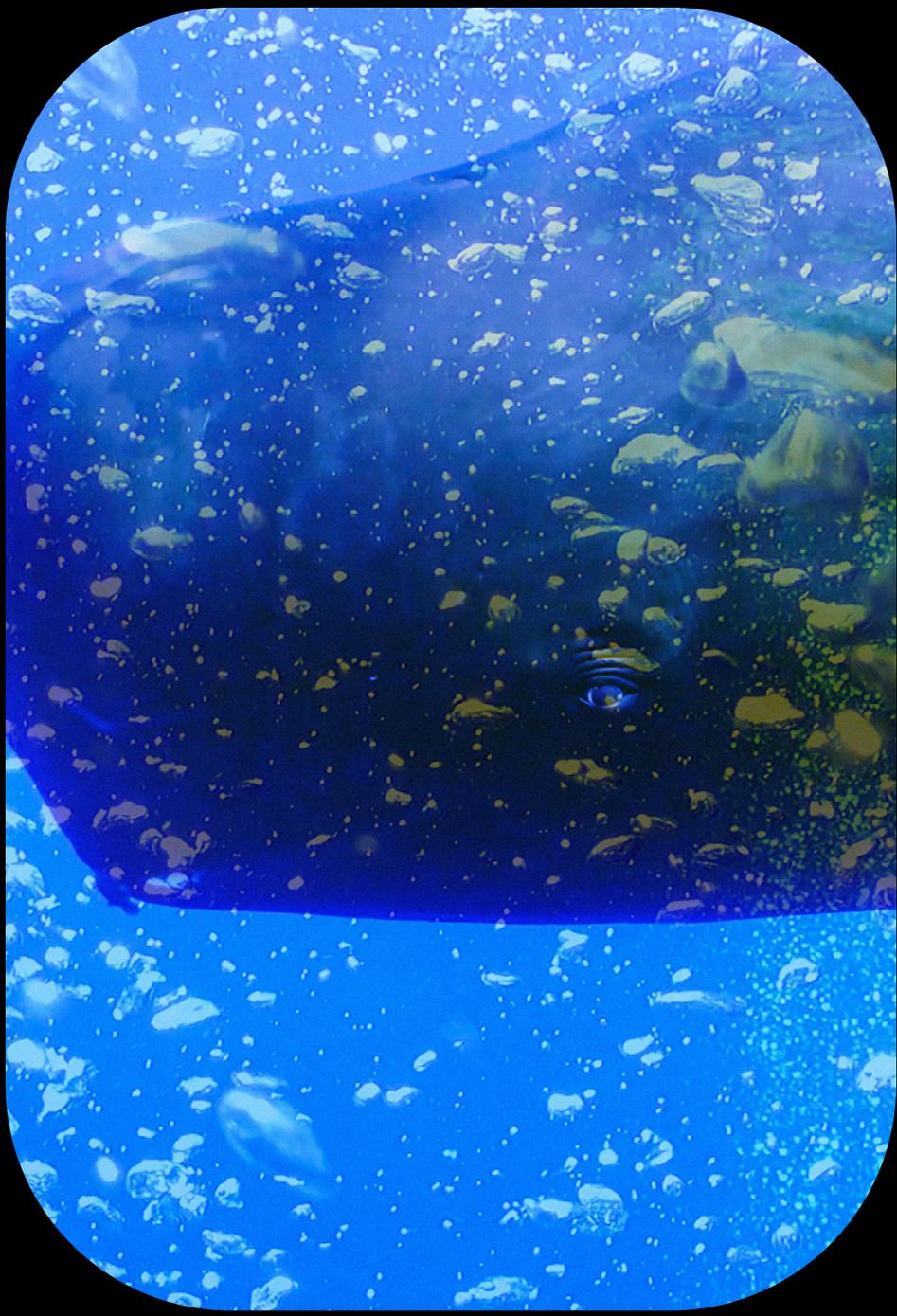




Ant Farm, Ursula Biemann, Else Bostelmann, Myrlande Constant, Jacques Cousteau and Louis Malle, Pia Dehne, Miho Hatori, Marguerite Humeau, Will E. Jackson, Joan Jonas, Dominique Knowles, Alvin Lucier, Chris Marker and Mario Ruspoli, Josèfa Ntjam, Roger Payne.

WHO SPEAKS FOR THE OCEANS?



Cover image: Miho Hatori, *Do Whales Dream of Electric Human?* (video still), 2022. Video installation. Courtesy the artist.

Who Speaks for the Oceans? proposes new and challenging ways to shift our understandings of and relationships to whales and other non-human animals. Through fifteen interdisciplinary artworks in video, installation, painting, tapestry, music, performance, and more, *Who Speaks for the Oceans?* analyzes epistemological and historical knowledge built around what we think we know about life in the ocean through the charismatic “whale song.” As we approach a crucial moment concerning the condition of our planet, listening to whale vocalizations and other marine creatures can bring us closer to understanding their needs and encouraging action towards healthier stewardship of the oceans.

1

Eduardo Kohn, "How Dogs Dream: Amazonian Natures and the Politics of Transspecies Engagement." *American Ethnologist*, 34 (2007): 5. <https://doi.org/10.1525/ae.2007.34.1.3>

The exhibition *Who Speaks for the Oceans?* stems from an extensive collaboration between the disciplines of art and science. It involves over three years of conversations between artists, faculty, staff, and students, as well as many conversations about "conversations" between the nonhuman entities that share habitats with humans. Beginning with research on Roger Payne's seminal album *Songs of the Humpback Whale* (originally recorded in the early 1950s but released in the 1970s), disrupted by a global pandemic, and culminating with an interdisciplinary working group of students from Baruch College (CUNY), this exhibition attempts to understand how artists and art can shift public sentiment towards progressive action when it comes to the health of our oceans. It also attempts to understand how scientific and empirical data can be simultaneously taken seriously as contributions of collected information on environmental issues, but also challenged through a deeper understanding of the origins of classification of the natural world.

And at the heart of this exhibition is the whale "song," or rather, the vocalizations of that charismatic megafauna which evoke a great deal of emotion while inspiring empathy. How do nonhuman selves address their worlds and how might that be different than our own human articulations? How can we become better listeners to their calls? Artists in this exhibition have generously spoken with us at length about their intentions and concerns regarding interspecies care as well as the consequences of human entanglements with nonhuman selves. The ways in which humans represent animals and other nonhumans matter, which is why artists are particularly adept to share enigmatic, unconventional, and speculative representations of how different species engage with each other. According to anthropologist Eduardo Kohn, "Although we humans certainly represent nonhumans animals in a variety of culturally, historically, and linguistically distinct ways, and this surely has its effects, both for us and for those animals we represent, we also live in worlds in which how other selves represent us can come to matter vitally."¹ The work that's in this exhibition rethinks the types of knowledge and selves constituting a transspecies ecology but does not sidestep the historical, human-engendered consequences of capitalism and colonialism on our shared world.

What does it mean to speak on behalf of another? Oceans are hosts of great biodiversity and encompass nearly two thirds of the planet.

2

IPCC. "Climate Change 2022: Impacts, Adaptation, and Vulnerability. Contribution of Working Group II to the Sixth Assessment Report of the Intergovernmental Panel on Climate Change." [H.-O. Pörtner, D.C. Roberts, M. Tignor, E.S. Poloczanska, K. Mintenbeck, A. Alegría, M. Craig, S. Langsdorf, S. Löschke, V. Möller, A. Okem, B. Rama (eds.)]. (Cambridge University Press. In Press, 2022)

They also regulate the global climate through cycles of heat, water, and other elements. According to the Intergovernmental Panel on Climate Change's 2022 report, fundamental shifts in the "physical and chemical characteristics of the ocean acting individually and together are changing the timing of seasonal activities, distribution, and abundance of oceanic and coastal organisms, from microbes to mammals and from individuals to ecosystems, in every region." New and frequent ocean disturbances like heatwaves and pollution are longer-lasting and exposing species and ecosystems to environmental conditions beyond their tolerance and acclimation limits.² These ecosystems are central to many cultures while providing food, minerals, and energy to humans and nonhumans alike.

If we understand the oceans as a shared entity which all life depends on, then their health is also a concern for all living beings. Tuning in to the nonhuman helps to reconceptualize the asymmetrical ways in which the livelihood of these entities are currently diminishing. For example, motors from shipping boats or underwater mining activities pollute the ocean soundscape and disrupt the many ways ocean lives navigate, mate, and prey in their environment. Listening to and measuring the changes of their vocalizations allows us to develop cause-effect rubrics of human-produced noise pollution and thus identify those accountable.

Decentering human positionalities (of which there are many) helps to reduce anthropocentrism and acknowledges that nonhumans are also selves and world-makers. In 1934, Jakob von Uexküll asked his readers to imagine world-making through nonhuman experiences. He described these as private self-worlds, or *umwelt*, which are closed units that represent the entire environment of that organism and all that they can perceive. The *umwelt* purports that all living organisms can be considered living subjects in their worlds, more than just machines or objects. Thinking of new ways of inhabiting the planet requires a profound change in how we conceptualize, perform, design, and reflect on our understanding of whose world this is. Every day we make thousands of choices that involve non-human animals and each one of those choices we make has both impact and a particular economic, geographic, and cultural history.

Who has the authority to speak on behalf of such a vast common? Is any single entity equipped to speak on the ocean in its entirety?

2

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Michel Callon, "Some Elements of a Sociology of Translation: Domestication of the Scallops and the Fishermen of St. Brieuc Bay." *The Sociological Review*, 32 (1984): 216. doi:10.1111/j.1467-954X.1984.tb00113.x

Roger Payne's *Songs of the Humpback Whale* had wide consequences and became incredibly popular. It allowed humans to hear whales in ways they never had before and helped promote whale conservation policies around the world. When we say that whales *sing*, we humanize their vocalizations while equating them to something familiar—but is this an ethical claim? There is, to date, no scientific consensus on whether whales have language as humans do. Nor is there even consensus on what nonhuman language is. Stating that animals sing and have language can be an effective tool for garnering empathy, but it also forecloses possibilities of the nonverbal. Do whales speak for the oceans? Who speaks for the whales?

4

Eva Hayward, "Sounding out the Light: Beginnings" in *Undisciplined Animals: Invitations to Animal Studies*. Ed. Pär Segerdahl (Cambridge University Press, 2001)

In the 1980s, Michel Callon helped develop the conceptually useful Actor-Network Theory to better understand how knowledge and power is generated through personal associations between different actors (including human and nonhuman) in a network. Analyzing a scientific marine research study of a declining scallop population in the Saint Brieuc Bay, he argued that:

"To speak for others is to first silence those in whose name we speak. It is certainly very difficult to silence human beings in a definitive manner but it is more difficult to speak in the name of entities that do not possess an articulate language: this supposes the need for continuous adjustments and devices of inter-essement that are infinitely more sophisticated."³

There is always something lost when we translate because to translate is to displace meaning through language. One possibility is to go beyond language, what Eva Hayward calls the *transsensual*—an interplay of sensations that can affectively move us.⁴ We rarely ever experience the world through just one sense so why would we experience the world through one voice? The artists in this exhibition employ an array of media—film, sound, performance, painting, tapestry, music—which expand traditional forms of communication, and in particular, those which have been disapproved by masculinist "hard" science.

The urgent need to address the planet's current condition trumps the limitations one may fear of having when confronting an enormous and existential topic. This fear of legitimacy or of the impossibility of ever fully inhabiting the topic should be taken seriously, and it

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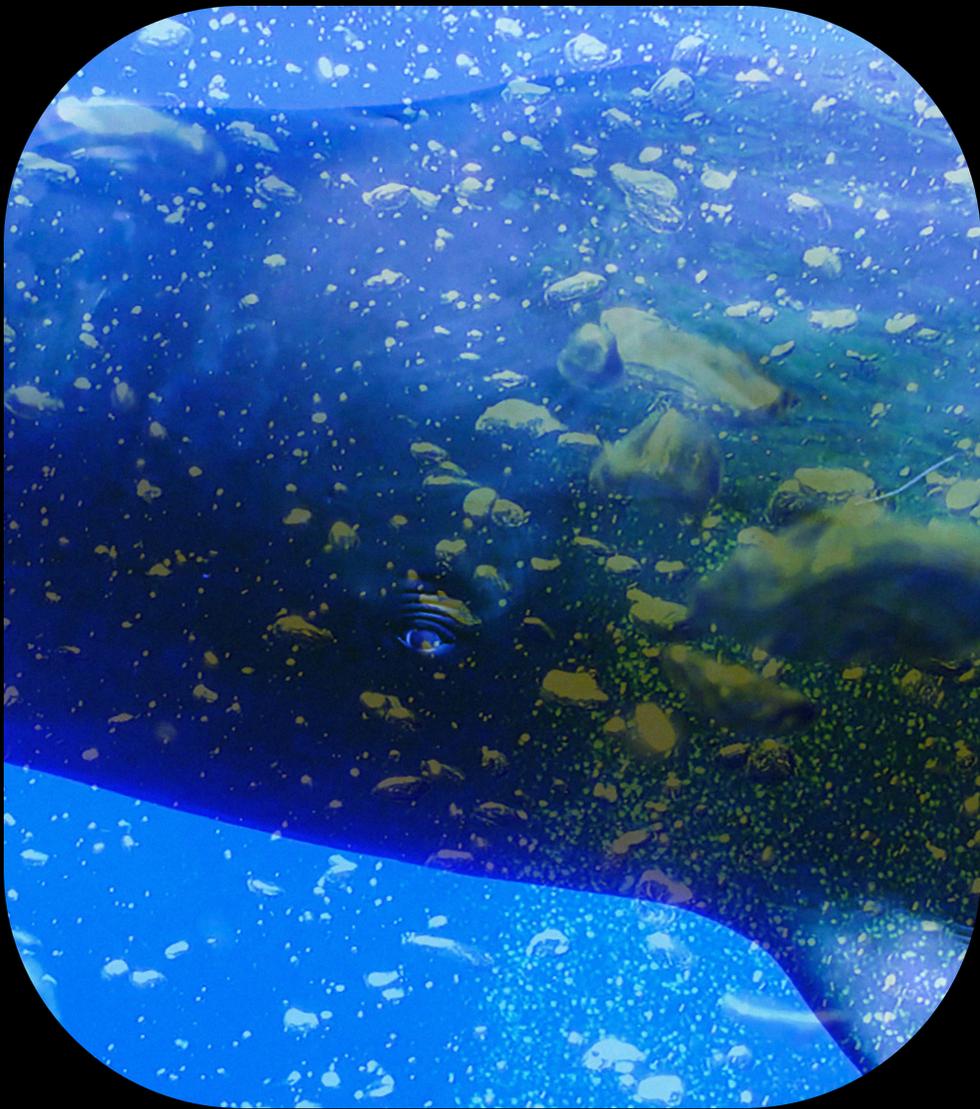
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Lori Emerson, "Blasphemy, Not Apostasy/ (Human)" from the online conference "Reconsidering John C. Lilly." April 2, 2022

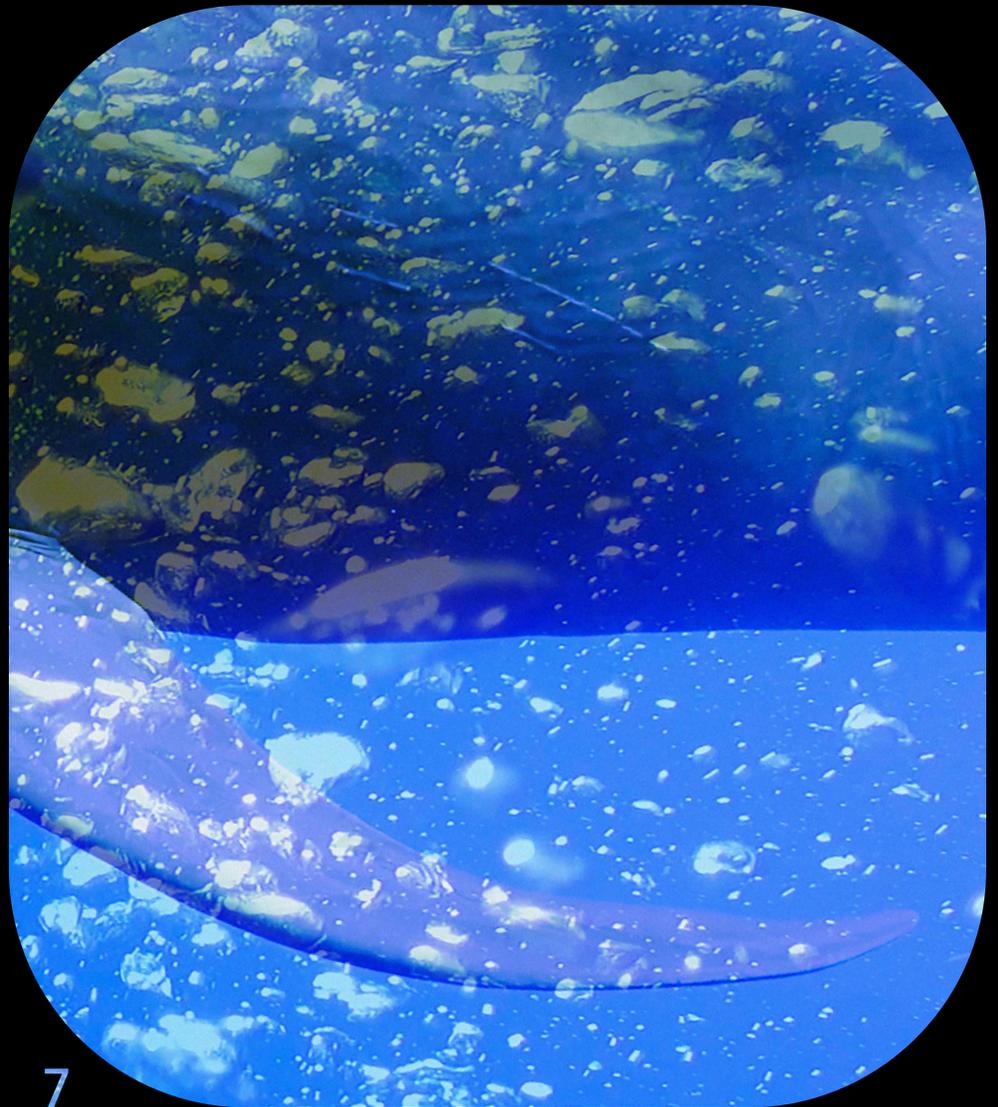
corresponds with larger questions of positionality. The undertaking then is not to necessarily speak *in lieu of* but to speak *about*, to understand the planet from an analytical frame that is not exclusively language based, or even human. Media scholar Lori Emerson suggests doing so without projecting onto the nonhuman and to instead try to understand their own *umwelt*.⁵ To whom belong our oceans, mountains, air? Several specialists are adept at answering this: the whales, the humans, the coral—a cacophony of calls that sound the alarm on the current state of our shared environments.

Who Speaks for the Oceans? rethinks the pedagogical by restructuring the fields of art and science within the context of an academic art gallery. Here, scientists become curators, students become artists, and artists become teachers. Challenging existing interpretations of scientific data, of the history of Natural History, and of the divisions of disciplines here creates an opportunity to question to what extent knowing and not knowing has enabled the ecological collapse we now face. I want to thank my co-conspirators Dr. David Gruber, the students in our spring 2022 Feit Interdisciplinary Seminar, and all the artists for their dedicated work in blurring the boundaries of the gallery and the laboratory and amplifying the voices that otherwise would remain imperceptible.

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Humans have been fascinated by how other animals communicate for thousands of years.¹ While this has captivated our imagination, most Western inquiry around communication has been focused on ourselves. Our understanding of communication from the perspective of others is limited through narrow scientific data concerning a handful of others, such as dogs, cats, parrots, and other primates.

Our planetary diversity consists of millions of species, a diversity forged over the course of deep ecological time and has been shaped by five mass extinction events over the past approximately 550 million years. It was not until a very recent beat in this drama that we, *Homo sapiens*, even came to be humans, and even more recently, that through agriculture and the Industrial Revolution that humans broke free from the natural predator-prey constraints that govern other life forms. Once we could harness a steady food supply and possessed tools, weaponry, and medicines, we became the most dominant species on the planet. The Red Queen hypothesis captures this notion in proposing that species must constantly adapt, evolve, and proliferate in order to survive while confronted with ever-evolving opposing species.² The name comes from Lewis Carroll's 1872 novel *Through the Looking-Glass, and What Alice Found There*: "Now, here, you see, it takes all the running you can do, to keep in the same place," meaning that species need to run (evolve) in order to keep up with their natural predators' evolution. Akin to a cat and mouse arms race: the cat gets faster at catching the mouse, the mouse gets faster at avoiding the cat. This combined evolutionary "running" makes them appear to be staying in the same place relative to each other, in balance.

Today, with the assistance of technology, humans have the collective capacity to dominate virtually every other species, as well as shape our atmospheric conditions. We have broken free from the Red Queen. This has led to a tragedy of the commons as we share our finite planet with a complex, delicate, and interconnected web of life and cultures.³ To shift the direction away from what is now unequivocally the anthropogenically induced "sixth extinction," collective human consciousness will need to evolve at a faster tempo than ever witnessed by evolution. This challenge of shifting collective consciousness is the greatest challenge any species in the history has ever faced. Sharks, for example, were never confronted with the conscious decision of how to become better stewards of the fish in

Thorsten Fögen, "Animal Communication" G.L. Campbell (Ed.), *The Oxford Handbook of Animals in Classical Thought and Life* (2014), pp. 1-18

2

Leigh van Valen, "A New Evolutionary Law," *Evolutionary Theory* 1 (1973): 1-30

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Garrett Hardin, "The Tragedy of the Commons," *Science* 162, no. 3859 (December 1968): 1243-1248

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David F. Gruber et al., "Biofluorescence in Catsharks (Scyliorhinidae): Fundamental Description and Relevance for Elasmobranch Visual Ecology," *Scientific Reports* 6, no. 1 (April 2016), <https://doi.org/10.1038/srep24751>

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David F. Gruber and Robert J. Wood, "Advances and Future Outlooks in Soft Robotics for Minimally Invasive Marine Biology," *Science Robotics* 7, no. 66 (April 2022), <https://doi.org/10.1126/scirobotics.abm6807>

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Michael Tessler et al., "Ultra-Gentle Soft Robotic Fingers Induce Minimal Transcriptomic Response in a Fragile Marine Animal," *Current Biology* 30, no. 4 (February 2020): 157-158

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the ocean and not consume all the fish at once. Yet, they essentially sustained their position at the top of the ocean food chain for almost 400 million years.

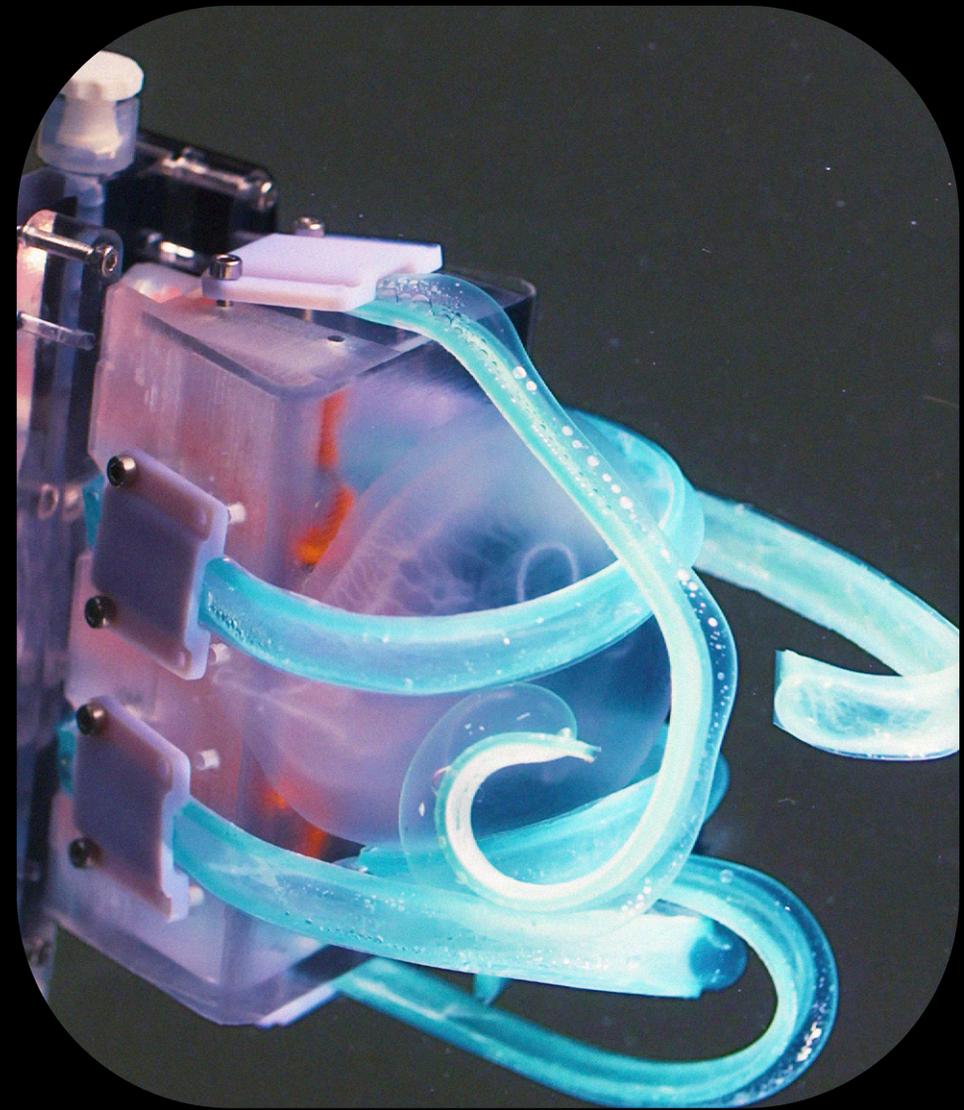
Who Speaks for the Oceans? explores various perspectives on our relationships to whales and other nonhuman animals. For the past several decades, my career has been a journey to understand the ocean the perspective of marine life. I've studied a wide array of marine life—jellyfish, microbes, ostracods, sea turtles, sharks, polychaetes, pyrosomes, hydrothermal vent communities, and, currently, whales—as the founder of Project CETI (Cetacean Translation Initiative). A reoccurring objective of mine is to understand marine life from non-human perspectives using the latest in technological advancements to see if they can provide new situated positions. Can technology draw us together by fostering shared understandings and greater empathy? I've sought to figure out if technology can be used as a means to deepen our connection to other life forms, as opposed to its historic use to dominate nature or for human advantages. One project, designing a "shark-eye camera," took me on a multi-year foray to understand the vision of an often overlooked bottom-dwelling shark.⁴ This camera was able to show us humans that this species of shark had a remarkable quality in its skin that enabled it to transform blue ocean light into green—and provide a channel of secret messages to its reclusive kin. Another approach I've taken has been to design technologies to gain new insights into marine life while also being as delicate as possible.⁵ This led to the most delicate robot yet developed that barely stressed the jellyfish it was tested upon.⁶

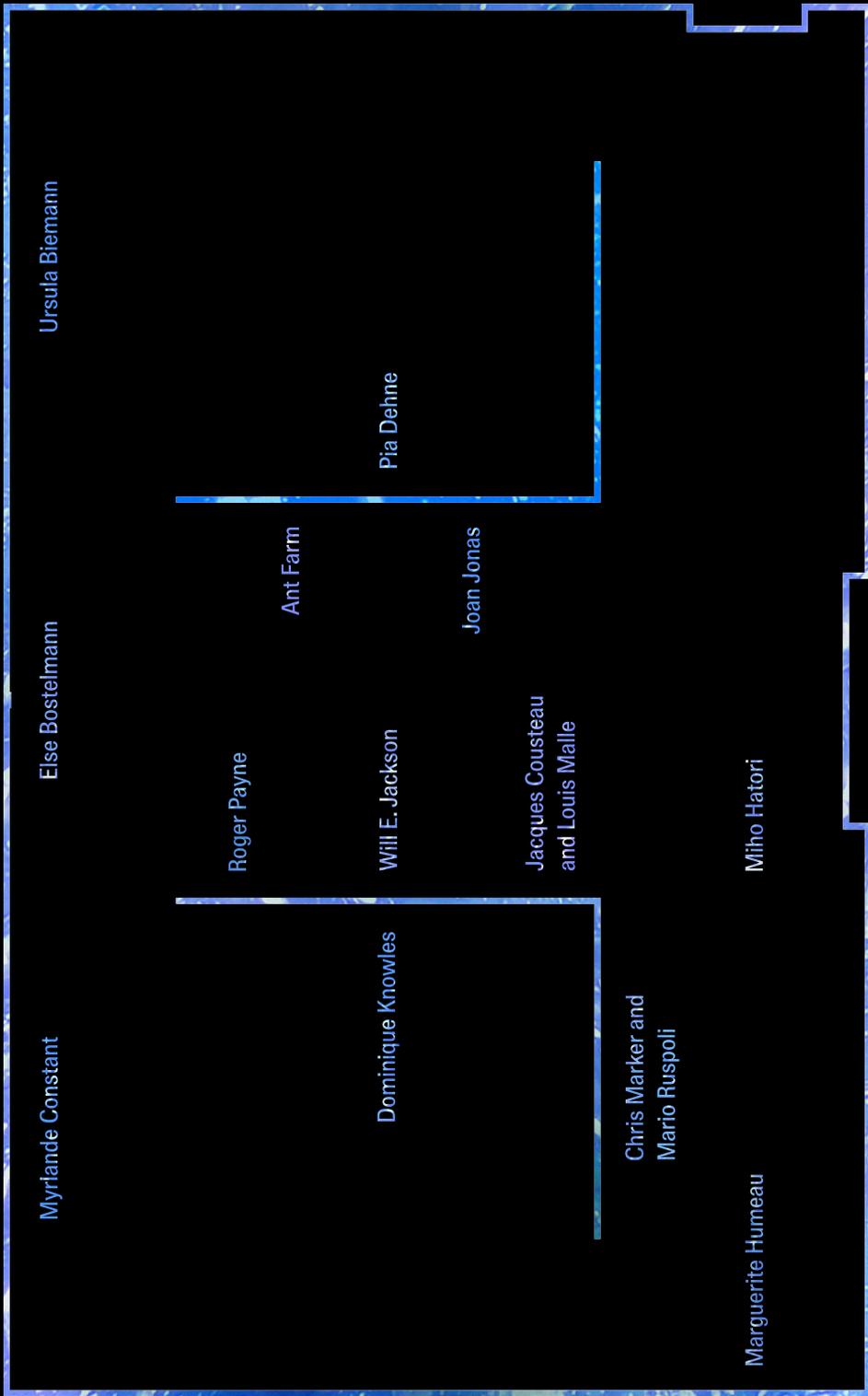
Since my time as a professor of biology and environmental sciences at Baruch College at the City University of New York, interdisciplinary approaches to science have also extended to encompass the arts due to collaborations and extended discourses with artists such as Joan Jonas (included in the exhibition and seminar, *Who Speaks from the Oceans?*) and others. I've appreciated artistic approaches to discourse and themes around interspecies communication and care, particularly the speculative ways artists reimagine our world. My own scientific work has been heavily influenced by such artistic approaches.

Collaborating with Mishkin Gallery director Alaina Claire Feldman on this exhibition and class has been a highlight of my career. Over

CONSCIOUS SUBSEA LISTENING

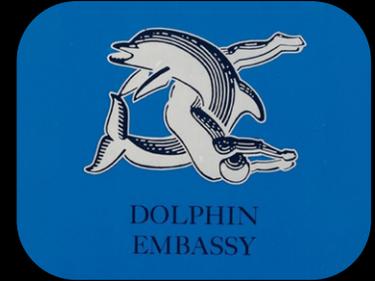
two years, we explored themes encompassing *Who Speaks from the Oceans?* From a multitude of different lenses, covering speculative futures and epistemological, historical, and scientific analyses of what we think we know about life in the ocean. Our *Who Speaks from the Oceans?* Feit Seminar, held during spring 2022 semester, was convened in-person, the first time since March 2020 when globally our human lives were interrupted by a coronavirus. The awareness that this pandemic was, at its core, related to our mistreatment of wildlife that evolved under a vastly different Red Queen predator-prey environment was palpable. The readings, guest speakers, artists, and students offered enriching conversations. They highlighted important connections between how we treat each other and how we treat the ocean and its inhabitants. It further confirmed the notion that it is crucial to work and evolve toward extending empathy beyond our families and communities, with the hope that someday soon the ocean and its citizens will have more of a voice.





ANT FARM

Dolphin Embassy
(1974–1978)



Ephemera, facsimiles
8 in x 11 in
Courtesy Berkeley Art
Museum/Pacific Film
Archive

Ant Farm was a San Francisco–based artist collective founded by Chip Lord, Curtis Schreier, and Doug Michels in 1968. *Dolphin Embassy* was the collective's ongoing speculative research project meant to eventually be enacted to establish democratic relations between cetaceans and humans. It encompassed everything from architectural schematics for cohabitation, to the production of a feature length documentary, to the use of video as shared language between species. On view is material about the project and excerpts from an unpublished portfolio of the collective's plans for meeting animals where they are — within the ocean. Antagonist to what they called “narrow human chauvinistic” work of land-based dolphin scientists like John C. Lilly, Ant Farm wanted to develop an ethical new language for in-sea communication between the two species. The work was never completed, and, in 2003, Doug Michels tragically died while climbing alone to a whale observation point in Eden Bay, Australia.

URSULA BIEMANN

Acoustic Ocean
(2018)



Video installation
18 min 50 sec
Courtesy the artist and
Video Data Bank

Acoustic Ocean is a science-fictional account of an expedition into the depths of the Arctic Ocean in search of interspecies communication. The frequency of sonic communication among sea life often exceeds the range of human hearing, which previously led to the incorrect assumption that underwater creatures do not communicate or can think. In this work, Sami activist and singer Sofia Jannok portrays an aquanaut trying to record and access the sounds of animals whose calls elucidate an uncertain climate future. Filmed in the Lofoten Islands in northern Norway, *Acoustic Ocean* is an inquiry of the images, sounds, and narratives of so called “rational science” and those who work to undermine its limiting logic.

ELSE BOSTELMANN

Four illustrations for *National Geographic* Article
“Whales, Giants of the Sea: Wonder Mammals, Biggest
Creatures of All Time, Show Tender Affection for Young,
but Can Maim or Swallow Human Hunters”
(1940)



Painting reproductions
Courtesy National
Geographic

Bostelmann’s career as a premier scientific illustrator began when she reached out to oceanographer William Beebe and offered her drawing skills to depict the underwater life Beebe was encountering at his research station in Bermuda in the 1930s. Bostelmann was then hired by the National Geographic Society to illustrate an exposé on whales by Remington Kellogg’s (the US commissioner of the International Whaling Commission and curator of marine mammals at the Smithsonian) for his article “Whales, Giants of the Sea.” Bostelmann did not attend any field work nor see whales in person, but instead engaged in intense exchange with Kellogg over several years to catalogue and promote over three dozen whale species through dynamic images. These intricate and detailed paintings show the different ways whales and humans live alongside one another within different geographies.

MYRLANDE CONSTANT

La Sirene et la Baleine
(c. 2000)

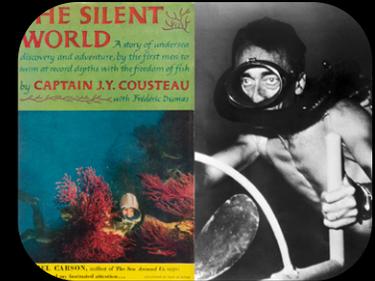


Sequined tapestry
(drapo Vodou)
30 in x 32 in
Baruch College Art
Collection

Myrlande Constant draws her inspiration from Haitian Vodou, a rich religious tradition that includes West African and Roman Catholic spiritualism and that developed among Afro-Haitian communities from the 16th to 19th centuries during the Atlantic slave trade. In her drapo flags, Constant takes up intricate beading and weaving, traditionally “women’s work,” to portray contemporary Haitian life. *La Sirene et la Baleine* (the siren and the whale) depicts La Sirene as Mami Wata, a celebrated half-fish and half-human symbol in Haitian Vodou symbolizing fertility and good fortune. Here she is depicted alongside another water spirit, La Baleine, who has been considered La Sirene’s foil or often even the same entity. Hybrid and transformative, Mami Wata is a complex symbol that appears in a number of ways, straddling both ocean and land, animal and human.

JACQUES COUSTEAU AND LOUIS MALLE

The Silent World
(1956)



Film transferred to video
1 hour 25 min
(5 min excerpt)
Courtesy the Cousteau
Society

Based on Cousteau’s 1953 book of the same title, *The Silent World* follows the renowned naval officer and filmmaker and his all-male crew on a two-year expedition throughout the Mediterranean, Persian Gulf, Red Sea, and Indian Ocean. The documentary shows the crew enacting several violent actions on ocean life in their quest for gathering scientific data. This includes the accidental collision of the ship into a young whale, the harpooning of sharks, and the use of dynamite on a coral reef. As indicated in the title, Cousteau understood the ocean as a silent place. Today however, we know that the ocean is quite a loquacious environment full of vibrant life and delicate ecosystems.

PIA DEHNE

Dazzle Ship
(2014)



Five paintings
Oil on canvas
16 in x 20 in each
Courtesy the artist

Long interested in camouflage, painter Pia Dehne has spent many years studying how humans and nature mimic one another through perceptual illusions and evolution. These five paintings depict camouflaged dazzle ships which were used by various militaries during World War I and II. Inspired by animal patterns like those of zebras or cheetahs, confusing ship designs were meant to disrupt their perceivable outline. The hull of such ships were also often painted like whales to hide from surveilling submarines. Dehne attempts to decenter human-and machine-driven perspectives by painting in a monochromatic color scheme portraying these ships from the position of a whale, because whales cannot see in color and only perceive the world through shades of gray.

MARGUERITE HUMEAU

Migrations
(2022)

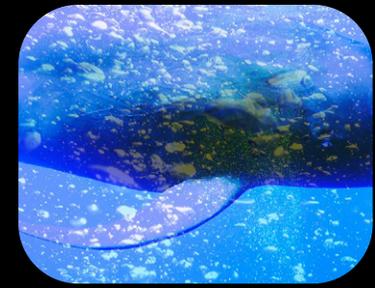


Black ink pen
on layout paper
36 in x 72.5 in
Courtesy the artist

How would we think about life among species differently if we were to change our linear and anthropocentric perspective on evolution? Presented here is an intricate drawing depicting an alternative history of life that centers whale evolution instead of human evolution. Working with scientists and closely studying the whale anatomy, Marguerite Humeau foregrounds the evolution of whales as fish who came out of the ocean, lived on land as mammals, but then returned to the sea to become the biggest mammals on earth.

MIHO HATORI

Do Whales Dream of Electric Human?
(2022)



Video projection
installation
Whale footage by
Hassan Ali Khan
Courtesy the artist

Miho Hatori presents a new installation inspired by her recent experiences of offshore free diving in the Caribbean. She asks, "What does it feel like to swim alongside a whale?" Inspired by Philip K. Dick and Isekai fantasy, as well as the poetry and writings of Martinican philosopher Édouard Glissant, Hatori casts life-size shadows at the gallery's entrance to create a corporeal experience of being in the presence of pilot and sperm whales. Hatori will present a related live music performance in the gallery on October 13.

WILL E. JACKSON

*Will E. Jackson Performing Live
on the Phyllis Cormack*
(1976)



Video
4 min 32 sec
Courtesy Greenpeace

Will E. Jackson was an experimental electronic music composer and co-founder of Greenpeace's San Francisco branch. In this performance documentation, Jackson plays the Serge synthesizer (developed by his CalArts professor Serge Tcherepnin) aboard the Phyllis Cormack boat as part of a Greenpeace expedition to communicate with whales. Jackson remixed recordings of their calls and broadcasted music live through his underwater speakers attached to the boat. The performance was not designed as scientific, but rather as an ineffable, poetic, and generative action that calls attention to the co-existence of humans and whales.

JOAN JONAS

All works courtesy the artist



*Untitled (29),
Untitled (21),
(2020)*
Ink on paper
40 x 26 in

*Ocean Body Drawing
(2018)*
Oil stick on paper
38 x 28 in

Joan Jonas is a pioneering American video and performance artist who has been making multilayered work about animals and the environment since the 1960s. An active class participant in the course *Who Speaks for the Oceans?* at Baruch College this past spring, Jonas has also been in extended conversation with David Gruber (co-curator of this exhibition). Jonas's contribution includes vibrant red drawings of individual sea creatures in the artist's signature calligraphic style. In one drawing, a figure of a human and sea animal dissolve into one another, suggesting a meeting of the species. Raised like flags, they are traces of past performances and installations such as *Moving off the Land* (2015–present).

DOMINIQUE KNOWLES

*Tahlequah
(2019)*



Video, projection
12 min 7 sec
Courtesy the artist and
The Green Gallery

Since early modern Europe, non-human animals in the West have been reduced to machines, raw material, and spectacle, devaluing their lives while creating an anthropocentric hierarchy. To counter this narrative, Dominique Knowles's video *Tahlequah* is a tribute to the profound companionship among animals and their capacity to mourn and show empathy for one another. Among them are the eponymous orca Tahlequah, who carried her stillborn calf along with her for seventeen days, and Flint—a chimpanzee carefully studied by Jane Goodall—who died out of grief for his dead mother.

CHRIS MARKER AND MARIO RUSPOLI

*Three Cheers for the Whale
(1972/2007)*

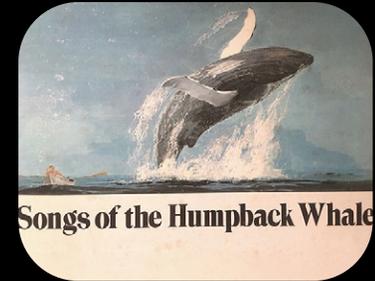


Film transferred to video
18 min
Courtesy Argos Films

Chris Marker's montage of still images and documentary footage in *Three Cheers for the Whale* serves as an impassioned, poetic, and serious warning against widespread capitalist endeavors of the international whaling industry. This film-essay chronicles the history of mankind's relationship with whales by inextricably linking social and environmental concerns. Alongside scientific illustrations of various species, Japanese and Dutch seascapes, and violent film footage of whalers, Marker goes as far to suggest an international moratorium on whaling. As the narrator in the film states, "The whale was bound to become a symbol, and from Jonah to Moby Dick, the idea of the whale was as sought after as their flesh, which is to say, quite a lot."

ROGER PAYNE

*Songs of the Humpback Whale
(1970)*



Album, interior
booklet, and mp3

National Geographic
flexi disk (1979)

National Geographic
magazine (Vol. 155,
No. 1, January 1979)

Private Collection

Songs of the Humpback Whale was produced by marine environmentalist Roger Payne, along with help from Katy Payne, and had a lasting cultural and political impact on commercial whaling and whale conservation in America. Each track of the LP contains long, high- and low-pitched whale vocalizations, what Roger Payne argued were "songs." The record's initial pressing included written material that was bilingual in Japanese and English to appeal to audiences potentially aware of the violence of the Japanese and American whaling industries and included a 36-page booklet urging the reader to help stop commercial whaling through sharing facts, maps, graphs, and personal narratives. *Songs of the Humpback Whale* became incredibly popular and was re-released by *National Geographic* in 1979 as a flexi disc. It helped instigate the Save the Whales campaign, was sampled by popular and experimental contemporary musicians, was added to the playlist of NASA's Voyager Golden Record, and was even played on the floor of Congress by animal activist Christine Stevens during a hearing on whale conservation. Due in part to such efforts, commercial whaling was officially banned in the United States by 1982.

PUBLIC PROGRAMS

10.13

Miho Hatori
Do Whales Dream of Electric Human?

Musician and artist Miho Hatori debuts a new sonic performance work commissioned for this exhibition.

11.03

Josëfa Ntjam
Holy Water, in discussion with Mami Wata

Josëfa Ntjam debuts a newly commissioned multimedia performance based on mythologies of Mami Wata, speculative fiction, and epistemological categories of race, gender, and species.

11.17

Artist Talk
Ant Farm's Dolphin Embassy

Join Mishkin Gallery's Alexandra Tell and Ant Farm's Chip Lord and Curtis Schreier for a conversation about Dolphin Embassy, the alluring and complex project which intended to establish democratic relations between cetaceans and humans.

12.01

Alvin Lucier's *Vespers*
A collaborative performance

The public is invited to perform "Vespers," a 1969 work by the late experimental composer Alvin Lucier which encourages participatory echolocation across the gallery. The performance will be led by Baruch students and supplies will be provided.

All programs are free and open to the public

Curators: Alaina Claire Feldman, Director and Curator of Mishkin Gallery and David Gruber, Distinguished Professor of Biology and Environmental Sciences
Curatorial Assistance: Alexandra Tell
Installation: Joseph K. Gannon and Chase Adams
Graphic Design: Bryan Chu and Eline Mul

Special thanks to all students in the Spring 2022 Feit Seminar at Baruch College

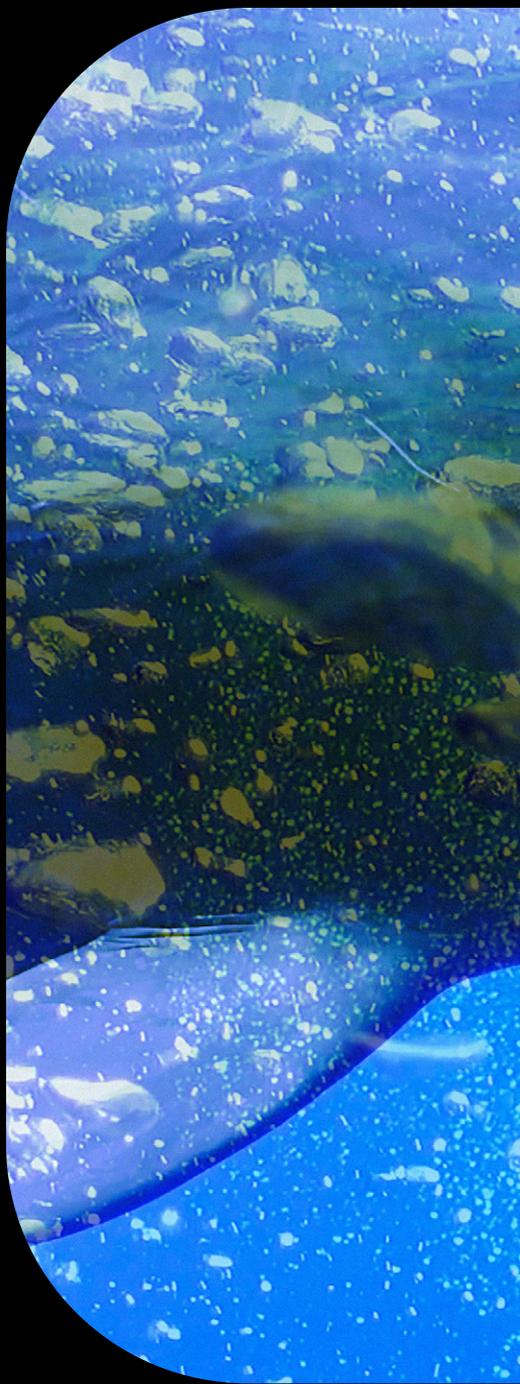
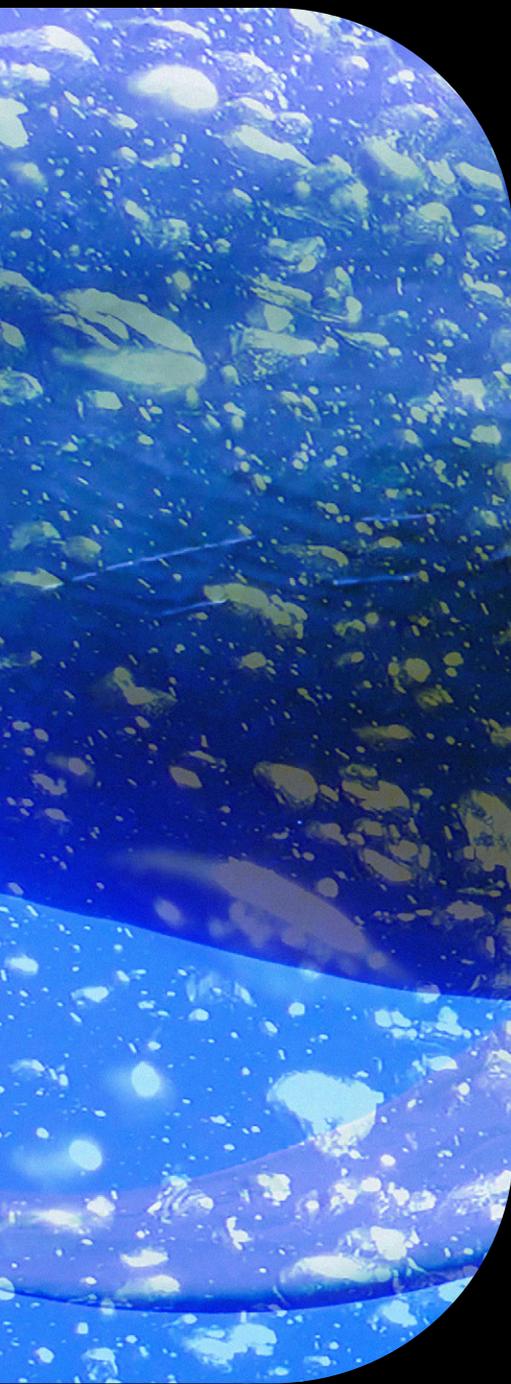
BaruchCOLLEGE

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Villa
Albertine





Mishkin Gallery
135 E. 22nd Street, New York, NY 10010
Monday – Friday, 11 AM – 6 PM

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