



OCEAN FELLOWSHIP 2022

Open call for four fellows at Ocean Space, Venice.
Deadline: December 23, 2021

A tiny candy-stick coloured pygmy pipehorse discovered in fall 2021 in a small area off New Zealand's north coast has been given a Māori name. The local iwi (tribe) was the first Indigenous group to formally name a new species of animal. In an overdue recognition of traditional knowledge, this is the first animal in the world to have the naming authority include a tribal name. ([Eva Corlett for the Guardian, October 6, 2021.](#))

Names are important, as are the stories carrying on these names, the stories that need telling and call for being listened to. TBA21–Academy's Ocean Fellowship 2022 is conceived as a collaborative effort to share relations with the Ocean in different parts of the planet and to recognize their differences and common grounds. We aim to engage with Indigenous perspectives upon what is and what could be the Ocean and how bodies of water should be treated from an Indigenous perspective.

In collaboration with **The Sámi Pavilion** at the 59th Venice Biennale in 2022, the **Office for Contemporary Art Norway, Aabaakwad**, and **Artis**, the Ocean Fellowship 2022 gathers participants to consider our kinship and duties of care toward the Ocean and its relations in multi-species communities and with diverse lifeforms. What are our responsibilities toward the Ocean? How can thinking from the ocean build radically inclusive environments? Indigenous perspectives are brought to the center of our work to define resurgent values, forms, and stories and intertwining knowledges of the past, present, and futures of the Ocean we are all in relation with and dependent upon.

The Ocean Fellowship facilitates connections across the diverse localities, knowledges, and oceanic routes of its fellows and mentors, who will spend time together in Venice exploring opportunities to learn through oceanic Indigenous methodologies

that will also reach a wider audience through the Academy's ecosystem: Ocean Space in Venice, Ocean-Archive.org, and OCEAN / UNI.

The 2022 program supports **four fellows** and the **two mentors, Rebecca Belmore** and **Harald Gaski (to be confirmed)**, who will conduct individual and collaborative research with an awareness of oceanic worldviews and marine histories. They will combine an understanding and recognition of Indigenous marine governance and leadership, exploring non-binarism as a philosophy, equality, social justice, jurisprudence, and justice strategies that protect the water. The Fellowship continues to bring attention to storytelling as a methodology, as an action that portrays and conveys a territory, a mindset, and a substance, encouraging intergenerational exchange, building resilience in communities. The water between us binds us.

Eligibility

The 2022 program is looking for **four fellows** who identify as Indigenous and/or who align themselves with Indigenous issues. Artists, activists, scientists, and practitioners from all fields are encouraged to apply for the fellowship. Applicants should engage critically with oceanic subjects.

Objectives

During a three-month residency at Ocean Space, Venice, the selected four fellows under the guidance of the two invited mentors, **Rebecca Belmore** and **Harald Gaski**, will engage in conversations and exchange, share their own practices, host open and closed workshops, and develop public sessions connecting the Venice community and collaborators (like ISMAR-CNR, UNESCO, Ocean-Archive, Ca'Foscari,

Sami Pavilion, for example) with local and international audiences as accomplices and participants in the development of a set of principles for Ocean kinship.

Venice as a landmark of the climate crisis and an international platform will serve to amplify the multiple voices of the Ocean Fellowship. The program engages with situated knowledges and aims to share research and process, connecting it within the multifold activities of TBA21–Academy.

Timeline

- March 2022: introductory sessions (online)
- **April 1–June 30, 2022** residency on-site in Venice
- October–December 2022 (three months) online involvement in seven sessions of OCEAN / UNI fall semester 2022. More info about previous OCEAN / UNI programs can be seen [here](#).

Support

The Ocean Fellowship program will offer a total allowance of 4,500 EUR per fellow for the full duration of the program, in addition to covering the travel to and from Venice and accommodation in Venice for three months (subject to one return ticket and modest accommodation in accordance with the travel policy). The allowance may be subject to tax, status will be determined on a case-by-case basis. We will support each successful applicant individually in the process of securing additional support as well as clearing visas and medical insurance.

How to apply

An online application form in English can be found [here](#)

Supporting documents required:

- **Personal statement:** You can submit this expression of motivation in any medium or format you wish (text, image, sound...) as long as it is a single file with a maximum size of 100 MB
- **References to your previous experiences and projects** relevant to the fellowship program. [A single file with a maximum size of 100 MB.]
- Names and contact details of **two references** familiar with your research.

If you are having any issues submitting the form, please get in touch via email: oceanfellows@tba21-academy.org.

Selection procedure

An international jury composed of Ocean Fellowship mentors artist Rebecca Belmore and Professor of Sami Culture and Literature Harald Gaski; Brook Andrew, artist; Katya García-Antón, director and chief curator, Office for Contemporary Art Norway; Wanda Nanibush, curator, Indigenous art, Art Gallery of Ontario; Markus Reymann, director of TBA21–Academy; and Megan Tamati Quenell, Curator of Modern & Contemporary Māori and Indigenous Art at the Te Papa Tongarewa Museum of New Zealand will select the candidates.

The criteria for selection is based on the quality of the applications and the aim to form a multigenerational and diverse group. Candidates may be invited to online short interviews with the members of the jury in mid-January 2022.

Due to the latest Covid-19 regulations for international, national, and local travel and access to public spaces (including museums, art centers, restaurants, etc.), selected candidates will be required to prove their vaccination status. Further changes in applied regulations will be closely observed in accordance with the latest restrictions in Italy and for international travel.

Deadline

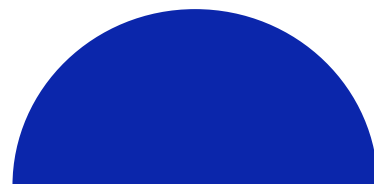
The application deadline:

Thursday, December 23, 2021, at 12:00 CET

Successful candidates will be informed by email in the last week of January 2022.

About the Mentors

Rebecca Belmore a member of the Lac Seul First Nation (Anishinaabe), is an internationally recognized multidisciplinary artist. Rooted in the political and social realities of Indigenous communities, Belmore's works make evocative connections between bodies, land and language. Her work has been presented in solo exhibitions at institutions including Audain Art Museum, Whistler, British Columbia, Canada (2020); MAC, Musée d'Art Contemporain de Montréal, Montreal, Quebec, Canada (2019); AGO, Art Gallery of Ontario, Toronto, Ontario, Canada (2018). Belmore's work has been presented in major international exhibitions including the Istanbul Biennial, Turkey (2019); documenta, Kassel, Germany (2017); and 51st Venice Biennale, Italy (2005). Belmore has received numerous awards and recognitions, including the Gershon Iskowitz Prize (2016); Governor General's Award in Visual and Media Arts (2013); Hnatyshyn Visual Arts Award (2009); and Jack and Doris Shadbolt Foundation's VIVA Award (2004).



Harald Gaski was born and grew up on the river Deatnu in Sápmi, on the 70th latitude in the northernmost county in Norway. Gaski is an author, editor, and a Professor in Sámi Literature at Sámi allaskuvla / Sámi University of Applied Sciences and a Professor in Sámi Culture and Literature at UiT – the Arctic University of Norway. Gaski's research specializes on Indigenous methodologies and aesthetics, and Sámi culture and literature. He has been instrumental in establishing Sámi literature as an academic field. Gaski has translated Sámi literature and Nils-Aslak Valkeapää's poetry into Norwegian and English. His most recent book is an anthology of Sámi literature, published in 2020, titled *Myths, Tales and Poetry from Four Centuries of Sámi Literature*. His first book is from 1987, *Med ord skal tyvene fordrives*, an account and analysis of narrative juoigan (Sámi folk music) texts. Gaski has been a visiting scholar at several universities internationally. He served on the International Research Advisory Panel of New Zealand's Maori Centre of Research Excellence for 10 years (2006–2015). Gaski is also a playwright, with co-written theater pieces that have been performed internationally, "Johan Turi" and "Juoiggas!". In 2006 he was awarded the The Nordic Sámi Language Prize, Gollegiella, and in 2015 Gaski was the recipient of Vaartoe /Cesam's research award at the University of Umeå in Sweden.

About the Institutions

TBA21–Academy

TBA21–Academy is a contemporary art organisation and cultural ecosystem fostering a deeper relationship to the Ocean through the lens of art to inspire care and action. For a decade, we have been an incubator for collaborative research, artistic production and new forms of knowledge by combining art and science, resulting in exhibitions, research, and policy interventions.

Ocean Space

Ocean Space is a new planetary centre for catalysing ocean literacy, research and advocacy through the arts. Established and led by TBA21–Academy and building on its expansive work over the past ten years, this new embassy for the oceans fosters engagement and collective action on the most pressing issues facing the oceans today. Opened in March of 2019, Ocean Space is inhabiting the Church of San Lorenzo in Venice.

The Office for Contemporary Art Norway

The Office for Contemporary Art Norway (OCA) is a non-profit foundation created by the Norwegian Ministries of Culture and of Foreign Affairs in 2001. Its principle aim is to foster dialogue between art practitioners in Norway, and Sápmi, and the international arts scene, and support Norwegian and Sámi artists in their activities around the world. As a result, OCA's discursive, exhibition, publication, residency and visitor programmes focus on bringing to Norway and Sápmi the plurality of practices and histories at the forefront of international artistic debates, as much as they are concerned with actively participating in such debates nationally and internationally. OCA has for some years now been actively engaged in Sámiifying its structure and programme. OCA has been responsible for Norway's contribution to the visual arts section of La Biennale di Venezia since 2001.

Aabaakwad

Artis

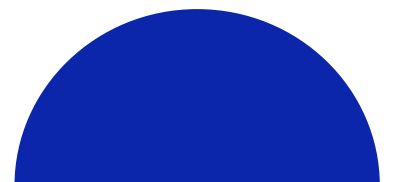
Artis is an independent nonprofit organization that supports contemporary artists from Israel whose work addresses aesthetic, social and political questions that inspire reflection and debate. It was founded in 2004 by philanthropist Rivka Saker with the goal of amplifying international recognition of artists from Israel. Starting off as a series of public events timed with New York's Armory Show, the organization's scope organically expanded to include programs that invest in artists and cultural exchange. We raise our annual budget without governmental funds through the generosity of individuals and foundations that share our values. Artis is based in New York and Tel Aviv.

In collaboration with

aabaakwad

OCA Office for
Contemporary
Art Norway

T ∞ Thyssen-Bornemisza
B Art Contemporary
A Academy



OCEAN SPACE
A platform for Ocean Imagination and Ocean Action