

# Ocean Dwellers

*Curator:* Solvej Helweg Ovesen

*Artists:*

Hulda Rós Guðnadóttir

Johannes Heldén

Tellervo Kalleinen &  
Oliver Kochta-Kalleinen

Laboratory for Aesthetics and Ecology  
(LABAE)

Andrew Merrie & Simon Stålenhag  
(Radical Ocean Futures)

Jacob Remin

Kirstine Roepstorff

Rúrí

Elsa Salonen

Sissel Tolaas

Jana Winderen

**Heidi Ballet**

**A SCI-FI ON ARCTIC GEOPOLITICS**

# What would it mean to inhabit a sea worldview?

*20th Anniversary of the Nordic Embassies, Berlin*

Focusing on the Nordic Region and Seas, *Ocean Dwellers* is a hydra-active exhibition at the Nordic Embassies, Berlin, on the occasion of the 20th anniversary of their diplomatic cohabitation in Berlin. An exhibition that asks visitors to reflect on the current developments in, around and on the ocean; to think fluidly the way of water and its dwellers.

**“We are all bodies of water.** To think embodiment as watery belies the understanding of bodies that we have inherited from the dominant Western metaphysical tradition. As watery, we experience ourselves less as isolated entities, and more as oceanic eddies:

I am a singular, dynamic whorl dissolving in a complex, fluid circulation. The space between ourselves and our others is at once as distant as the primeval sea, yet also closer than our own skin—the traces of those same oceanic beginnings still cycling through us, pausing as this bodily thing we call “mine.” Water is between bodies, but of bodies, before us and beyond us, yet also very presently this body, too. Deictics falter. Our comfortable categories of thought begin to erode. Water entangles our bodies in relations of gift, debt, theft, complicity, differentiation, relation.”

\* Neimanis, Astrida. “Hydrofeminism: Or, On Becoming a Body of Water.”  
In: “Undutiful Daughters: Mobilizing Future Concepts, Bodies and Subjectivities in Feminist Thought and Practice”, Hrsg. Henriette Gunkel, Chrysanthi Nigianni and Fanny Söderbäck. New York: Palgrave Macmillan, 2012. S. 96 (Selbstübersetzung)

The Nordic Seas – including the Greenland Sea, the Norwegian Sea, and the Iceland Sea; the Baltic Sea, the Atlantic Sea, and the Barents Sea – are subject to rapid transformations due to weather changes, cargo-exploitation and toxification; how do we, and can we, perceive of the radically changing biotope, its volume, temperature and hydrosphere, which also plays a key role in global freight and trade? How do we, and can we, as humans relate to it? How do the changes in the Nordic Seas influence the life in and around it? **Water is the mirror of our world, but it is also the hiding place of what we do not want to see or accommodate on earth.** How have we betrayed the oceans so far? Deprived them of a history, and turned them into a dumping ground? How can we teach ourselves to think oceans positively, to think fluidly about identity, like ocean dwellers?

# Ocean Dwellers

“Under its many names, and with variations in color and mood, this single ocean spreads across three fourths of the globe. Geographically it is not the exception to our world but by far its greatest defining feature. By social measures it is important too. At a time when every last patch of land is claimed by one government or another, and when citizenship is treated as an absolute condition of human existence, it is a place that remains radically free. Expressing that freedom are more than 40,000 large merchant ships that ply the open ocean (... that) between them carry nearly the full weight of international trade—almost all the raw materials and finished products on which our lives are built.”

\* William Langewiesche, “The Outlaw Sea: A World of Freedom, Chaos, and Crime”, *The Atlantic Magazine*, 2003, letzter Zugriff 4.7.2018: <https://www.theatlantic.com/magazine/archive/2003/09/anarchy-at-sea/376873/> (Selbstübersetzung)

Through a selection of art installations and artistic laboratories combining art and science, by artists from Iceland, Sweden, Norway, Finland, and Denmark, the Nordic Embassies Felleshus in Berlin will be transformed into a site for ocean dwelling, for ocean dwellers. A site enabling new interpretations of and reflections on the relations we humans in the North have with the “greatest defining feature” of our world, the ocean.

**What would it mean to inhabit a sea worldview?** How will rising water-levels and accelerated global warming derange our current order of land and water, bios and geos? How will a new sea map with seaways and routes from Scandinavia to Beijing emerge and how will geopolitics change accordingly? **How do artists in collaboration with marine-biologists, divers, thinkers, and anthropologists describe and reframe the ocean as (in-)hospitable, historical and imaginative space?** How is and can politics and legislation make a difference in managing the results of the ecological transformation of this outlandish and tremendously precious sea space?

These are questions that are highly relevant for our near future in the North, and also underpin *Ocean Dwellers* as an exhibition, which presents new artistic works that, in a participatory manner, will aim to tackle them. Many Nordic artists take up the theme of the transforming ocean in their work as Northern countries are highly likely to be affected by rising sea-levels, weather changes and the new migratory, territorial, and economical questions and opportunities that the melting ice, amongst others, brings about. Exhibition goers will be ocean dwellers for a while, experiencing the sensorium of a near future, where the borders between ocean and land have changed. How can we think the way of water?

**The *Ocean Dwellers* exhibition is – in a metaphorical but also spatial sense – flooding the different institutional spaces and country borders at the Nordic Embassies complex.** For example, the work *Sauna Encounters* is a sound piece recorded inside the sauna in the Finnish embassy. The auditorium is used for the recurring immersive underwater sound performance *Through the Bones; Listening with Carp*, and the terrace hosts an ocean greenhouse, *Veden väielle*. Finally, there is *S-I-L-I-C-A*, a series of photographs that can be viewed from the top floor cantina while employees and visitors are dining, which reflects on shipping and para-ecological consumption.

Curator: Solvej Helweg Ovesen

Hulda Rós Guðnadóttir, *S-I-L-I-C-A*, 2019 (detail)



Hulda Rós Guðnadóttir has worked on the transformation and use of harbours as well as on the subject of economic and ecological crypto-colonies in Iceland. Her contribution to *Ocean Dwellers* is the premier of a new research project titled *S-I-L-I-C-A* which evolves around the production process of a key mineral used to produce sun cells and computer chips. The silicon dioxide ( $\text{SiO}_2$ ) mineral is transformed into metalloid Silicon (Si) in recently built Icelandic factories, which are destructive to the surrounding landscape. The work consists of a large scale photo series depicting the complex process of producing and transporting this seemingly “eco-friendly” energy source.

Born 1973 in Reykjavik, Iceland. Lives and works in Berlin, Germany.

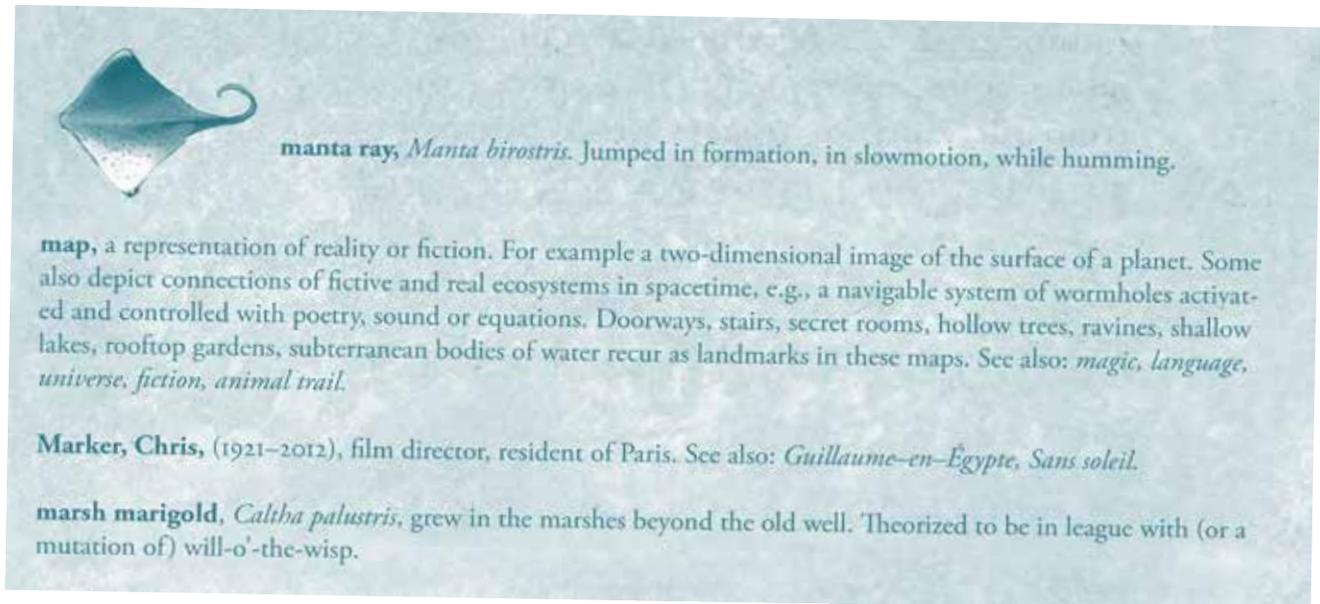
<http://www.huldarosgudnadottir.is/>

The subject of Guðnadóttir's work touches upon socio-economic flows and comes to life through a practice and public exhibition based process that she defines as research. Her last solo exhibition was in the beginning of 2019 at Künstlerhaus Bethanien where she held a one year residency. In 2018, she participated in the 12x12 film programme of Berlinische Galerie. In 2016, she staged a solo exhibition both at ASI Art Museum in Reykjavik and Kunstkraftwerk in Leipzig. In 2020, she will have a solo exhibition at Reykjavik Art Museum main hall. Her most recent award is the Gudmundu Award for outstanding female artist in Iceland.

# Hulda Rós Guðnadóttir

*S-I-L-I-C-A*, 2019

Johannes Heldén, *Astroecology*, 2017–2019 (detail)



For *Ocean Dwellers*, artist and poet, Johannes Heldén has created a semi-fictional dictionary with entries about the future of nature and the ocean. The work is presented as a large scale wall panel and is based on the book *Astroecology*\*. In the narrative flow of the piece a personal experience – like the death of a parent – meets scientific theories about existence and our future: the physics of interstellar travel, AI, terraforming, all with an intent focus on what we are doing to this planet – species hunted to extinction, climate change, deforestation and more. These sorrows, on a private and planet-scale level, are highlighted through a poetic interpretation of entropy: a garden slowly overgrown, the changing of the seasons, the starry skies above the field.

\*The book was published simultaneously in three languages, it was also made into an interdisciplinary performance at The Royal Dramatic Theatre in Stockholm (2016) and a digital artwork published by Bonniers Konsthall. <http://argosbooks.org/?p=2671>

Born 1978 in Stockholm, Sweden. Lives and works in New York and Stockholm.  
[www.johanneshelden.com](http://www.johanneshelden.com)

Johannes Heldén is a visual artist, writer and musician. His interdisciplinary works deal with poetry, ecology, artificial intelligence, sentience and narrative structures. He has published seventeen books, four music albums, and seven digital online works of poetry and visual art. He was awarded a 2018 ISCP New York Fellowship. His work has recently been shown at the Desert X 2019 Biennial, The Fiskars Biennial in Finland, Riga Biennial of Contemporary Art (RIBOCA1), ISCP in New York, the 9th Momentum Biennial, KUBE in Ålesund, Moderna Museet in Stockholm, Roskilde Festival/ Statens Museum for Kunst in Copenhagen, Kunsthall Trondheim, ISEA in Vancouver, The Jewish Museum in Stockholm, Broken Dimanche in Berlin, Bonniers Konsthall in Stockholm, Centre Pompidou in Paris, Inspace in Edinburgh, Upfor Portland, Volt in Bergen, Dome of Visions in Copenhagen.

# Johannes Heldén

*Astroecology*, 2017–2019

Tellervo Kalleinen & Oliver Kochta Kalleinen, *Archipelago Sci-fi*, 2012  
(Photo: Henrik Andersson)



The Turku archipelago – thousands of islands located on the Baltic Sea – provide the framework for four sci-fi scenarios. The islanders themselves perform the hilarious and sometimes chilling episodes they scripted based on their own fears and hopes of how the area will develop in 100 years. *Archipelago Science Fiction* shows four possible future scenarios for the Finnish archipelago. Using web questionnaires and face to face interviews the artists mapped islanders' worst and best case scenarios about the future of the archipelago. Based on those interviews, 3 workshops were held at Utö, Houtskär and Korpo. The workshops produced different science fiction film ideas portraying bleak or optimistic (or both) visions of the archipelago of Turku in the year 2111. More than 100 locals acted in the films. The four scenarios realized as short films are: *Paradise for an aging elite, lifestyle immigration, Neo-capitalism in a post-apocalyptic world, Outdoor museum for the Chinese middle-class.*

Born 1975 in Lohja, Finland and 1971 in Dresden, Germany. Both live and work in Helsinki, Finland. [studiokalleinen.net](http://studiokalleinen.net)

The artists design and realise participatory art projects. Their works act as invitations to collective adventures – explorations, which look into the dialogue between an individual and a collective. Kalleinen & Kochta-Kalleinen have exhibited widely all around the world. Their latest exhibitions include: Havana Biennial, Cuba (2019); Kunstverein Ludwigshafen, Germany (2019, solo); *Juxtaposing Narratives*, ZK/U, Berlin (2017, group); and *101 For All*, Helsinki Art Hall, Finland (2017, solo). Kalleinen & Kochta-Kalleinen are currently working on “Common Ground” – a park, which residents of Rauma realise within a game-like process of three years. The duo received the AVEK Media Art Award in 2012 and in 2014 they received the most prestigious art award of Finland, Ars Fennica. Their pieces belong to collections of Contemporary Art Museum KIASMA and The Collection of Finnish State Art Commission.

# Tellervo Kalleinen & Oliver Kochta-Kalleinen

*Archipelago Science Fiction, 2012*



Laboratory for Aesthetics and Ecology, *Sauna encounters*, 2019

The cultural producers LABAE and artist Jacob Remin have created a discursive sound piece whirling around watery embodiment, ocean geopolitics and local traditions, recorded in the sauna of the Finnish Embassy, Berlin. In this work, which is presented as part of Jacob Remin's work *A Body of Data*, LABAE's interest in the topic of hydrofeminism merge with Remin's interest in the post-human condition. What is the temporality of water? How might we think about time and space in relation to the ebbs and flows of the waters that surround us and those that course through us?

Discussion with Andrew Merrie, Jacob Remin and the Laboratory for Aesthetics and Ecology, amongst others.

[www.labae.org](http://www.labae.org)

The Laboratory for Aesthetics and Ecology is a platform for planetary becomings. They work with the embodied, theoretical and political implications of global, but unequally distributed environmental breakdown in response to multispecies worlds in urgent need of regeneration and care. Their press has published work by, among others, Donna Haraway, Astrida Neimanis, Vinciane Despret and Paul Preciado. They have facilitated multidisciplinary events, exhibitions, workshops and symposia across landscapes, disciplines, contexts and histories spanning from rural spaces, festival sites, ocean shores, boats, academic- and exhibition spaces. In 2020, they will curate the Biennial Alt\_Cph in Copenhagen, exploring the intersections of craft, technology and care.

# Laboratory for Aesthetics and Ecology (LABAE)

*Sauna Encounters*, 2019



The Radical Ocean Futures project combines art with science and is led by Dr. Andrew Merrie of the Stockholm Resilience Centre, a research Institute of Stockholm University. The sound- and image-based work featured in the exhibition consists of four ocean future science fiction stories and visual scenarios. The latter were created by the Swedish artist, musician, and designer specialising in futuristic digital paintings Simon Stålenhag. The soundpart is a voice recording of four scientifically grounded narratives of potential futures for our global oceans. Combining scientific facts with creative speculation, the work prompts reflection and the application of imagination to future oceans and how we might think more creatively and radically about the environmental challenges facing marine ecosystems. The project has also been exhibited at the United Nations General Assembly during the UN Oceans conference in 2017.  
<https://radicaloceanfutures.earth/>

# Radical Ocean Futures

Jacob Remin, *A Body of Data*, 2019 (video still)



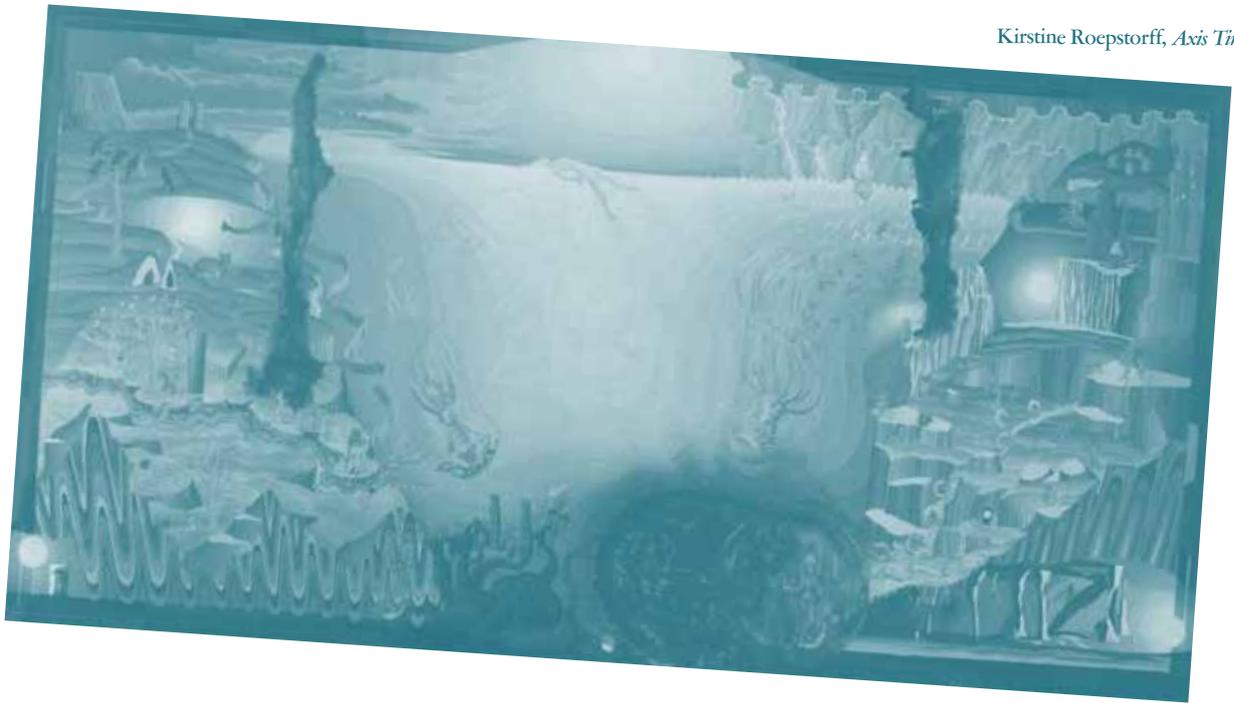
In a sauna-resembling installation, Remin presents a VR experience of a self-conducted sauna ritual reflecting on a possible future moment when the human body is no longer needed on earth. In the VR, the main protagonist (a bot with human conscience) is looking back from the future and trying to imagine what it meant to have a body in the early 21st century. What did humans have to endure having a body and a mind? Why did we expose our bodies to the extreme conditions connected with the rituals of sauna: cold, heat, snow, steam, birch branch flagellantism and meditations? How did these extreme rituals affect our body, and how did these actions translate to our consciousness? No matter what technological advancements humans make to prolong their existence, water seems to be the constant that exists before and after them.

Born 1977 in Denmark. Lives and works in Copenhagen, Denmark.  
[www.jacobremin.com](http://www.jacobremin.com)  
Jacob Remin's practice is a critical meditation over technology and the power structures it creates. Remin works collaboratively and structurally, creating spaces for conversation. Recent exhibitions include: *Oscillating Superstructures*, IAC, Malmö, Sweden (2018); *Performative Sound Sculptures*, Electromuseum, Russia (2018); *Harvesting the Rare Earth*, Overgaden, Copenhagen, Denmark (2017); *Cloud Computing*, DIAS Kusthal, Vallensbæk, Denmark (2016).

# Jacob Remin

*A Body of Data*, 2019

Kirstine Roepstorff, *Axis Time*, 2019



Kirstine Roepstorff's work is a key image for *Ocean Dwellers* and takes the shape of a poster. It presents a flooded, borderless world, a fantastical ocean scenery, a dim home of jellyfish, rabbits and moons. Taking a central position in the work, a goddess is floating on top of a wave that could resemble the Genesis flood. Roepstorff's numerous shades of blue, her surreal yet very tangible world, touch upon a multitude of liminal spaces – between beings, times, lands, even cosmoses. In a country like Denmark where borders are physically fluid yet politically firm it seems appropriate to set the scene underwater in an unreal reality of hostile fortresses, soft waves and the infinite cycles of life and ceasing. The original work is the full scale sketch for a gobelin, commissioned by the Ny Carlsberg Foundation for the Koldinghus Museum in Denmark, currently being woven at the legendary Gobelin workshop in Paris. In connection with this, the mobile *Fluid Equinox* shows the relation between the sun and the global water levels.

Born 1972 in Denmark where she lives and works.

<http://www.kirstineroepstorff.net/>

Kirstine Roepstorff is a visual artist, living and working in Denmark. She studied at The Royal Academy of Fine Arts, Copenhagen, Denmark and Rutgers University, Mason School of Fine Art (MFA), USA. Roepstorff uses aesthetics, with all it encompasses of incorporeal sensibility and bodily determination, as an entrance to subtler, more intangible aspects of everything that moves us – physically as well as mentally. Roepstorff represented Denmark at the 57th International Art Exhibition, La Biennial di Venezia, 2017 with the exhibition *influenza. theatre of glowing darkness*. She has held numerous solo exhibitions among others at Andersens's Contemporary, Copenhagen, DK (2016); Kunstverein Göttingen, Göttingen, DE (2014); Kunstpalais Erlangen, Erlangen, DE (2013). Her work is included in the permanent collection of Museum of Modern Art, New York, USA; The Saatchi Gallery, London, UK; National Museum of Art, Architecture and Design, Oslo, NO; The Royal Museum of Fine Art, Copenhagen, DK among others.

# Kirstine Roepstorff

*Axis Time*, 2019

*Fluid Equinox*, 2019



*Future Cartography*, a series of printed maps, is a study of the future shorelines of the countries on earth. In the work five land-masses were selected as subjects for the study: Iceland, Bangladesh, the north of Egypt and Sinai, North America and Denmark/ Norway. Three of these are presented as maps in the exhibition: Bangladesh, the north of Egypt and Denmark/ Norway. The changes of the shorelines from present time to this future state are based on calculations of the mass of water that will be released during the predicted decline and total melting of the East Antarctic ice sheet. The calculations are based on information from international datasets. In these maps the zero topological line is set at the present sea level, and other topological lines marked in accordance with that. The data sets used here are in the public domain and are derivatives of satellite data. In these maps data from the ASTeR GDeM Dataset, which is a product of the national Aviation and Space Administration (nASA), and the Japanese Space Authority (MeTI) are used. In addition data from the Marine Geoscience Data System is used as well as data from open sources.

Born in 1951 in Reykjavik, Iceland where she lives and works.

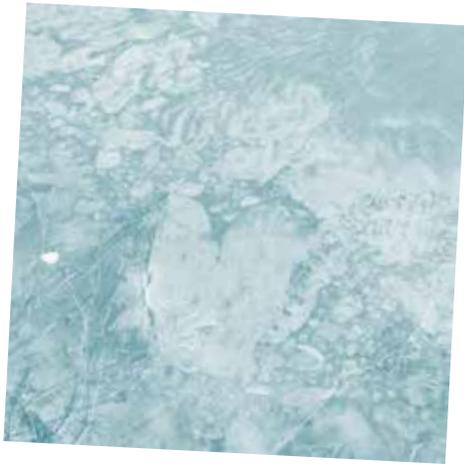
[www.ruri.is](http://www.ruri.is)

"For me art is philosophy expressed by material, colour and form. My work centers around the connection and the interaction between mankind, the Earth and the Universe, human perception and mankind in the infinite time of the Universe. The impending or already started climate change, sparked by mankind, is at the centre of the work *Future Cartography*." – Rúrí  
Selected exhibitions: *Art for Arctic's Sake*, Fordham University, Ildiko Butler Gallery, Lincoln Center, New York, (2018); *Cosmogonies*, Museum of Modern and Contemporary Art (MAMAC), Nice, France (2018); *Blossoming – Iceland's 100 Years as a Sovereign State*, National Gallery of Iceland, Reykjavík, Iceland (2018); *Other Hats*, National Gallery of Iceland, Reykjavík, Iceland (2018); *Rúrí: Jafnvægi – Úr jafnvægi / Balance – Unbalanced*, Akureyri Art Museum, Akureyri, Iceland (2017, solo); *Rúrí: Time – Telling*, LÁ Art Museum, Hveragerði, Iceland (2016, solo). Her works are included in the following collections among others: The Metropolitan Museum of Art, New York, US, Museum of Modern Art, – Franklin Furnace collection, NY, US, Art Center Hugo Voeten, Herentals, Belgium, Hämeenlinna Taidemuseo, Hämeenlinna, Finland, Centro Internazionale Multimedia, Salerno, Italy, National Gallery of Iceland, Iceland.

# Rúrí

*Future Cartography*, 2019

Elsa Salonen, *Veden väelle*, 2019 (research image)



The installation *Veden väelle*, presented in a glass house at the terrace of the Nordic Embassies, consists of various oceanic materials, which were collected from the Finnish Baltic Sea and its shores. These include algae, aquatic plants, seawater, seabed sand and pieces of cliffs as well as shells and fish bones which had washed up on the beach. The artist distilled or grinded colours from the collected materials with which she then painted the walls of a greenhouse. The remaining algae were dried, powdered and used to create the symmetric pattern in the middle of the installation. She creates an artificial climate to house an oceanic collection in the middle of the winter far away from its natural environment. *Veden väelle* (For the Water Sprites) is dedicated to the ancient sea sprites. According to Finnish mythology each natural environment is governed by its own spirit, who guards the region, affecting its well-being and prosperity. To ensure good fishing fortune various offerings, such as silver, were brought to the mighty Water Sprites.

Born 1984 in Turku, Finland. Lives and works in Berlin, Germany.

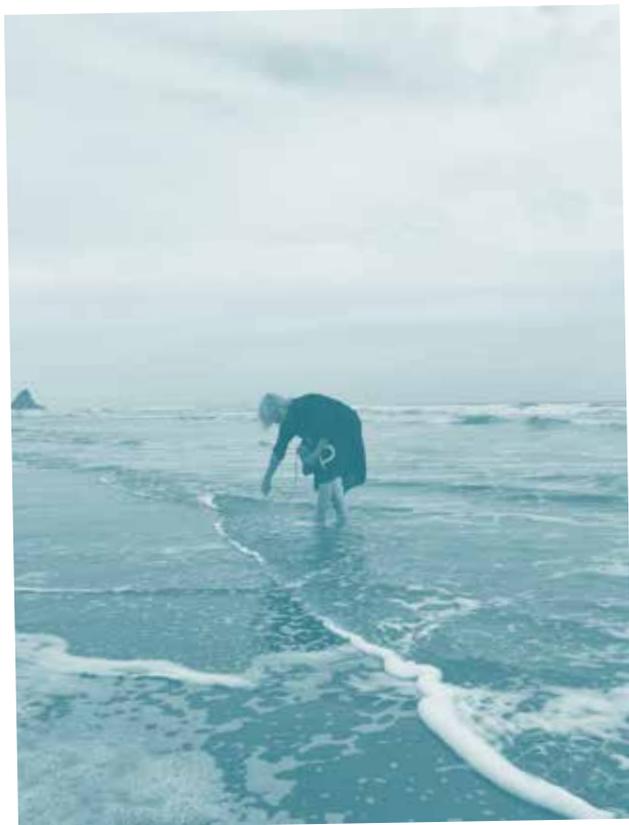
[www.elsasalonen.com](http://www.elsasalonen.com)

Following the footsteps of alchemists, Elsa Salonen experiments with a range of poetic materials – from meteorite dust to pigments distilled from plants – to create works that connect animism with science. Salonen graduated from the Fine Arts Academy of Bologna, Italy, in 2008. Her practice is marked by regular work periods in artist residencies such as Puerto Contemporáneo (2018) and Lugar a Dudas (2016) in Colombia and SewonArtSpace in Indonesia (2014). Salonen has had various solo and group exhibitions throughout Europe and Latin America including Schwartzsche Villa, Berlin, Miguel Urrutia Art Museum, Bogotá and Viborg Kunsthall, Denmark. Her works are part of several museum collections including Wäinö Aaltonen Museum, Saastamoinen Foundation (Finland) and Lissone Museum of Contemporary Art (Italy). She has received awards such as National Art Award Italy and Artist Grant Finland.

# Elsa Salonen

*Veden väelle*, 2019

Sissel Tolaas, *beyond SE(A)nse*, 2019 (research material)



We breathe 24,000 times and move 12.7 cubic metres of air every day. Smells are cues to understanding what we do, where we are, how we live and how we feel. Sissel Tolaas collects smell molecules using highly advanced technology to record and investigate smells from all over the world. Over twenty years ago, Tolaas founded her SMELL RE\_searchLab Berlin. Among her many projects, she has replicated and created 'smellscapes' of more than fifty cities. For *Ocean Dwellers* Tolaas has selected smells from the project *beyond SE(A)nse* (2018) that she collected in the Baltic Sea. Changes in the sea affect us directly and indirectly, making us aware of changes on land and in the air. *beyond SE(A)nse* preserves and represents the current state of the Baltic Sea. The collected water-molecules provide information about the world's hydrosphere. Several of the sampled molecules have been analysed, simulated and artificially reproduced. The smells of the beach and sea are displayed in the exhibition via a smell amplification system.

Born 1963 in Stavanger, Norway.  
Lives and works in Berlin, Germany.  
Sissel Tolaas studied chemistry, art, linguistics, and mathematics in Oslo, Moscow, St. Petersburg, and Oxford. Since the 1990s, she has developed various smell archives and for seven years underwent an intensive smell training. One of her first urban olfactory research projects was presented at the 3rd Berlin Biennale in 2004. Shortly afterwards, she founded the Smell Re\_search Lab, which is still located in Berlin-Wilmersdorf and is supported by the international company IFF (International Flavors and Fragrances). Tolaas calls herself a "professional in-betweenener" and is at home both in science and in art. She took part in the Art & Science project *Synthetic Aesthetics*, worked with scientists from the Max Planck Institute for Psycholinguistics to develop a vocabulary to give precise verbal expression to smells, and has shown her work worldwide, including most recently at the Riga International Biennial of Contemporary Art (2018), the Museum of Modern Art (2016/2010), the Hamburger Bahnhof (2017/2004), the Museum Tinguely (2015) and the Stiftung Thyssen-Bornemisza Art Contemporary in Vienna (2017–19).

# Sissel Tolaas

*beyond SE(A)nse, 2019*

Jana Winderen, *Silencing of the Reefs, Silverback, Dominican Republic*, 2013  
(Field trip image)



*Through the Bones; Listening with Carp* is an immersive underwater sound piece presented as a weekly recurring performance taking place at the auditorium of the Nordic Embassies (please check dates below). The work *Through the Bones; Listening with Carp* is composed on site in Wuzhen, China, with local recordings in canals where “the Carp is listening”. These underwater recordings are collaged with ones in audible range for both Carps and humans, recordings made from beneath the ice in the Arctic oceans around the North Pole to the tropical oceans around the Equator. Carp are hearing specialists; they have memory and show individual behaviour. Many species of fish also make sound to communicate, orientate and protect their habitat. Ancient fishing cultures know this well and treat their environment with care and patience. This is an ability that is soon to be extinct. Armed with hydrophones, various microphones, and other sound devices, Jana Winderen studies and records wild places which have a particular importance in our understanding of the complexity and fragility of marine ecosystems. For example, in the sound piece *Spring Bloom in the Marginal Ice Zone* – sections of which are presented as part of *Through the Bones; Listening with Carp* – the sounds of algae and other living creatures in the arctic waters become a voice in the current political debate concerning the official definition of the location of the ice edge.

Born in Bodø, Norway.

Lives and works in Oslo, Norway.

<http://www.janawinderen.com/>

Jana Winderen is an artist educated in Fine Art at Goldsmiths, University of London with a background in mathematics, chemistry and fish ecology from the University of Oslo. Winderen pays particular attention to audio environments and ecosystems which are hard for humans to access, both physically and aurally; deep under water, inside ice or in frequency ranges inaudible for humans. She focuses on particular ecosystems and issues through listening. Amongst her activities are immersive multi-channel sound installations and concerts which have been exhibited and performed internationally in major institutions and public spaces. Recent work includes *Rising Tide* at Kunstnerenes Hus, Oslo (2019); *Listening with Carp for Now is the Time* in Wuzhen (2019);  $31^{\circ}14'37''N$   $121^{\circ}28'2''E$  for OCAT, Shanghai (2019); *Through the Bones* for Thailand Art Biennale in Krabi (2018/19); *bára* for TBA21-Academy (2017/18) and *Spring Bloom in the Marginal Ice Zone* for Sonic Acts (2017). In 2011 she won the Golden Nica at Ars Electronica for Digital Music & Sound Art. She releases her audio visual work on Touch (UK).

Jana Winderen's sound installation  
*Through the Bones; Listening with Carp*  
OCTOBER: Fri 18. and 25.10. at 17–19h  
Sat+Sun 19.+20. and 26.+27.10. at 11–16h  
NOVEMBER: Fri 1., 15., 22. and 29.11. at 17–19h  
Sat+Sun 2.+3. and 23.+24.11. at 11–16h  
Sun 10. and 17.11. at 11–16h  
DECEMBER: Fri 13.12. at 17–19h  
Sat+Sun 30.11.+1.12., 7.+8. and 14.+15.12. at 11–16h  
JANUARY: Fri 3., 10. and 24.1. at 17–19h  
Sat+Sun 4.+5., 11.+12., 18.+19. and 25.+26.1. at 11–16h  
Wed 8., 15., 22. and 29.1. at 17–19h

# Jana Winderen

*Through the Bones; Listening with Carp*, 2019

## Heidi Ballet

# A SCI-FI ON ARCTIC GEOPOLITICS

It is 2069.

**The ice in the North Pole has completely melted.**  
The Northern Passage has opened up since 2027.

In Europe, and in particular in Germany, there had originally been plans to develop a new maritime Northern trade route from Hamburg to Beijing, but it was China that managed to turn the open sea into a commercial opportunity most quickly. The European countries were too slow in decision-making while China developed the 2018 Chinese Arctic Policy and made agreements with Norway, which opened the way to steadily develop the **Polar Silk Route**, with the consequence that today most of the Arctic maritime transport is organized from Beijing.

We often forget that before the Arctic War, and the Murmansk Peace Treaty that followed in 2038, the Arctic was a peaceful, but latently disputed territory that belonged to the five nations that border the Arctic. **It is quite incredible to believe that no one really gave the Arctic a lot of importance, and that for a long period it was mainly significant as a place for scientific research.** This was of course mostly because of the ice. It was only towards the mid 2030s, when most ice had melted, that the latent conflict became more intense, when the conflict grew over who had the right to access the tons of natural resources that were hidden under the ice and would soon become accessible.

The Arctic War was fought at sea in one of the most sensitive natural environments in the world, and it had severe consequences for the atmosphere. In merely two years we went from Atmo 2.3 to Atmo 3.6. The effects

in the rest of the world were devastating. The Bombay tsunami caused millions of deaths since the Indian relocation plan was executed only halfway at that point and the North China Plain saw the first major deadly heatwave with wet-bulb effect in 2017, predicted to start happening only by the end of the century. But the largest tragedy happened in the US, where the West Coast tsunami struck. Due to the complete lack of precautions by the Trump Jr. administration, the US faced the largest humanitarian disaster ever in the entire history of the US, and the West Coast is still recovering from its impact. The West Coast tsunami changed the course of The Arctic War. Morally devastated by the tsunami and the loss of millions of lives, the US finally decided to get involved in the war and together with the Nordic countries, that had stayed neutral to that point, the US put pressure on the Warring Arctic States and negotiated the cease-fire.

So, the end of the war was negotiated in the first place to avoid more natural catastrophes worldwide. During the war, the flight ban on uneven days was implemented for the first time, to date one of our most effective tools. Its effects proved insufficient to cope with the CO2 caused by the war in the Arctic, however. The Murmansk Peace Treaty that ended the war stipulated that the Warring Arctic States could each extract the same quota of gas and oil in the Arctic. **The idea of the co-ownership by the five nations that border the Arctic was never re-installed and the principles of the United Arctic Ocean Territories were adapted and signed by nations worldwide.** This agreement stipulates that no one has special rights to territory in the Arctic. The Arctic belongs to everyone, just like the moon.

Heidi Ballet is a curator and lecturer with a background in East Asia Studies and a research interest in oceanic histories. She will speak on this topic in the Finissage of OCEAN DWELLERS on the 30th January at 19:00.

# Ocean Dwellers

## *Art, Science and Science Fiction*

### 18.10.2019 – 30.1.2020

For the 20th anniversary of the Nordic Embassies in Berlin  
Nordic Embassies' Felleshus (Pan-Nordic Building)

Royal Danish Embassy (Birgitte Tovborg Jensen)  
The Embassy of Finland (Sofie Backman)  
The Embassy of Iceland (Soffía Gunnarsdóttir)  
Royal Norwegian Embassy (Ida Svingen Mo, Victoria Trunova)  
Swedish Embassy (Hanna Robertz)  
Felleshus (Mari Hellsén)

#### EXHIBITION

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