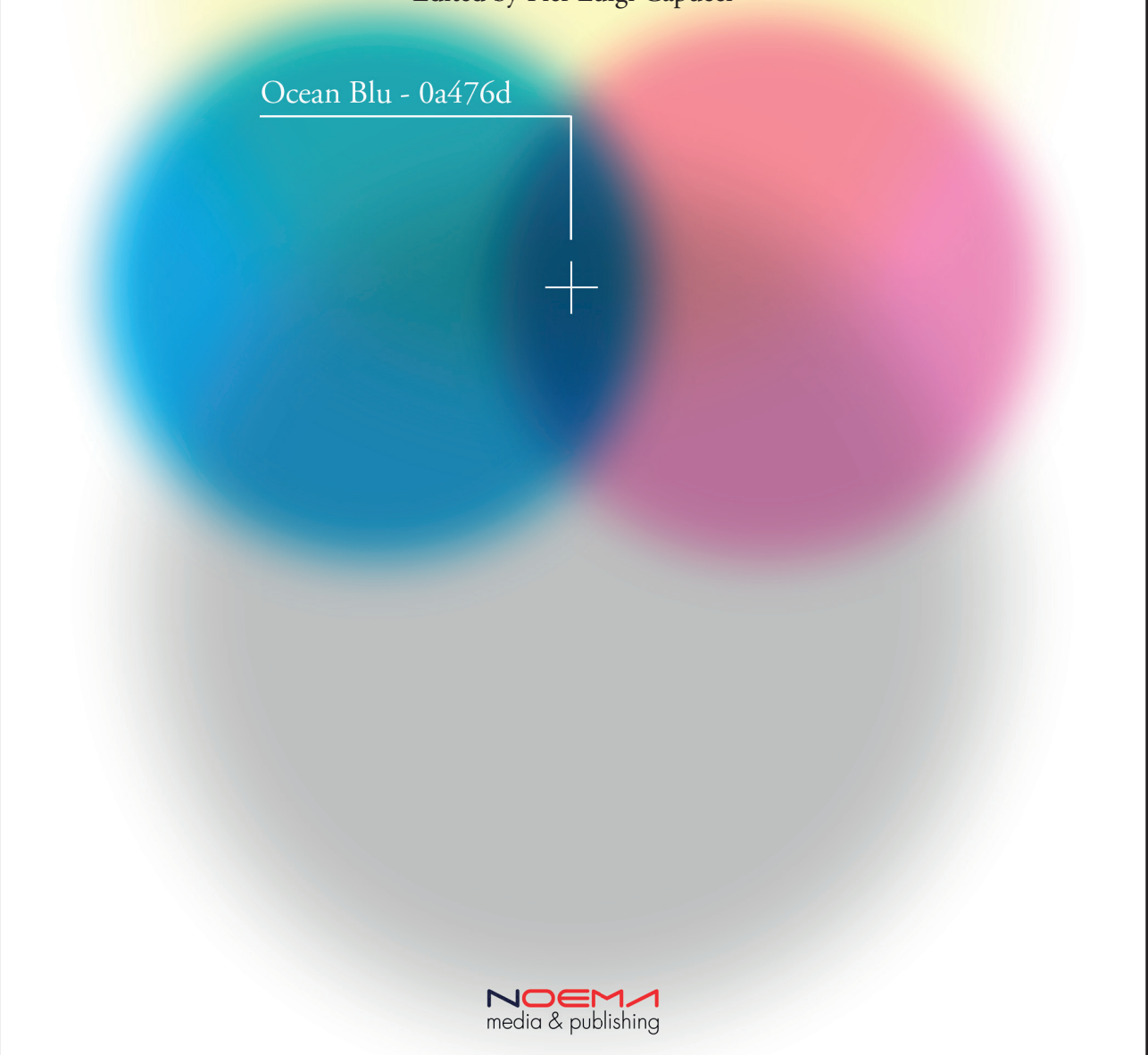
DIALOGUES ACROSS THE SEAS: THE OCEAN THAT KEEPS US APART ALSO JOINS US

Charting knowledge and practice in the Anthropocene

Edited by Pier Luigi Capucci



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Texts by Roberta Buiani, Pier Luigi Capucci, Giorgio Cipolletta, Ian Clothier, Nina Czegledy, Elena Giulia Rossi, Mario Savini

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art*science
art & climate crisis

SENTIENCE
ISEA2020

VITAL
TRANSFORMATIONS

ArtSci Salon

pi(a)neta
10 Luglio 2019

NOEMA

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From the Mediterranean to the Pacific. Dialogues across the seas

Opening event of the art*science 2018-2020 program
Art & Climate Change
Cervia, 27-28 July 2018

Curated by Pier Luigi Capucci and Roberta Buiani in collaboration with Nina Czegledy, with the participation of Ian Clothier, Elena Giulia Rossi, Mario Savini, Elaine Whittaker, Giorgio Cipolletta

In collaboration with:

• "Vital Transformations", exhibitions, events, concerts and conferences held simultaneously in New Plymouth, New Zealand, curated by Ian Clothier and Intercreate.
• MUSA (Museum of Salt) and La Salina in Cervia

Interactive installation by Elaine Whittaker and Roberta Buiani, *Creating and Destroying: Salty reflections*, 2018
Installation by Giorgio Cipolletta, *Ant(h)ropocene*, 2018

MUSA
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SALINA DI CERVIA

LEONARDO NOEMA

ArtSci Salon

FESTIVAL DELLA COMPLESSITÀ

PANEL SESSION 10 // THE OCEAN THAT KEEPS US APART ALSO JOINS US: CHARTING KNOWLEDGE AND PRACTICE IN THE ANTHROPOCENE

This panel consist of five experts who have collaborated across hemispheres of Earth in the context of environment. Collaboration has become increasingly common over the past 15 years, to now being a pre-eminent form of creative practice. Over the same period, the human connection to climate change has moved from being predominantly known in academia, to a situation where the climate crisis is widely acknowledged intergenerationally and across most mass media. This development has forced a revision of knowledge and theory, led to engagement with indigenous peoples and new sites for projects. The notion of the constitution of a sentient human being has changed, in particular moving out of solely Western conceptions. These forces have led to an activist re-orientation in creative practice, with ramifications for art, society, humanity and Earth which together lead to a re-shaping of language.

The ocean that keeps us apart also joins us: charting knowledge and practice in the Anthropocene.

Nina Czegledy, Pier Luigi Capucci, Ian Clothier, Roberta Buiani, Elena Giulia Rossi
Independent Curator; Director, Noema; WITT/Intercreate/Artist; Fields Institute for Research in Mathematical Sciences; Toronto, Canada; Cervia, Italy; Ngamotu New Plymouth, Aotearoa New Zealand; Toronto, Canada; Rome, Italy
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Figure 1. Google spherical projection map of the Pacific Ocean Te Moana Nui a Kiwa with Tahiti marked.

A few notes about this book

This publication is about two events on the impact of the climate crisis on the seas and the marine environments. The first one was entitled "From the Mediterranean to the Pacific. Dialogues across the seas"[1], and took place on July 27-28, 2018, in Cervia, a coastal city nearby Ravenna where the Po Valley ends in the northern Adriatic Sea. Cervia is located in one of the most critical areas at risk of submersion in Italy: according to a research[2] the sea level could rise from 315 to 1535 mm by 2100. The event in Cervia was made in collaboration with "Vital Transformations", a series of events on art and climate change taking place simultaneously in New Plymouth, New Zealand. This collaboration set up an ideal bridge across two remote maritime venues – Cervia and New Plymouth – geographically located at almost the opposite sides on Earth but interested and linked by a common issue, the rising of the sea level: the climate emergency is both a local and global issue.

The second event was the panel "The ocean that keeps us apart also joins us: charting knowledge and practice in the Anthropocene"[3], that due to the Covid 19 pandemic took place online at ISEA 2020 "Why Sentience?" on October 14th, 2020, in Montreal. The panel, introduced by a 40 minutes video with all the speeches[4], presented and discussed internationally the topics of the event in Cervia adding new perspectives. Among them the collaboration across hemispheres of Earth in the context of environment, the intergenerational relevance of the climate issues, the importance of the indigenous peoples' knowledge beyond the Western conceptions, and the necessity to reshape the language as a result of these viewpoints and their influence on the creative and social practices.

The event in Cervia inaugurated the "art*science – Art & Climate Change" research project[5], focused on the climate emergency and the role that art can play in interpreting and making people aware of the great transforma-

1 See https://artscience.online/2018/07/18/dal-mediterraneo-al-pacifico-dialoghi-attraverso-i-mari-from-the-mediterranean-to-the-pacific-dialogues-across-the-seas/ (Last accessed24/01/22).

2 See K. Lambeck *et al.*, "Sea level change along the Italian coast during the Holocene and projections for the future", *Quaternary International*, Vol. 232, Issues 1–2, 15 February 2011, pp. 250-257; F. Antonioli *et al.*, "Sea-level rise and potential drowning of the Italian coastal plains: Flooding risk scenarios for 2100", *Quaternary Science Reviews*, Vol. 158, 15 February 2017, pp. 29-43.

tions that our Planet is undergoing. But the artistic methods can be crucial and powerful research tools both for the communication and the development of science. They can suggest new ways to approach, react to, and learn to manage the complex phenomena involved in the climate emergency.

The "art*science – Art & Climate Change" research program aims to create a constructive transdisciplinary dialogue on topics that are very popular but also controversial, like "green", "sustainability", re-using and recycling, alternative and renewable energies, the environment as habitat, the idea of "Nature"... Today a fundamental field of research on climate concerns the state and evolution of the seas and the oceans, on which the United Nations has published a report[6] and stated the "Decade of Ocean Science for Sustainable Development (2021-2030)"[7].

We are glad to contribute to the discussion on these topics with this publication, whose contents have anticipated those programs thanks to the foresight of the people who participated in the events above and collaborated on this project.

P.L.C.

3 See https://isea2020.isea-international.org/isea2020-online-program/ (Last accessed 24/01/22).
4 See https://www.youtube.com/watch?v=FuhzUrlv8Kg (Last accessed 25/01/22).
5 See https://artscience.online (Last accessed 26/01/22).
6 United Nations, *The United Nations World Water Development Report 2021: Valuing Water*, Paris, UNESCO, 2021. Also available online: https://www.unwater.org/publications/un-world-water-development-report-2021/ (Last accessed 27/01/22).
7 See https://www.oceandecade.org; https://en.unesco.org/ocean-decade; https://decenniodelmare.it (Last accessed 27/01/22).

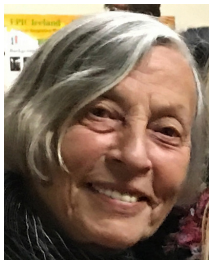
Biographies

Roberta Buiani is an interdisciplinary artist, media scholar and curator based in Toronto. She is the co-founder of the ArtSci Salon at the Fields Institute for Research in Mathematical Sciences (Toronto) and co-organizer of LASER Toronto. Her recent project investigates emerging life forms exceeding the categories defined by traditional methods of classification. Her artistic work has travelled to art festivals (Transmediale; Hemispheric Institute Encuentro; Brazil), community centres and galleries (the Free Gallery Toronto; Immigrant Movement International, Queens, Myseum of Toronto), and science institutions (RPI; the Fields Institute). Her writing has appeared on *Punctum*, *Space and Culture*, *Cultural Studies* and *The Canadian Journal of Communication* among others. She is a research associate at the Centre for Feminist Research (York University); a Scholar in Residence at Sensorium, Centre for Digital Arts and Technology (York University); and a lecturer in STS at the Institute for the History and Philosophy of Science and Technology (IHPST) and New College (University of Toronto).

Pier Luigi Capucci is a researcher in the media studies and the relationships among art, science, technology and culture. He had lectures worldwide, currently he is professor at the Fine Arts Academies of Reggio Calabria and Urbino. He is a consultant of the European Commission on humanities, science and technology. He has published worldwide more than 350 texts. In 2000 he started *Noema* (https://noemalab.eu), he is the President of, an online journal and a network of projects on culture, art, science and technology, among them the 3 year research project art*science – Art & Climate Change (https://artscience.online).

Giorgio Cipolletta is a transdisciplinary artist and scholar of digital culture and new media aesthetics. In 2012 he received his PhD in Information and Communication Theory. For seven years he has been an adjunct professor for the Photography and New Visual Technologies at the University of Macerata. In 2011 he has been visiting student at ZKM, Center for Art and Media Technologies in Karlsruhe. He is member of the editorial staff of *Noema* / Mediaversi / Riviste di Scienze Sociali / *Arshake*. He has published in several academic journals such as *Flusser Studies*, *Heteroglossia* and *Futuri*. His first book is *Passages metrocorporei. Per un'estetica della transizione*, eum, Macerata 2014. He is also a member of the scientific committee of art*-science and Poetry and Narrative for eum (Macerata University Press). He has won many international poetry awards. He has also participated in numerous national exhibitions with multimedia installations and performances (*Corpus* 2012; *Chaos* 2013; *Bookquake* 2017; *Suoni dal sisma. Paesaggi sonori*; / *Hybridisms* / *ClimaX*, 2018, *Rendere a vuoto*, 2019).

Pasha Ian Clothier is an artist, curator, Director of Creative Research at Intercreate.org; Kiako (lecturer) at The Learning Connexion, Aotearoa New Zealand; founding Director of Water, Peace, Power 2016 and 2018 at Parihaka Papakainga; co-founding Director of SCANZ 2006-2019. The non-binary artist, curator and Director is an eighth-generation descendant of the culture of Hitiaurevareva, commonly called Pitcairn Island. Their projects have been exhibited 110 times in 17 countries, including 7 ISEA exhibitions. They have 27 publication credits including *The Oxford University Handbook of Sound Art* 2021.



Nina Czegledy independent curator, media artist, researcher, educator is based in Toronto, Canada. She collaborates internationally on art & science & technology projects. Current curatorial projects: A Light Footprint in the Cosmos for the Substantial Motion Research Network (2022) in Vancouver, and Sensoria, the art and science of our senses. Laznia Contemporary Art Centre, Poland (2022). Adjunct: Professor OCAD University, co-chair Leonardo LASER: Montreal and Toronto.

Elena Giulia Rossi was born and lives in Rome. Her interests have led her to explore interdisciplinary and transdisciplinary areas, at the crossroads between biology, technology and science. These paths have meant that her work experience, moving between practice and theory, has merged with the work of museums, galleries, magazines and newspapers, the online platform Arshake(www.arshake.com) and the Rome Fine Arts Academy, where she teaches as an external lecturer on net art and multimedia art theory. She is the author of *Archeonet. Journey into the history of net/web art and its entry in traditional museums* (Lalli Editore, Siena 2003) and *Mind the Gap. La vita tra bioarte, arte ecologica e post internet* (postmedia.book, Milan 2020).

Mario Savini received his PhD from the University of Teramo (Italy) in 2016. He is an art critic and journalist. His interests concern the social aspects related to New Media and the relationships between contemporary visual culture and biotechnology. He is an adjunct professor of History of contemporary art at the University of Camerino (Italy). He is a contributor of *Nòva – Il Sole 24 Ore* and the editor of *Postinterface* (www.postinterface.com), the web magazine of digital science and culture. For Pisa University Press he published *Postinterface* (2009) and *Arte transgenica. La vita è il medium* (2018).