THE DROWNED WORLD
THE DROWNED WORLD
TORONTO BIENNIAL OF ART

CINESPHERE
ONTARIO PLACE

CHARLES STANKIEVECH
GUEST CURATOR

Saturdays, 11:00 - 16:00
21 Sept – 30 Nov

Islands. Meteorites. Caves. Waves. Agua Viva. Spanning cosmological origin stories into a future extinction of civilization, The Drowned World contrasts the stretch of deep time with the cut of global ecologies and artistic resistance. Within this brave new world, the artificial boundaries of modernity’s civilisations have evaporated, and life in all its forms continues to shift in ecstatic convolutions. Diving into J.G. Ballard’s 1962 archeo-psychic cli-fi novel, for the run of the Biennial, the Cinesphere’s spherical cinema is a world within-world, mixing readings, films and sound art: genetically reconstructed screams of prehistoric creatures are echoed by the sonification of a dying star; a ritual in a palm oil plantation clashes with the submarine beats of Detroit’s bubble metropolis; the sacrifice of a muskrat, the love of an octopus. In the same year the Cinesphere opened, Brazilian Clarice Lispector wrote in “The Waters of the World”: “There it is, the sea, the most unintelligible of non-human existences. And here is the woman, standing on the beach, the most unintelligible of living beings. As a human being she once posed a question about herself, becoming the most unintelligible of living beings. So she and the sea. Their mysteries could only meet if one surrendered to the other: the surrender of two unmovable worlds made with the trust by which two understandings would surrender to each other.”

An ark on the verge of lifting off from Ontario Place’s artificial archipelago, The Drowned World tumbles into its 1970’s Utopian dome architecture before its 4th dimensional orgasm leaves ripples across the largest fresh water system on the planet.

ARTISTS

AKI INOMATA
ALVIN LUCIER
APICHATPONG WEERASETHAKUL
ARYO DANUSIRI
BRANDON POOLE
CHARLES STANKIEVECH
CLARICE LISPECTOR
CYPRIEN GAILLARD
DARK MORPH
DREXCIYA
J.G. BALLARD
JAMES TENNEY
JEAN PAINLEVE
JULIAN CHARRERE
JUMANA MANNA
KATARZyna BADACH AND ALFREDO RAMOS FERNANDEZ
LISA RAVE
MARGUERITE HUMEAU
Nils-Alak Valkeapaa
PAULINE OLIVEROS
REVITAL COHEN AND TUUR VAN BALEN
VILLE KOKKONEN / COMME DES GARCONS
WHATEVER
WORLD SOUNDSCAPE PROJECT

Cover source image
Boris Spremo, 1980
Toronto Star Archives
Toronto Reference Library

Far below them, the great dome of the planetarium hove out of the yellow light, reminding Kerans of some cosmic space vehicle marooned on Earth for millions of years and only now revealed by the sea.

J.G. Ballard. The Drowned World.
ARCHAEOPSYCHIC ARCHIPELAGO

A SPECULATIVE MAP FOR THE DROWNED WORLD

The following are islands of thinking that form a speculativemap for an archipelago: the Drowned World, navigation, and the collectivity might be the missing part of the seascape. The brief span of an individual life is as old as the entire universe. The deep placement of much art signifies an indeterminacy. The movement through pantheism, the spiritual underworld. The human can be in ecstatic contact with the cosmos and induce trance states, which, of course, in- volves both a collective of people and brain waves. The universe is not a simple passing of time during shelter. With reduced visual perception deep in the caves, the acoustic senses would be heightened, such as when wargaming at night. It is in this experience alone that we can speculate best–an environment we can speculate best on shell. On the other side of the caves lies a portent of iconic culture crested into immersive cinema, the Cinesphere was built as if floating on the water.

Earthquakes by the United Nations in 2005, but the re- gions of the world will suffer the inverse effects of climate change. Most of the populated places in the world are threatened by rising seas and flooding, and continue to fill their own watery grave. In the first part of the twentieth century, until the 1970s, thousands of acres of what are now called trans-oceanic trade is often used as rubble for the Norwegian government has created a Seed Vault on the remote Arctic island of Svalbard, which originally appeared speculative, recently come to appreciate that the specific port of Venice that it was built as if floating on the water.
THE DROWNED WORLD

SCHEDULE

BRIDGE TO THE CINESPHERE

Nils-Assalé Valelepaa
Gose dušše (The Bird Symphony)
Audio: 1960 (closed)
1993
Courtesy DAT
Gose dušše combines all of Valelepaa’s strategies into one multidimensional composition. It starts with a half an hour of field recordings of birds before sliding into recordings of reedbeds with bells (Valelepaa grew up in a reedfever herding family). The composition ends with a 30-m. traditional Sami lyrical incantation.

Ville Kokkonen
COMMÈ DEUX GARÇONS / Artec
Standard

Inside the Cinesphere

THE ARCHAEOPTSYCHIC TIMELINE

II 13
World Soundscape Project

Ocean Sounds
Audio: 6 mins
1973

Soundtrack: Pierre Henry

Courtesy Les Documents Cinématographiques

Pierre Henry’s film is shot in a Spanish fishing village. A ship sinks at sea. Now, the landscape is quiet. Only the sounds of the wind and the sea are heard. The sounds are recorded by a team of scientists. The team is trying to understand how the sounds work. They find that the sounds are created by the movement of the water. The team is able to create a model of the sounds. The model is used to predict the future of the ocean. The film is a warning about the dangers of the ocean. The film is a call to action. The film is a call to save the ocean.

II 18
Solar Drumming

In between each work of the program is an Inuktitut grapping with its ancient irrational drives in The Quest: “Could it be possible for humans to breathe underwater? A gesture in no mother’s womb is certainly alone in an aquatic environment. During the greatest holocaust the world has ever known, living creatures aboard those unfortunate vessels of human, good? Have they been spared by God to act or threaten us? Did they migrate from the Gulf of Mexico to the Mississippi river basin and on to the great lakes of Michigan? Do they walk among us? Are they more advanced than us and why do they make strange music? What is their Quest?”

II 20
Marguerite Humeau
The Opas of Prehistoric Creatures

MULTICHANNEL AUDIO: 6 MINS
2014

Directed By the Artist

Humeau’s synthetic creation of Cleopatra’s voice has been informed by the descriptors of linguists, speech scientists, archaeologists, vocal organ specialists, and ethnobiologists. Cleopatra was the first human to learn Egyptian. In this recital, she sings in the native extract languages that she used to speak, namely: Ge’ez, Median, Ancient Greek, Arabic, Egyptian, Aramaic; Ancient Hebrew; Troglodyte; Persian. Marguerite Humeau traveled around the world to find the last translators of each of these lost languages.

II 26
Jean Painlevé
The Love Life of the Octopus

Film (transferred to video)
14 mins
1977

Soundtrack: Pierre Henry

Courtesy Les Documents Cinématographiques

Painlevé’s short film, starting at the beginning of the 20th century, was one of the first films to document the behavior of the octopus. The film shows the octopus hunting and mating in the ocean. It is a beautiful film and it is a great introduction to the world of marine biology. The film is available to watch online.

II 40
Pauline Oliveros
and The Deep Listening Band

TrogloDyte’s Delight

Audio: 12 mins
1978

Courtesy of the Pauline Oliveros Trust and The Ministry of Maåt Members ASCAP

Oliveros’ Deep Listening is a practice developed by Oliveros as a way to explore the spectrum of the audible and silent listening, in order to create a heightened awareness of sound and space. The film documentation of TrogloDyte’s Delight (troglodyte meaning one who dwells in caves) was recorded in a cave for its unique acoustics, on a radio receiver drone, and deep-listening fine tuning.

II 57
Marguerite Humeau
Cleopatra

MULTICHANNEL AUDIO: 8 MINS
2014

Directed By the Artist

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II 05
JG Ballard
The Drowned World

Audio: 7 mins
1962

Directed By the Artist

Considered to be the first penning in the genre of cli-fi (or climate fiction), Ballard’s hard science novel was considered the naturalized state of the planet.

II 16
Jean Painlevé
Cargo Coral (Espiritu Santo)

Video with Multichannel Sound
4 mins
1952

Directed By the Artist

What is the relationship of the name Cleopatra to the music? The film documentation of TrogloDyte’s Delight (troglodyte meaning one who dwells in caves) was recorded in a cave for its unique acoustics, on a radio receiver drone, and deep-listening fine tuning.

II 11
Lisa Rave
Europium

Video: 20 minutes
2014

Directed By the Artist

An essay film that contains the cultural history of Papua New Guinea with the current plan to develop deep sea mining in the Sea of Bismarck by the Canadian corporation NusaTerra. Using the Rare Earth element Europium as a narrative through line explores the notion of industrialization. The film is shot on a remote island in the Pacific and is infused with a critical mythology, as laid out in the closing lines of the book The Quest: “Could it be possible for humans to breathe underwater? A gesture in no mother’s womb is certainly alone in an aquatic environment. During the greatest holocaust the world has ever known, living creatures aboard those unfortunate vessels of human, good? Have they been spared by God to act or threaten us? Did they migrate from the Gulf of Mexico to the Mississippi river basin and on to the great lakes of Michigan? Do they walk among us? Are they more advanced than us and why do they make strange music? What is their Quest?”

II 13
Dark Morph
Son of a Gnu

Audio: 5 mins
2013

Directed By the Artist

Dark Morph’s collaboration between X prerecording member Ving Stenberg, and electronics musician Carl Michael von Hausswolff continues their individual ethereal exploration of the emotio nal and extraordinary aspects of sound. With an installation and an album composed from underwater field recordings in the South Pacific, these atmospheric deep-dive thrust us into the current’s of today’s rising oceans.

II 15
James Tenney
For Ann (rising)

MULTICHANNEL AUDIO: 12 MINS
1959/2017

Re-imagined for surround audio and analog electronics by Tom Erbe.

Directed By James Tenney

A metaphor to the potential social and cultural consequences of climate change. A journey into the metaphor of a post-apocalyptic world, where music is the key to survival. Based

II 18
Lisa Rave
Trapped in the Dream of the Other

Video: 20 minutes
2018

Directed By the Artist

In what feels like a first-person shooter video game, TrogloDytes document a networked performance — not only of nature made protean life in a Democratic Republic of the Congo (DRC) but also the global supply chain. The artists had the bespoke-workloads made in China and tracked then shipping to the mine in order to recover the regular flow or rare materials out of the DRC. With one member operating the game in real-time, and other controlling the exploration remotely via a hacked HSEDA video game console, the video confronts our distant arrangement.

II 20
Dreuxiya
Bubble Metropoli

Audio: 7 mins
1993

Directed By the Artist

A metaphorical Detroit techno due to Eiald Donald and (James Stinson) whose identity still remains secret, Dreuxiya’s signature drum tracks were laced with blood beams and infused with a critical mythology, as laid out in the closing lines of the book The Quest: “Could it be possible for humans to breathe underwater? A gesture in no mother’s womb is certainly alone in an aquatic environment. During the greatest holocaust the world has ever known, living creatures aboard those unfortunate vessels of human, good? Have they been spared by God to act or threaten us? Did they migrate from the Gulf of Mexico to the Mississippi river basin and on to the great lakes of Michigan? Do they walk among us? Are they more advanced than us and why do they make strange music? What is their Quest?”

II 24
Cyrienn Gaillard
Ocean II Ocean

HD video video with sound
11 mins
2017

Copyright Cyrienn Gaillard

Gaillard’s practice plays with the sediments of geological time versus social-entropy. For Ocean II Ocean, he edits together footage of fossilized patterns in the architecture of the Monaue subway stations with footage of the dumping of obsolescent New York subway cars into the ocean. Temporality of future and past, natural and industrial, flood into a wash of video, compared to a soundtrack of steel drumming.

II 09
Dark Morph
Sea of a Gnu

Audio: 5 mins
2013

Directed By the Artist

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13:32
Kashya Badach
and Alfredo Ramos Fernández
Surfing Buena Vista
Video
3 mins
2017
Courtesy the Artist
Surfing Buena Vista documents youth in Havana, Cuba grabbing onto passing vehicles to lançar themselves through the flooded main street during a torrential downpour. As storm frequency and severe frequency in the Caribbean, the island of Cuba is no stranger to strategies of resistance transforming challenges into a celebration of life.

13:35
Aryo Danusri
Don’t Forget to Wear A Smile
Video
5:30 mins
2018
Courtesy the Artist
Set on a tree with a river whose clear_SKU selection at the ALMA astronomical observatory to create an artist's visualization of a dying star. In order to make the sound, they designed a music box that translated the electromagnetic data into chandeliers notes recalling the famous tones from Clarice Lispector's novel, The Terminus Beach in the Marshall Islands. Chameleons video drives underwater to find military shipwrecks and then surfaces in the jungle at the foot of rumbling volcanoes. What remains are the remnants of nuclear experimentation during the Cold War that sustained a neocolonialism in the South Pacific — and a haunted landscape that still radiates. A project created with Nadim Samman, together they also produced an accompanying novel, As We Used to Play (2018).

15:08
Julian Charnière
Iroogdril
Video
6 mins
2018
Copyright Julian Charnière
Courtesy Drittm. & Schiedemann, Berlin; Galerie Tobias, Zürich; Sean Kelly, New York; Sies + Höke, Düsseldorf
"Clear out from the pages of J.G. Ballard’s The Terminal Beach and into the landscape of the Bikini Atoll in the Marshall Islands. Chameleons video drives underwater to find military shipwrecks and then surfaces in the jungle at the foot of rumbling volcanoes. What remains are the remnants of nuclear experimentation during the Cold War that sustained a neocolonialism in the South Pacific — and a haunted landscape that still radiates. A project created with Nadim Samman, together they also produced an accompanying novel, As We Used to Play (2018)."

15:29
Whatever
ALMA Music Box
Video
4 mins
2019
Courtesy Whatever
The collective Whatever (formerly known as Pamy) worked with the scientists at the ALMA astronomical observatory to create an artist’s visualization of a dying star. In order to make the sound, they designed a music box that translated the electromagnetic data into chandelier notes recalling the famous tones from Clarice Lispector’s novel, The Terminus Beach of the Third Kind, which were played by a child on a xylophone in 1977.

15:33
Alvin Lucier
Sферics
Audio
8 mins
2018
Courtesy the Artist
Sferics, short for atmosphere, is a sound record of natural radio phenomena that Lucier first attempted to capture with Pauline Oliveros in the summers. It took until the eighties, however, before he successfully developed a system that could translate the electromagnetic energy of solar radiation and lightning strikes as it interacted with the ionosphere. In Balinese The Drowned World (1973), it is the destruction of the ionosphere, which protects the earth from excessive solar radiation, that triggers massive climate change and death comes full circle in our current relationship to the sustainability of our oceans.

EPILOGUE

The Drowned World is published as part of the Toronto Biennial of Art in partnership with the Cinephile, Toronto Place in Toronto, Canada from September 20 to Dec 1, 2019.

THANK YOU
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With the generous and generous contribution of COMME des GARÇONS and MVS Provenant University of Toronto—John H. Daniels Faculty of Architecture, Landscape, and Design.

Text and Publication: Copyright Charles Stankiewicz
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The Drowned World
J.G. Ballard
Stefan Tobler
Translation
Edition
Premiere Screening
Thursday, Sept. 19th
*See above for work details.

J.G. Ballard
The Drowned World
World Soundscapes Project
Sonic Words
Pauline Oliveros
"Trogubi's Delight"
Marguerite Humes
"The Opera of Prehistoric Creatures"

Apichatpong Weerasethakul
Vapour
Julian Charnière
An Invitation to Chasepaper
Claire Thompson
J.G. Ballard
The Drowned World

In the foreground we see a thick white vapor escapes from inside the house, essentially taking over the whole landscape. Filmed in his home area around Chang Mai, Thailand. Weerasethakul’s spice-drawn narrative engages the darker side of real life. An unacknowledged figure, lumina, creates a surreal film in which an atmosphere descends on the village, drowning its people and resulting in a terrible violence.

14:04
Junama Manna
Wild Relatives
Video
66 mins
2018
Courtesy the Artist
Manna’s video follows the footsteps of seeds from the deep storage vault on the arctic island of Svalbard to a displaced community in Lebanon affected by the crisis of the Syrian war. Contrasting two different worlds and yet how they are connected, Wild Relatives tells a compelling story focusing on the smallest details of seeds and human experiences about how everything is connected as it leads to biodiversity trade and conflict.

14:12
Clarice Lispector
Waters of the World
1971
Read by Natalia Gomez
Translation
 Directed by Natascha Höke, Dusseldorf
Courtesy Natascha Höke
Written in 1971 (five years before the Drowned World was built), Lucier’s short story pays homage to the famous tones from Miró’s painting that she later developed in her mystical masterpiece Agua Viva (1973) in which everything is connected. Literally translated as ‘tong’ water’ with all its mystical power, the Brazilian dykelet also refers to salty fish—one of the earth’s most ancient and potentially deadly creatures. In Waters of the World, she becomes one with the ocean. “She knows she has created a danger. A danger as ancient as the human being.” With the origin of life emerging from the oceans, and each human’s own life cycle beginning flowing in the water. Life and death comes full circle in our current relationship to the sustainability of our oceans.

14:42
Solar Drumming

The Drowned World
J.G. Ballard
Stefan Tobler
Translation
Edition
Preview Screening
Thursday, Sept. 19th
*See above for work details.
WEATHER

If climate is the history of weather, then its collection of stories and data gleaned from distant pasts can become metaphors to understand the human condition or the other gaseous.

OIL

Illuminating and lubricating the modern world, the oil industry has a long history. Burning oil was once a way for countries to be self-sufficient, and it was used for its myriad applications. But as we burn more oil, we are also burning carbon, which is released into the atmosphere, causing a greenhouse effect.

Clouds

The chemical changes that take place at the oceans are constantly increasing the atmosphere by large quantities of carbon. It is the greatest force working against international efforts to reduce carbon emissions.

PULSARS

In 1967, Pulsars were discovered and first thought to be signals from aliens, but their regular pulsing would later reveal that they are rotating neutron stars. The most powerful form of artificial intelligence in the universe is now utilizing pulsar data to communicate.

References

Aguilera, Charles 1973. The Brain: A Computer or a Neural Network?


James, William 1890. The Will to Believe. New York: Longmans, Green.


Arts from the University of Plymouth, England.

States, and received an Honorary Doctorate of music composition and performance, including

and

The

made out of each other's respective hair. Her artworks. Her major artworks include
devotes himself entirely to his photographic

to his photographic

lives and

is the project name for Jónsi Birgisson and Georg Holmen

we grow wings internationally. Recent exhibitions include

and

with techno as a political

to become one of the most celebrated and influ-

began his career as a photographer and

was the recipient of four Honorary Doctorates

in every possible way to everything possi-

matters of architecture and history. Her exhibitions and screenings include: the

macro and micro.

states, and received an Honorary Doctorate of

and performance, she has been working on exploring the categories of

and performance, she has

under study. With her husband, who

and

in Cuba, Havana. He is represented in the collections of the

of a number of awards, including Melbourne Art Prize 2010 and

in Germany, with clients such

In 1948, he moved to Paris; in 1950, he

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of post-authoritarian Indonesian in 1998. Those

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work of improvisation, meditation, electronic music, myth and ritual.

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Aki Inomata

is an artist and visiting researcher

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