del Agua is a center for the interpretation of the natural and historical cycle of water in the city of Córdoba. The center focuses on water as an essential element, which serves as a common thread to understand the cultural uses and forms of sociability that have come into form around water in the region, as well as the transformation of such uses over time and the difficulties of access. In this guided visit, Luis Celorio leads us through archaeological remains and infrastructures belonging to different periods and ethnographic collections. The historic building where Casa del Agua is located, in addition to housing a section of Roman wall and sewer inside, was a women's prison during the Inquisition.

~ Cuevas del Pino

All events in Spanish

18:05 - 18:25 Medina Tenour Whiteman
The Olive of al-Andalus
In her writing and practice, Whiteman broadly explores theology, Islam, Sufism, and al-Andalus history and culture, with a particular focus on craft and relationship to land, specifically through food cultivation, herbal medicine, and plant communication. In recent years, she has been especially interested in olive oil production in Andalusia both in historical and ethnobotanical senses, and its effects in ecological economies and political realities. In this talk, Whiteman recounts the tumultuous story of the olive in al-Andalus and its journey to the present time in Spain. Reflecting on the circumstances that resulted in the introduction of different olive tree varieties in the Iberian Peninsula, the talk centers on what an olive can tell us, through its taste, about the irrigation systems, soil composition, altitude, climate, and the companion plants which grew around it.

18:30 - 19:00 Amina Costa
From the Meanders of the Heart to the Creative Imagination in al-Andalus Sufism
Word and self are both elements in Islamic hermeneutics, the branch of study that deals with the interpretation of

scriptures, stimulating a contemplative reflection from an interest in natural phenomena (physics) to an expression of an ultimate reality that endows that entire cosmos with meaning (metaphysics). For Sufi masters such as Ibn Barrajan (1141) and Ibn Arabi (1165–1240), the world is a constant manifestation of divine imagination: it is the sustained labor of regeneration that reveals the attributes of divinity at every instant to those endowed with inner vision and an attentive heart (*ahl ulu al-albab*). In this talk, Costa reflects on the sacred geography of the heart in Islamic mysticism, a universe created by the Truth (*al-haqq al-majlua bi-hi*) that is the map of revelation for the cosmos and the human soul. In this spiritual cartography, the layout of mountains and rivers, the cycles of day and night, the rotation of the spheres, and space and time coalesce in one Being apparent to those who navigate the meanders of the Sufi heart.

19:10 - 19:30 Sally Fenaux Barleycorn
The Depth of Interbeing
As sentient beings that originated in water, could we reconnect in any way to a memory of the flowing, expansive, and unlimited nature that we once were, and still are? Can we experience our interbeing with this memory and connect to it with the intention of building interdependent communities? In this guided relaxation, also known as Yoga Nidra, Barleycorn invites us to go on a cinematic journey beyond the fragmented self that lives in our prefrontal cortex and dive deeper into an oceanic state of mind that springs with potential and possibilities. This quality of mind, which Ibn Arabi defined as the creative imagination, is a formless place, which is nowhere and everywhere at the same time; where it is possible to travel but never to stay, real enough to experience but not to conquer or colonize. Here, she prompts us to connect with the infinite time that holds every single one of our most precious and sacred spiritual memories and, from there, reactivate our sense of lost wholeness with all beings and bodies of water, outside and within us.

19:30 - 20:30 Juan López Intzín
Sp'ijil O'tan / Epistemologies of the Heart
La investigación de Juan López Intzín se centra en Juan López Intzín's research focuses on ethical and philosophical concepts from the Tseltal Mayan cosmology and worldview, such as Ch'ulel (Spirit-Consciousness), Ich'el ta muk' (Respect and recognition for the greatness of everything sacred), Lekil Kuxlejal (Dignified-plentiful-just-Life or good life, *buen vivir*), and Sna'el K'inal (Knowledge-encounter of / with the world-life). These concepts are part of what is known as "epistemologies of the heart," an important axis of Mayan culture, cosmology, and worldview. Through a decolonial critique of being, Intzín's proposal probes autonomy, the recognition of all living beings, and the harmonious relationships between humans and their surroundings by cultivating the ability to *sentpensar* (feel-think). The latter, Intzín tells us, requires a connection from the heart with nature as a whole. For the Tseltal peoples in the highlands of Chiapas, understanding the cosmos with all its meanings implies more than just a quantifiable reasoning, but a reasoning-with (with-everything-that-is and with-the-heart), that is to say: to co-reason (*corazonar*). In this talk, Intzín expands on the inner and social transformation that can happen when our understanding shifts from modern reason to corazonar, leading us towards *Lekil Kuxlejal* (*Buen vivir*), which implies *jun ko'tantik* (to be in one heart), *sna'el yajel* (knowing how to listen), *komon u'mtik* (common good), and *koltomba* (mutual aid).

This talk is introduced and moderated by Sofía Lemos.

20:00 - 21:00 Lafawndah and Colin Self
XOIR
The riverine trajectories that connect the Guadalquivir to the Middle East and the Indian subcontinent, and the Maghreb region to the Mediterranean Basin, reveal a meandering of bodies, movements, and ideas that found a space to sonically flourish in Andalusia. Developed in collaboration by Colin Self and **Meandering** Fellow Lafawndah, this participatory choir performance journeys through ancient and futuristic logics of community organizing through sounds. In listening we traverse musical scales that have traveled from Syria to Spain and from Flamenco to opera, all of which continue to inform Lafawndah's research on the maritime sonic trajectories of the first-known epic poem in human history: "The Descent of Inanna." Self and Lafawndah's collaboration has developed out of a two-week residency in Córdoba and is based on XOIR, a cor-ulitarian participatory methodology focused on alternative modalities of group singing, which Self began in 2013. Rooted in somatic research and experimentation, Self's methodology works with a logic of being 'autonomous together' and fosters a generative environment for connecting with voice and vocality, on both an individual and a collective level. It invites anyone interested in exploring their voice as a tool for learning a new relationship to singing and listening, and while prior participation in choral or vocal practices is not required, any prior experience with listening is encouraged.

The Confluence
Saturday 12 November

~ Torre de la Calahorra

10:30 - 11:00 Chaveli Sifre
Smoke Compositions
An olfactory sit-in by Córdoba's riverbank led by artist Chaveli Sifre invites an intersensorial sharing of thoughts, reflections, memories, and movement around the aromatic materials the artist used in the making of *Smoke Compositions: Untitled (Theriaca Censer)* (2022).

11:00 - 12:00 Edgar Calel
Nab'ey Taj Job'/ The First Rains
In the Maya Cholqu'ij Calendar, the day of the Imox brings the power and increased sensitivity and awareness to messages received from the natural elements. This energy is conducive to celebrating ceremonies in which the water element is invoked towards the manifestation of rain for rivers' vitality and against drought. In Mayan cosmology, the neglecting of water through the lack of offerings and ceremonies make it likely that rivers, wells, and lagoons might dry. In this performative ritual, Calel makes an offering to the Guadalquivir: an ice sculpture in the shape of an Imox glyph, frozen with water from the same river which returns to it in solid form. The glyph corresponds to the Nahual Imox that represents the water element, depicting raindrops that feed growing plants at the bottom of a vessel. With this gesture of gratitude and reverence, Calel invokes the health of the river and the continuation of the rain cycle.

~ Sala Orive

Spanish with simultaneous translation

12.30 - 14:00 Victoria García Gómez and Carmen Pérez Cuello with contributions by Alba Moon, Mayte Martín, and Niño Rubén
Liquid Roots
Through writing, performance, and music, Victoria García and Carmen Pérez organize an oratory to the Guadalquivir River, honoring the centuries-long tradition of poetic greetings in Córdoba. In this encounter, they invoke not only the figure of the river, but water as an intrinsic element of poetry. Seeking to reflect on rootedness and belonging, the poets have invited the Córdoba-born flamenco musician Niño Rubén and the poetic duo Alba Moon and Mayte Martín to engage each other, the environment, and the audience. In this oratory, the poets invite us to read, in a collective voice and propose an interdisciplinary practice, which questions the tension between the stress of abundance and scarcity framed by the Guadalquivir and the poem "A Córdoba" by Luis de Góngora.

18:00 - 19:00 Coco Fusco
Beyond the Coloniality of the Body: A Practice and Poetics of Interdependence
The Spanish colonial project, which departed from Andalusia in 1492, has led to forms of erasure that remain imprinted on the body, shaping identities and subjectivities. The ways it affected Indigenous, Black and mestizo populations are hybrid and complex, and the insidiousness of its racializing discourses continues to affect our capacity to imagine and manifest our interdependence with one another. In this keynote talk, Coco Fusco departs from the Peruvian sociologist Aníbal Quijano's analysis of the coloniality of the body, to discuss four of her films and performances, which explore the processes of racial classification of non-white peoples and subjection in the Americas, as well as the persistence of colonialist stereotypes in the postmodern present. *Two Undiscovered Amerindians visit the West* (1992-1994), a collaboration with Guillermo Gómez-Peña, deals with the objectification and racial typing of indigenous peoples, *Dotti* (1998-1999) is a collaboration with Nao Bustamante, and *The Incredible Disappearing Woman* (2003), reflects on how the stereotyping of Latin American women in the service of contemporary tourism derived from paradigms established during the colonial period. The short film *Your Eyes Will Be an Empty Word* (2021), narrated from Hart Island, a mass grave in New York, observes these issues from the Bronx, as a repository for marginalized subaltern populations since the mid-nineteenth century.

This talk is introduced and moderated by Francisco Godoy Vega.

20:00 - 20:30 Fernanda Muñoz-Newsome
WHIRL-POOLING, 2022
Commissioned by TBA21–Academy
In *WHIRL-POOLING* artist and choreographer Fernanda Muñoz-Newsome creates a collective ritual and participatory space. As an inquiry into a cellular level of our watery beings, bodies, and thoughts in relation to the health of our planetary waters, this performance is a proposition for a ritual expressed through the transitional liquids of our bodies—the cellular and extra-cellular fluids as a vehicle for change and connection. Honoring the life-affirming wisdom of water, it explores the potential for inner and social transformation made possible through shifting states of consciousness, presence, and choice. For this, Muñoz-Newsome has collaborated with composer Heloise Turstall-Behrens to create a responsive sound score, and with artist and performer Pepa Ubera to invite audiences into a space of dialogue through movement, voice, questions, thoughts, and sensations concerning theirs and other bodies of water.

20:30 - 21:00 Jessica Ekomane
Polyrhythmic Waves
Emphasizing the build-up and expressive potential of rhythmic waves as they play out across old and new sonic imaginaries, Jessica Ekomane's quadraphonic musical plays invite an embodied relation to sound and its histories. In this performance, Ekomane explores how the rhythm perception of seemingly separate sounds can be experienced as a whole and form new meaning, transforming the addition of simple static sound elements into a complex polyrhythmic structure. Space functions as a fourth element in the composition, besides rhythm, tone and time development, constantly changing the relationality between the different elements—while the quadrophonic set-up allows for the shifting rhythms to phase and come back together as part of our unfolding sense perception.

Communal Suppers

Ways of cooking and eating, sitting at the table, and replenishing our bodies through nourishment are a form of knowledge production. We commissioned four artists and practitioners to develop a light evening meal for *An Ocean Without Shore*, as a gesture of gratitude to all the contributors' presences and their commitment to critical insight. By nourishing ourselves not only with compassionate words, thoughts, and actions, but also food and drink, we strengthen our capacity for building communities and open our hearts to new forms of understanding. Through food, we also experiment with how knowing, memory, and affect can emerge from intersensorial experiences of taste and smell. An attempt to imagine how interdependence and syncretism—the coming together of different faiths, cultures, or schools of thought—can be experienced daily in what we eat, these communal suppers invite all to imagine how conviviality can serve as a foundation for a decolonial, socially just, and environmental practice that cultivates reconciliation and communal healing.

Wednesday 9 November

~ Sala Orive

21:00 - 22:00 Eduardo Navarro in collaboration with Gabrielle Mangeri

Carrot Ginger Root Soup with Spices with Carrot Leaf Crostini and Walnuts

From the darkness of the earth to the light of the eyes and gaze. Or how to explain to an illuminated carrot that it will be part of an artistic meal?

The carrot is a tuber. It grows embraced by the earth in the darkness of the starless night. Its leaves, like a solar panel, provide the energy for its Buddhist orange carotene body to develop its telluric stake architecture. We could say that the carrot meditates. One of its most beneficial qualities is vitamin A, known to improve vision. From light to darkness and from darkness to the light of the gaze there is only one step, the act of eating an anecdote. But is it not necessary to tell the carrot that it was part of a soup? Yes, of course, the carrot is not blind. The soup manifests the subtle transformation of the incorporeal elements in corporeal moments, using the water as the medium and the stomach as a reflection that precedes the eye and the world. This communal meal, collaboratively designed between Meandering Fellow, Eduardo Navarro and artist and restauranteur, Gabrielle Mangeri, is served with *Two Carrot Enchanting Suits* (2022), new apparel exclusively designed by the artist for this occasion.

Thursday 10 November

~ Sala Orive

21:00 - 22:00 Francisco Godoy Vega

Ceviche de Cochayuyo

Cochayuyo is an ancient aquatic herb used in coastal Chile as the base for *ceviche*, an ancestral Mochica dish traditionally associated with countries in South America. Found in an Ocean that is anything but *Pacific*, this algae ceviche is accompanied by plantain, the staple of plantation economies fueled by enslavement and indentured labor in the Americas, and *pebre*, a syncretic condiment made of coriander, onion, vinegar, spicy aji peppers, and chopped tomatoes that emerged through colonial encounter in nineteenth century Chile with Mapuche culture. The scene of encounter was the Mapocho River that flows from the Andes mountains onto the west and divides Chile's capital Santiago, where the Spanish population settled along its banks and planned hydric engineering projects that included the artificial channeling and diversion of the river. Contaminated by household, agricultural, pharmaceutical, and industrial sewage, and by upstream copper-mining waste, the Mapocho River is considered one of the world's most polluted.

Friday 11 November

~ Cuevas del Pino

21:00 - 22:00 Lafawndah and Brian W. Rogers

Allipebre: Garlic and Pepper

Like many medieval Spanish and Catalan dishes, "Garlic and Pepper" appears to be humble but is, in fact, luxurious. Featuring shell-on prawns poached in a fragrant paprika sauce which is thickened with *picada* at the end, this is baroque tavern food, and its rich and spicy profile is a delicacy of the deeper lagoons of Valencia, but one that has migrated throughout the country over time. Ideally it is eaten with crusty bread to mop up the almost curry-like sauce. This communal meal collaboratively designed between Meandering Fellow, Lafawndah, and artist and restauranter, Brian Rogers, pre-modern Spanish cuisine reveals the subtle presence of the lowlands and the marshes in the country's vernaculars, showing how seemingly far spaces of wonder, exchange, and navigation are actually closeby.

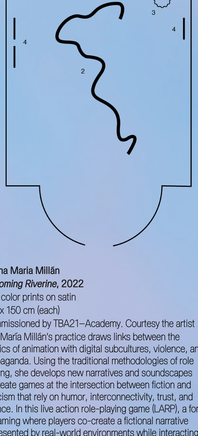
Saturday 12 November

~ Sala Orive

21:00 - 22:00 Isabel Lewis in collaboration with Rosario Vacas

Restorative Occasions to Draw us Closer to Our Senses

The first restaurant as we know it today opened in Paris in 1765 on the Rue du Louvre. It served mostly *bouillons restaurants*, that is, 'restorative broths,' from the Latin *restaurare*, meaning 'to renew.' This way of eating was new and exciting, and this style of restaurant spread and developed into forms of gastronomy that took on local, regional, and national contours. While attention to the pleasure of eating was already long-since known and experienced, it was soon given renewed attention within new arenas and social spaces, as access to prepared food became more democratic. However, the subsequent rise of consumer culture has meant that the restaurant's original restorative impulse was, until recently, overlooked. Speculating on the birth of the restaurant in close proximity to the museum (the Louvre), this communal meal collaboratively designed between Meandering Fellow, Isabel Lewis, and Flamenco dancer and chef Rosario Vacas, brings together food and art alongside TBA21–Academy's intention to develop regenerative cultures, and choreograph the sweet and spicy flavors of the region with aromatics tastes and smells from the Guadalquivir basin in a three-course, rejuvenating broth-tasting.



1. Ana María Millán
Becoming Riverine, 2022
Five color prints on satin
160 x 160 cm (each)
Commissioned by TBA21–Academy. Courtesy the artist
Ana María Millán's practice draws links between the politics of animation with digital subcultures, violence, and propaganda. Using the traditional methodologies of role playing, she develops new narratives and soundscapes to create games at the intersection between fiction and criticism that rely on humor, interconnectivity, trust, and chance. In this live action role-playing game (LARP), a form of gaming where players co-create a fictional narrative represented by real-world environments while interacting with each other in character, Millán explores how water, mud, blood, gold, and magic relate to experiences of rivers and riverbank communities threatened by extractive industries and contamination by mining. Bridging the Colombian Pacific Coast with Andalusia, a group of participants are invited to exchange on shamanism, colonialism, and digital cultures, collectively authoring an animation script that draws parallels between river and land, colonial and industrial heritages, and the socio-cultural impact of agribusiness corporations around the Guadalquivir. Used as props in the game and installed in the venues of *An Ocean Without Shore*, five flag-sized textiles depicting the avatars imagined by the artist unfold the game's narrative into the public program.

2. Carolina Caycedo
Serpent River Book, 2017
Artist book, 72 pages accordion fold, offset, printed canvas hardcover, elastic band
22 x 31 x 3.5 cm (closed), 210 cm (open)
TBA21 Thyssen-Bornemisza Art Contemporary
The installation is composed of a 72-pages accordion-fold artist-book, combining archival images, maps, poems, lyrics, and satellite photos with the artist's own images and texts on river bio-cultural diversity, in a long and meandering collage. The artist-book is supported by a wooden structure that holds the fluctuating publication and its many narratives. As a book it can be opened, pleated, and read in many directions, and has a performative potential to it, functioning as a score, or as a workshop tool. *Serpent River Book* also gathers visual and written materials compiled by the artist while working in Colombian, Brazilian, and Mexican communities affected by the industrialization and privatization of river systems. The artist-book is part of the ongoing body of work "Be Dammed," that investigates the effects of extractivism on natural and social landscapes, exploring the power dynamics associated with the corporatization and decimation of water resources.

3.Chaveli Silfre
Smoke Compositions: a meditation on the history of the Guadalquivir, the incense trade route, and Incense as heritage, both symbolic and material, 2022
Myrrh, Labdanum, Frankincense, Benzoin (Styrax), saffron, algae, aloes, local vegetation, and saltpeter embedded on paper
Commissioned by TBA21–Academy. Courtesy the artist
Incense burning is a ritual as old as fire, a transcultural tradition that accompanies the history of mankind. Its longevity and widespread use reveal its dual nature as a substance with both affective and symbolic meanings. Inspired by its cultural, medicinal, and spiritual use, Silfre has created a scent for the program handout that can be set alight to release her scented offering for *An Ocean Without Shore*. A strip from the program is coated in a mixture of saltpeter and other aromatic materials that relates to the history of the incense trade route which once traversed the region. The use of saltpeter as an inductor, a so-called "cursed material" because of its protagonist role in the development of firearms, along with the healing herbs, invites us to reflect on the apparent paradoxes of global economics and politics.

Smoke Compositions: Untitled (Theriaca Censer)
Installation with ceramic and incense composition (Camphor, Ammonium Gum, and onycha operculum, and local flora from the riverbank), ash, and coal
15 x 130 x 130 cm
Produced by TBA21–Academy. Courtesy the artist
Contemplating the entangled history between smell and medicine, trade, and belief, Chaveli Silfre has produced a walk-in censer shaped as an ouroboros—the circular symbol of wholeness depicting a snake swallowing its tail. The form of the censer, a container in which incense is burnt during a ceremony, mirrors the slithering of the river, and the way smoke is released into the air. It also refers to *theriac*, one of antiquity's panaceas, a medicinal concoction believed to cure most ailments, whose ingredients varied but always included snakeskin. The incense gathers scent elements commonly used across the three Abrahamic religions—Judaism, Christianism, and Islam—for purging rituals as well as natural resins that place the circulatory life of trees in dialogue with the river as a main artery of the earth. Lastly, the materiality of the sculpture, crafted in ceramic, refers to its strong tradition in the region connecting public space to private patios through tiles and plant potters. The meandering censer is activated every evening of the convening from 7pm and can be freely used as a cleansing device. The work is also in conversation with Carolina Caycedo's installation *Serpentine River Book* (2017), honoring Caycedo as a mentor and artist whose generosity has shaped Silfre's own artistic trajectory.
On Saturday 12 November an olfactory sit-in by Córdoba's riverbank led by artist Chaveli Silfre invites an intersensorial sharing of thoughts, reflections, memories, and movement around the aromatic materials the artist used in the making of *Smoke Compositions: Untitled (Theriaca Censer)* (2022).

4. Eduardo Navarro
Riverbed Meditation, 2022
Three drawings, charcoal on canvas
Approx. 130 x 60 cm (each)
Commissioned by TBA21–Academy. Courtesy the artist
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 perception is itself a mental construct, Eduardo Navarro believes we can create ideas images beyond what can be perceived through our senses, and thereby strengthen our ability to act in this world. Through a participatory drawing meditation in the riverbank of the Guadalquivir on 4 June 2022, which included a guided relaxation and a communal breakfast, the artist invited us to journey inward and imagine how underwater fish become flying birds over a receding riverbed. Enduring decades of increasing drought, the receding river has given place to a dense urban forest in its banks, seeded by agricultural runoff and nurtured by the fast tempo of modern chemistry for market-driven soil enrichment. For the meditation, Navarro created a series of three drawings alluding to the serpentine contours of the receding river and now lush forest depicting reptile-like, winged creatures that sit somewhere in between a fish and bird—a magical realist proposal for an alternative evolutionary cosmology of the climate crisis.

Lorenzo Sandoval
Shadow Writing (Geometry of Water), 2022
Six-channel sound installation and stereo composition for Ocean-Archive.org, 15 min
In collaboration with Pedro André
Commissioned by TBA21–Academy. Courtesy the artist
The idea of circuitry and circularity are fundamental to the research of its algorithmic features, asking how sound and listening can support the work of restorative justice, reconciliation, and community healing. It speaks to the trajectories of Arab Islamic heritage in Western culture by speculating on its role as one of the foundations of cybernetics, systems theory, and deep ecology, while expanding on how their deployment of commons-based water management systems was integral to the economic development of the Iberian Peninsula. Highlighting the importance of the al-Andalus cultural and scientific heritage in the formation of Spain, these features can be found in the architecture, toponomies, and agricultural systems, as well as in unexpected places like rock music, such as in Medina Azahara, a renowned band formed in Córdoba in 1979.
The six-channel sound installation can be freely visited at Dar al Arabe between 9-12 November and also heard online at Ocean-Archive.org. It marks a new chapter in Sandoval's long-term research "Shadow Writing," which explores divergent genealogies of the relations between computation, image production, and textile fabrication.

Credits:
Original field recordings from Córdoba, and Medina Azahara original drum-set played by Víctor Urbano Molina.

Pedro André is a sound and visual artist, and electronic music producer from Portugal, who lives and works in Porto. He was a member of the collectives Piso and Marvellous Tone, and co-founder of the venue for arts and experimental music Altes Finanzamt, Berlin, until 2014. He is a composer in residence at Porto City Museum, and in collaboration with the artist Nils Meisel develops the sound workshops CSF. André has collaborated with musicians and sound artists including Ignaz Schick, Gil Delindro, and Jonathan Saldanha, among others. He frequently collaborates with artists Mariana Caló and Francisco Queimadela, and Lorenzo Sandoval.

Gracia López Anguita is an Arab philologist, whose research focuses on the cosmology of the Andalusian mystic and Sufi master Ibn al-Arabí. She has published, as co-editor, *Historia del Sufismo en al-Ándalus* (2009) and *Ibn Arabí y su tiempo* (2018). She was a visiting professor at the École Pratique des Hautes Etudes in Paris in 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 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.

Sally Fenaux Barleycorn is a screenwriter, storyteller, and filmmaker, who lives and works in Barcelona. Her work focuses on the importance that stories have in constructing our social and individual imaginaries, and promotes, both with practice and theory, narratives that not only represent the world where we live in, but the world in which we desire to live. Through yogic and Buddhist philosophies, her practice seeks to understand how the human mind shapes and embodies the narratives we live by.

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 affect 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.

Edgar Calel is an artist born in Chi Xot [San Juan Comalapa] in Guatemala, where he lives and works. His work explores the complexities of the Indigenous contemporary experience, as seen through the Mayan Kaqchikel cosmovision, spirituality, rituals, community practices, and beliefs, in juxtaposition with the systematic racism and exclusion that the Indigenous people of Guatemala endure daily. Recent exhibitions include the 58th Carnegie International (2022), Proyectos Ultravioleta (2021), and the 11th Berlin Biennale for Contemporary Art (2020), among others.

Carolina Caycedo is an artist born in Columbia, who lives and works in L.A. Anchored in Indigenous and feminist critique, her work confronts the role of the colonial gaze in the privatization and dispossession of land and water. By examining the environmental, economic, social, and spiritual impacts of extractive industries on local communities, she contributes to the reconstruction of environmental and historical memory as a tool for prevention and reparations.

Amina González Costa is an Arab philologist, whose research focuses on Sufism and, in particular, on the field of Sufi masters from the al-Andalus period. She has participated in national and international colloquia and congresses, as well as publications. She is co-editor of *Historia del Sufismo en al-Ándalus* (2009). Recent fellowships include Mohammed V University in Rabat and in Istanbul. She is Associate Editor of *El Azufre Rojo* magazine, dedicated to the work of Ibn Arabí. She is Associate Professor of Arabic Philology at the University of Murcia and Professor at the Official Language School of Murcia.

Carmen Pérez Cuello is a poet and illustrator from Córdoba, who lives and works in Granada. She is an active cultural organizer, whose projects include the feminist poetry series "Conmigo Misma" (2021-ongoing), and she is a member of the collectives El Palacio de Moa and Algazara. She is the author of a collection of poems, Sofa (2020), and her writing is included in the anthology *Neither goddess, nor muse, nor serpent* (2020), and in the magazines *Platypus Soup* and *Sighs of Artemis*. In 2019, she was a finalist in the Córdoba Poetry Slam Championship and in UCOpoética.

Jessica Ekomane is an electronic musician and sound artist born in France, who lives and works in Berlin. Her performances are known for the interplay of psychoacoustics, the perception of rhythmic structures, and the interchange of noise and melody. Her immersive sonic landscapes are grounded in questions such as the relationship between individual perception and collective dynamics as well as listening expectations and their social roots.

Coco Fusco is a Cuban-American artist and writer based in New York. Fusco's performances and videos have been presented in the 56th Venice Biennale (2015), the Whitney Biennial (2022, 2008, and 1993), the Museum of Modern Art (2004), the Centre Pompidou (2020), and the Museum of Contemporary Art of Barcelona (2021), among others. She is the author of *Dangerous Moves: Performance and Politics in Cuba* (2015), and a Professor of Art at Cooper Union, New York.

Victoria García Gómez is a poet and editor from Córdoba, where she lives and studies. She founded the youth poetry group Poetas Kamikazes and is active in organizing cultural events and poetry recitals in the city. She is the author of a collection of poems, *Naufragio* (2020) and her writing is included in the anthology, *Neither goddess, nor muse, nor serpent* (2020). She has read her poetry in events such as Cosmopoética (2019) and Eutopía (2020), and studies Art History at the University of Córdoba.

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. She has released two albums, *Ancestor Boy I* and *II* (2019) (2020), and *The Fifth Season* (2020). Between 2022-24 Lafawndah is a **Meandering** fellow.

Sofia Lemos is a curator and writer. She is Curator at TBA21–Academy, where she leads **Meandering**. 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 of 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 various contemporary art and culture publications as well as exhibition catalogues and artist monographs.

Isabel Lewis, born in Santo Domingo, 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 "hosted occasions." Between 2022-24 Isabel Lewis is a **Meandering** fellow.

Juan López Intzín is a Mayan thinker and speaker of Tseltal based in Mexico. Among his recent publications he was co-editor of *sentipensar el género desde los pueblos originarios [To Feelthink Gender from the Originary Peoples' Point of View]* (2015). He is an Invited Professor at the Indigenous Peasant University and a member of the Fray Bartolomé de las Casas Human Rights Center.

Gabrielle Mangeri is a cultural worker born in New York, who lives and works in Córdoba. Currently the proprietress of JUGO vinos vivos, her previous experiences working with artists have been within the collaborative structures of La Fragua Artist Residency, CoMbO arts, and Plata. Her practice lies between the "philosophy of the table" and the "alchemy of hospitality," taking care, sharing grace, and being a connector from soil to soup—to create spaces for engagement and togetherness.

Michael Marder is a philosopher, whose writings span the fields of ecological theory, phenomenology, and political thought. He is the author of *Plant-Thinking* (2013), *The Philosopher's Plant* (2014), *Dust* (2016), *Energy Dreams* (2017), *Pyropolitics* (2015, 2020), *Dump Philosophy* (2020), *Green Mass* (2021), among other articles and monographs. He is Ikerbasque Research Professor in the Department of Philosophy at the University of the Basque Country in Vitoria-Gasteiz, Spain.

Ana María Millán is a Colombian artist based in Berlin. Her work traces relationships between the politics of animation and fiction with digital cultures and subcultures, with a focus on violence, gender, and political propaganda. Millán works with amateur and mass cultures, sonic landscapes, and technology, to expand on the possibilities of collective essay and narration. Her work has been exhibited at the 13th Gwangju Biennale (2021), Kunstinstituut Melly, Rotterdam (2018), and FRAC Provence Alpes Côte d'Azur, Marseille (2017), among others.

Mayte Martín is a poet and teacher of Spanish language and literature from Córdoba, who lives and works in Madrid. Her writing is featured in magazines such as *Oculta Lit* or *Zéjel* and in the anthology such as *La Grieta* (2017), *Ni diosa, ni dulce ni serpiente. Poetas cordobesas de ahora* (2021) and *Cuando dejó de llover. 50 poéticas recién contadas* (2021). She was the winner of the poetry contest Dinamo Literary Creation of the Casa de la Juventud (2016) and a finalist of UCOpoética (2017).

Alba Moon is a poet, journalist and editor from Córdoba, who lives and works in Madrid. Her poetry has been published in magazines such as *Boronía* (2014), *Muy Mujer* and *Revista17* (2017), *Maremágnum* (2019), *Anáfora* (2020), Zéjel (2021), *Apostasía* (2022), *Caracol Nocturno* (2022) and *La Noria* (2018), and her writing is featured in the anthologies *La punta del Iceberg* (2016), *Algo se ha movido* (2018), *Ni diosa, ni dulce ni serpiente* (2021) and *Cuando dejó de llover* (2022). She has contributed to poetry events such as Cosmopoética (2018) and Perfopoesía (2020).

Fernanda Muñoz-Newsome is a choreographer, performer, and facilitator of English and Chilean descent, who lives and works in London. She creates immersive works with and around audiences for potency, care, and humor. Her works have been performed at Roberts Institute of Art (2022), Nottingham Contemporary (2021), London Contemporary Music Festival (2021), ICA London (2020), Block Universe, London (2019), and Palais de Tokyo, Paris (2018), among others.

Eduardo Navarro is an artist born in Buenos Aires 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.

Claudia Pagès is an artist and poet from Barcelona, where she lives and works. Her research deals with the circulation and continuity of control systems and disciplinary institutions that sustain power structures through flows of goods, capital, and value. Pagès' readings, performances, and exhibitions include CAPC, Bordeaux (2022), MACBA, Barcelona (2021), La Casa Encendida, Madrid (2021, 2016), HAU2 & CreamCake, Berlin (2019), and Sharjah Art Foundation, UAE (2018), among others. She has published a poetry collection, *her hair* (2020) and is preparing a new fiction book.

Cristina Aguilar Porro is a scientist born and based in Córdoba. Her research focuses on the modeling of hydrological processes and water quality in Mediterranean areas, and in the description of uncertainty in dynamic systems for forecasting, through various regional, national, and international collaborative research projects. She held research positions in institutions such as, Virginia Commonwealth University, USA, Brown University, USA, the University of Bologna, Italy, and KU Leuven, Belgium. She is a full Professor of mechanical engineering at the University of Córdoba.

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 policymakers 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.

Brian William Rogers is an artist, writer, and chef based in Paris. Both his artistic and culinary practices converge around improvisation, deindustrialization, collaboration, and ancient history. His art and performance works have toured internationally, while his ongoing private dinner club, Azu, continues to explore the links between small-scale natural farming, natural wine, and earthenware.

Niño Rubén is a bassoonist and composer from Córdoba, where he lives and works. Specializing in flamenco music, he has been heralded as the creator of the "flamenco bassoon." He has been awarded by the Seville Double Cane Association and the Cruzcampo Foundation and has performed in Latidos Flamencos, Córdoba, the Music Festival in Segura, Jaén, and the International Festival of Cante de las Minas de La Unión, Múrcia. He is currently pursuing his doctoral studies at the University of Córdoba and is a member of the collective Algazara.

Lorenzo Sandoval is an artist, filmmaker and curator born in Madrid, who lives and works between Berlin and Valencia. His research focuses on the relations between industry, computation, image production, sound, spatial production, and textile fabrication. He co-runs The Institute for Endotic Research. Sandoval was part of the Miracle Workers Collective in the 58th Venice Biennale (2019) and, together with Tono Vizcaíno, he recently co-edited *Industria. Matrices – Threads and Sounds* from the homologous exhibition at IVAM (2021).

Colin Self is an artist born in the United States, who lives and works in Berlin. They compose music, performance, and environments that expand consciousness and trouble binaries as well as boundaries of perception and communication. They work with communities across disciplines and are a frequent collaborator with artists including Holly Herndon, Planningtorock, Martine Syms, and Geo Wyce. Their most recent commissions include *The World to Come*, composed for Berlin's State Orchestra in 2020, and *Tip the Ivy*, a restoration opera that premiered in New York in 2022.

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

Rosa Tharrats is an artist and a fashion and costume designer from Barcelona, where she lives and works. Her practice explores material synchronicities through weaving, tailoring, upholstery, painting, and performance. She transforms and creates alliances between them that expand on weightlessness, meditation, and ritual. She has recently exhibited at MACBA, Barcelona (2021), Bombon Projects, Barcelona (2021), and the Museu de l'Empordà (2021). She has collaborated with the artists Donna Huanca and Jordi Colomer, the poet Gabriel Ventura, and the filmmaker Albert Serra.

Heloise Tunstall-Behrens is a composer, producer, vocalist, and performer based in London. Her sound covers contemporary classical music, pop, as well as experimental and choral music to explore the inner workings of the human body and its surroundings. Often engaging with scientific research, she writes for ensembles and soloists and collaborates with practitioners in different fields.

Pepa Ubera is an artist and a performer from Madrid, who lives and works in London. In her interdisciplinary choreographic practice, she works with the body, video, poetry, and light, creating performances for theater, museums, and site-specific environments. Her current research explores narratives of progress in relation to the sensual body, the non-human, and technology.

Rosario Vacas is a flamenco dancer, fashion designer, and chef from Córdoba, where she lives and works. Among her recent works are the production and direction of the show *Muryam* (2015), the flamenco opera *Through the Light* by Fernando Vacas, directed by Carlos Alonso Callero (2017), and *Alegrías de Romero* by Fernando Vacas, directed by Pablo Vega (2019). Rosario Vacas has also collaborated with artists María de Madeiros, Howe Gelb, and Antonio Arias, among others.

Francisco Godoy Vega is a QPOC curator, artist, scholar, and poet based in Madrid. Godoy has published the poetry collections, *The Revolution of the Rats* (2013) and *The Sudaca Disease* (2018). Among his publications are *Denying the False Division between History and Geography* (2021) and *The Exhibition as Recolonization* (2018). He has curated exhibitions such as "All the tones of ragev" (MUSAC, 2018), "Colectivo Acciones de Arte (C.A.D.A.), 1979-1985" (MNCARS, 2016) and "Critique of the Migrant Reason" (La Casa Encendida, 2014), among others.

Medina Tenour Whiteman is a writer and researcher born to Anglo-American Muslim converts who lives and works near Granada. 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, 2017).

Accessibility

All venues and locations of *An Ocean Without Shore* 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 Francisco Estepa [francisco.estepa@tba21.org].

The events on Friday, 11 November at Cuevas del Pino will be outdoors. Please wear warm apparel and suitable footwear. Blankets will be provided on site, however, do feel free to bring yours.

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.

Current And Upcoming Projects

// EXHIBITIONS

Abundant Futures in Troubled Times

Works from the TBA21 Thyssen-Bornemisza Art Contemporary Collection

Centro de Creación Contemporánea de Andalucía (C3A), Córdoba, Spain.

Curated by Daniela Zyman (artistic director, TBA21)

October 19, 2022–March 5, 2023

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

The Third Pole. Himali Singh Soin with music by David Soin Tappeser

Museo Nacional Thyssen-Bornemisza, Madrid

Curated by Soledad Gutiérrez (chief curator, TBA21)

October 25, 2022–January 29, 2023

The Third Pole, by Himali Singh Soin, with music by David Soin Tappeser, is an invitation to adventure into a fictional cosmology that encompasses two bodies of work by Himali Singh Soin: *we are opposite like that* (2017–2022) and *As grand as what* (2021). *The Third Pole* begins in the Arctic and Antarctic circles, and journeys to the third pole of the world, the Himalayas. As Himali describes it, *The Third Pole* "is the breakdown of the binary, pitting ideas of the North and South not against each other, but with one another, a marker of confluences that extend laterally, and diverge elsewhere. The exhibition is made up of a togetherness of voices, human and nonhuman alike. We offer you a sacred history of mountains and volcanoes, and hope that what you carry back is that etheric cord that holds you as the many slippery plates move below us."

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

Wu Tsang. Moby Dick or, 'The whale'

Museo Nacional Thyssen-Bornemisza, Madrid

Curated by Soledad Gutiérrez (chief curator, TBA21)

February 21–June 12, 2023

In *Moby Dick; or, The Whale*, award-winning filmmaker and visual artist Wu Tsang and her collective, Moved by the Motion, embark upon a feature-length silent-film telling of Herman Melville's great American novel Moby-Dick (1851). The film includes original music composed by Caroline Shaw and Andrew Yee with Asma Maroof.

Remedios. Where new land might grow

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

Curated by Daniela Zyman (artistic director, TBA21)

Opening April 14, 2023

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

// RESEARCH PROGRAMS

Meandering

Curated by Sofia Lemos

2022-2024

Meandering is TBA21–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.

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.

Culturing the Deep Sea

2022–2024

Online

Part campaign and part program, *Culturing the Deep Sea* is a research project by TBA21–Academy designed to respond to the accelerating developments around deep-sea mining by opening up channels between art, science, and law to encourage a variety of narratives.

// DIGITAL AND EDUCATIONAL PROGRAMS

TBA21 on st_age

www.stage.tba21.org

Season 04, 2022

A digital production platform moved by a desire of change.

Projects featuring Madison Bycroft, Léo Landon Barret and Nana (Anals) Pinay, Seba Calfuqueo, Pranay Dutta, Laia Estruch, Niño de Elche, Lorenzo Sandoval, Rahraw Omarzad, Naufus Ramírez-Figueroa, Beatriz Santiago Muñoz, and Sim Chi Yin, among others.

OCEAN / UNI Fall Semester

Biweekly

October 5–December 14, 2022

Online via Zoom and Ocean-Archive.org

Initiated by Daniela Zyman in 2020 and developed by TBA21–Academy, OCEAN / UNI is an art-law-science learning initiative open to the public that invites thinking with the ocean as a way to move beyond land-sea binaries toward more amphibious formulations of the world.

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