

The Oceanographies Scorebook

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**by Marialena Marouda and
the Oceanographies Institute**

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Introduction: On Ocean Knowledges

This book aims to be many things simultaneously. For one, it is the documentation of my artistic research on the ocean as it has been developing over the past one and a half years.

This research is documented essentially as a collection of scores. The knowledge of ocean proposed therein, is therefore to be performed. In this sense, this book is not only an archive of ocean research that took place in the past but also a proposition to perform this research in the present, while being read.

By naming the artistic research “Oceanographies” this book has yet another goal. It is to assert a kind of validity for the knowledge it presents. Indeed, this book is interested in knowledges in the plural –particularly knowledges of the ocean that are inherent to encountering it. The focus of the research that is presented here is therefore the relation between two kinds of bodies: the human body and the vast body of water the ocean is. The book focuses on the relation of hands to the mud, ears to the breaking of the waves, feet to the feeling of sinking, rather than on the ocean in itself, devoid of human presence.

This book is therefore performative in the sense that it seeks to institute the knowledges it proposes –as books often do, after all. It marks a process of institutionalization, therefore- knowledges of the ocean deemed rather vulnerable. In other words, it is the record of my artistic research becoming the nomad “Oceanographies Institute.”

The goals of the Institute are multiple and similarly are its voices. It studies different people’s encounters with the ocean, and seeks to make apparent the complexity inherent in those encounters by telling stories and performing them. Furthermore, it provides demonstrations of specific elements of ocean. In fact, this collection of scores could be read as one of (inter-)personal ocean mythologies set forth by the work of the institute.

Ocean Conversations & Demonstrations

The research proceeds on the basis of one-on-one conversations and demonstrations taking place at the home or workspace of my interlocutors. Interlocutors for the conversations can be either people I know personally or people that I contact because of their –often professional– relation to the ocean. The conversations usually start with my outlining my own fascination with the Mediterranean Sea as the central urgency guiding the work. I then ask my interlocutors the following question: What’s your relation to ocean(s)? This often can lead to the storytelling of their life according to the points of encounter with the ocean or the sea in different parts of the world. Each story communicates a particular way in which the ocean is experienced. Already here one can sense how a person is affected by the body of the ocean(s) and the gradual awakening of those affects in the course of the conversation.

The conversation usually continues with the question: Is there an element of the ocean that is particularly relevant to you? This question can lead to the specification of those ocean encounters even more. The elements that are named are those that appear indispensable to each person in the interaction of the two bodies. Elements such as “Saltwater,

“Infinity,” “Buoyancy,” that you will find in this book, act as motors for setting forth the becoming ocean of the human body. At the same time, they mark the impossibility of the two bodies eventually becoming one because they point to their fundamental incompatibilities.

A third question is: How would you demonstrate this element and the ways in which it affects you? This question marks the transition between the conversation, which is primarily based on language, and the demonstration, a more performative expression of the affects that the ocean gives rise to. The demonstrations are improvised performances using different media to re-create particular encounters with ocean(s) and to make them shareable. The goal is, to jointly bring about a particular affect that the interlocutor most strongly associates with oceans. The demonstrations introduce an element of play into the conversation, as the interlocutor and myself set out to produce a certain affect without knowing exactly how or with what means.

If conversations use mainly language as a tool, demonstrations often use objects. Since the space of the demonstration is usually the private or professional environment of the interlocutors, often the tools are objects already present in those spaces that are appropriated for the purposes of the demonstration. Basic sound equipment and a bottle of water are brought to the spaces as supplementary material. The objects used for the demonstrations are considered to be part of the archive that this book is. As tools they are carriers of meaning, and shape the demonstration and define its outcome as much as the human bodies taking part in the demonstrations. They therefore form a separate section in this book.

Both the conversations and the demonstrations demand an active participation of both the interlocutor and the researcher. In the demonstrations, the support of the interlocutors in their search for the right tools to reproduce the affect they have in mind is key. Propositions and references of the researcher to previous demonstrations as ways to enter the current demonstration can be made and are advisable. A demonstration involves trial and error and the playful ability to test alternatives, until the affect searched for is (re)produced in a way that is good enough. The goal is not a flawless performance of an encounter with the ocean but a performance good enough to give a glimpse of the encounter.

On summoning

The goal of both conversations and demonstrations –indeed the ultimate goal of the Oceanographies Institute – is to make the ocean appear by means of storytelling and performance. Using words and objects and appropriating them according to need, the Institute seeks to summon or evoke the ocean as a subject of study. The Oceanographies Institute, therefore, differentiates itself from research that considers the ocean merely an object of knowledge. Essentially, it institutes the question of how it is possible to include the ocean as a third party in the conversations and the demonstrations themselves, and allow it to shape them.

The work of the Institute is based on the assumption that through language(s) and performance(s) of different encounters with ocean(s), those ocean(s) themselves can become present. That is, it believes that by using mimetic tools, the thing imitated can appear –as if by magic.

Indeed, it is no less than the magic inherent in language and in performance that the institute is focusing on. One central word in this respect is

the fragment and the ways a fragment relates to memory and to desire. Essentially, the conversations and the demonstrations produce fragments –or glimpses– of ocean(s). I call those narrated encounters fragments because they are situated in a specific location but also because they approach the ocean through its specific elements. The fragments make possible the evocation of ocean precisely because of their lack of completeness. Into the holes between the fragments can enter one's memory with such intensity, that it allows the ocean to actualize.

The fragment is also a central aspect of the documentation of the ocean conversations and demonstrations, i.e. of the scores in this book. Those scores are not meant to give a complete account of those private encounters. Rather, they present fragments of those encounters that are specific enough to reproduce the summoning. These scores are therefore documentation that is full of holes and yet, hopefully, good enough.

What is therefore collected in this book is specific summonings of ocean(s). They attempt to conjure not simply the ocean as a general category, but a particular different ocean each time. Multiple voices create thus multiple perspectives on what an ocean can be, like adding pieces to an infinite puzzle. Ocean summonings are expressed as scores so they can be performed again in the present and future. Indeed, the purpose of this book is the possibility of reenacting those summonings. This re-enactment can take place mentally, while reading, or indeed, publicly. Those scores allow for the possibility to make the summonings that were initially involving only two people in a private space public, in front of an audience. In the transformation of the intimate conversations and demonstrations into public summonings, the nature of the event changes slightly.

For one, performers are necessary; the researcher performs the conversations and demonstrations, inviting a former interlocutor to join in the performances. And so is a "stage" or setting for the archive to present itself within. What remains the same is the appearance of a lack by the sharing of an ocean encounter and the intensity of the memory –here collectively– produced. What is therefore common in those activities of the Oceanographies Institute is the desire for ocean(s) and the vulnerability inherent in expressing this desire.

How to Read this Book: the Dramaturgies of the Archive

There are four sections to this book titled: Conversations, Demonstrations, Tools and Shores. Each of the four sections is an index. This index connects the objects or entries within that section to other objects of the same or of a different section. Those appear as “metadata” accompanying each of the objects.

It is proposed to read this book by following the threads that connect its objects. Let's name those threads dramaturgies of the archive that this scorebook is.

The Institute is interested in all the different ways in which one conversation can weave into another conversation, for example. As a result of this weaving, a meeting between two people suddenly starts including more people and things than was initially intended. This is inspiring also in terms of what it means to archive. If previous conversations enter the current conversation then the archive is already present in the conversations themselves and not something that takes place “outside” or “after” them.

Connections can happen in many different ways. The threads proposed here are therefore first attempts to make them apparent. A connection sometimes appears organically, sometimes more systematically. So it can be that one interlocutor, P.H., for example, is urging the researcher to have a conversation with G.V. Then those two conversations become connected to each other. It can also happen that during a conversation with someone, a previous conversation with someone else is mentioned because of a similarity in the storytelling. Or in the elements mentioned for the demonstration. In the case of G.V., for example, the demonstration with P.H. was used as a „warm up“, in order to enter the new demonstration. In this case one person's demonstration becomes linked to another person's demonstration. As demonstrations are categorized according to the element that they perform, different elements of ocean become thus connected to each other.

Two demonstrations can also be connected by means of the objects they use for those demonstrations. So it can happen, as in the case of this book, that “Immensity” and “Disarmament” are connected to each other via the microphone. So on and so forth. This book is a scorebook also in the sense that it is an invitation for the user to make their own connections as they deem necessary.

The interlocutors were asked to localize their encounter by naming the particular shore and also, if possible, by providing an image that they have taken on this shore. Those shores, often linked to images, are also part of this scorebook. Shores are usually connected to specific conversations or demonstrations but not always. The research led to the institute receiving a series of photographs of encounters with the ocean, from different people that have not yet had a conversation or demonstration with the researcher. Those images are nonetheless included in this scorebook.

Acknowledgements

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List of tools used

— **Audio Interface**

Disarmament, Horizon, Immensity,
Shoreline (Sound), Surface, Watercolumn

— **Beanbag, orange**

Sand (Going Up and Down
my Spine)

— **Desk Lamp**

Surface

— **Language**

Infinity

— **Microphone (sm 58)**

Disarmament, Immensity, Surface,
Watercolumn

— **Microphone
(AKG wireless)**

Disarmament, Horizon, Immensity,
Shoreline (Sound), Watercolumn

— **No objects**

Saltwater, Infinity

— **Notebook**

Horizon

— **Pencil**

Horizon

— **Reflecting Foil**

Surface

— **Sand**

Salt, Watercolumn

— **Sofa**

Buoyancy

— **Speakers**

(Genelec 8010A)

Disarmament, Horizon, Immensity,
Shoreline (Sound), Surface, Watercolumn

— **Water**

Salt

— **Waterbottle**

Immensity

Ocean Conversations

13.01.2018

Ocean Conversation with C.G.
Rue Blaes, Brussels

Connects to: 04.05.18 (E.R.B.)

Immensity

Infinity

Big Sur, U.S.A.

Space: Living room, C.'s apartment. Warm, welcoming atmosphere. Green is the prevailing color of the room, where we sit around a wooden round table. A milky foil covers the windows; houses opposite cannot be seen. A soft light fills the room – and a certain calm.

ML: What's your relation(ship) to the ocean? How have you encountered it or experienced it so far?

CG: I grew up in the forest,
my natural horizon was green, not blue.
The Belgian seaside is covered in cement.

As a child I remember the
boardwalk in Koksijde and how I spent a lot of
time looking at the ocean.

I remember
swimming with my grandmother in the sea; she
would play with me in the cold waves **for hours.**

The color of the water is green gray
because of the algae. It's very clean nonethe-
less.

It's cold.

There are tides.

Then later, when I was **living in Manhattan**,
→ I always felt it had a
particular energy because it is an island. As if
the place was energized by the omnipresence of
water.

I used to go
to **Fire Island** → on **Long Island**, which is a
queer place,
a mythical place. → It's been a **gay beach since**
at least **the 1940s**. There's a poem about it writ-
ten by **Frank O'Hara** ("True account of talking to
the sun in fire island"). I loved going there, the
kindness of the environment,
the **body-positive** attitude of the people. There is
a **deep sense of acceptance in this community**,
which I think also **comes from the ocean itself**.
Fire island is quite wild + sometimes you
can see deer on the beach.

It's about **3 hours** by public transportation **from**
NYC. You get the **ticket** directly from **Penn Station**,
which includes the **train, taxi and ferry rides**.

I first experienced the Pacific in California,
in **San Francisco** and in
(Big Sur).
It feels infinite.

I was there visiting the **Esalen Institute**, a **New Agey place** built right **on the cliffs** of the ocean. Esalen was founded in the **1960s**, inspired by the work of **Abraham Maslow** and others, as an **experiment with spirituality + psychology**. I think the **five rhythms technique** was invented there. The place has an incredible appeal. **It just feels right**. And although it's turned into a business, this feeling **cannot be reduced to the people that make money out of it**.

ML: Is there an element of the ocean that you find particularly relevant or towards which you have a particular affinity?

Its **immensity** + its (**calm**) (the calm of the surface). At least that's how it seems to me, always, when I encounter the ocean: it is calm. It is **infinitely accepting**. **Not acceptance in its anthropomorphic sense** but literally. **Not** a form of *kindness*, but the *absorption* of everything that comes in contact with it.

It will outlast us. It will (rise) just a bit and then it will take over the world again. And if it doesn't wipe out human societies, it will [transform] them in such a profound way that they will be nothing like what they are now.

15.03.2018

Ocean Conversation with L.M.
Chaussee de Forest, Brussels

Connects to: 03.05.18 (A.C.)
04.05.18 (E.R.B)
Disarmament
Ericeira, Portugal

Space: Living room, L's apartment. We sit in the living room. It's a bright space with large windows and a large table in the middle. Kitchen to the left. An old green sofa on a wooden pedestal on the right next to L's garden, which she has cultivated mostly from friend's plants. There is a very friendly atmosphere to the place and I feel comfortable. I set up the technical equipment on the table and we start the conversation.

Voice: L has a deep and warm voice with a certain roughness to it.

ML: Would you like to take part in the conversation? I am here to help you with anything you need. You can stop anytime you want, in case you don't feel comfortable.

LM: Yes.

ML: What's your relationship to ocean?

The ocean
was **always there**. It was **very present**. It's **part of the world** in which I grew up. I come from a **fisherman's family** → so even though the ocean is more of a space of **leisure for me**, for my **family** it is more connected to **labor**.

The ocean is **seen as something difficult. It provides you with food but you have to pay for it. You have to **work hard in order to get something from it.****

Fish is precious. There is a lot of **respect** for the space they inhabit. There is almost a **religious aspect** to my family's relationship to the ocean: → they **want to be protected by it**. The ocean has a **sacred element** to it.

The ocean has enormous **power as an entity that has agency, that decides.** The word **ocean is male** in Portuguese. The **Atlantic is never** something that is **given**, that can be taken for granted. Being in relation to it is **always a fight.**

It performs its agency quite loudly. It is not a background. It is quite a force.

You don't fuck with it, you have to check it first, you cannot just go in. Boys would do it. → They would **play with it and its aggressiveness. They would go in and be smashed by the waves.**

There is a **nostalgic aspect** to it as well, I think → it holds the **possibility of erasing everything.**

You feel very **helpless** when you are around it or in front of it.

There's a **dependency** on it, from its power and immensity. **There is a thing there that does something in the stomach.**

There's also a very strong connection of the ocean to **colonization**. Because, you see **Portugal** has a very **long coast**. The ocean is a very **big resource**.

The nostalgia I am talking about is **cultural nostalgia**. Culturally, I think there is **this longing (towards the ocean)**. A longing to be swallowed by it.

The ocean suggests a **possible disappearance** of the human being(s) into it.

You see people going into it, far out into it, + **you don't know if** and when they are **going to come out**. You get the sense that you are **going in to an environment that makes you vulnerable**.

In Portugal you can fish mainly **cod + sardines**.

My uncle used to go out for days and days with big industrial ships to fish.

I remember going

with my mother to the harbor to see him when he returned.

ML: In the small Greek island where my mother has a summerhouse, the inhabitants fish a lot. Even if it's not their profession, they mostly have their wooden boats and when they can they go out to fish. Sometimes also for multiple days. And now with the crisis and their jobs becoming more and more precarious, they consider expensive seafood, like **Calamari** to be almost like → **gold**. They freeze it and know, that if they happen to lose their job, they can always sell it and live off it. Is there a similar sense of dependency and security with respect to the sea and its creatures in Portugal

LM: That's what I meant when I said that the ocean is **precious**. →

My uncle **still goes to the (rocks) on top of the ocean** to fish. The rocks are very dangerous and sharp and steep – **and he's 70**.

Fishing is a very unfair business.

My uncle

is often **staying on the rocks with his fishing rod** until **4 am**.

And I often wonder, **what is his relationship** to the ocean, actually?

What is it like **to know it so well? To know exactly where the fish are?**

Sometimes I think

that **maybe**, for him, **there is even the idea of dying there**. Of finally **surrendering to it**.

My mother told me that my **grandfather** was an alcoholic and when he got drunk he became very aggressive. So the family would
→ **escape to the shore**. They had a **primitive relationship to it**, they considered it their savior. Moreover, they used to catch **lobster** and **octopus** to eat because **those are the things that they could get on the rocks**. Back then you could still find **crabs** on the beach.

My mom helped with making **(nets)**.

I remember seeing the ocean as an unapproachable **monster**.

The thing with **swimming** is: I **swim badly**.

My **uncle does not know how to swim**.

Only the **boys would risk it**, entering the ocean without knowing how to swim. In Portugal swimming was very much a class thing.

People only knew how to swim if they went to swimming classes. Those kinds of people, that could afford swimming classes, see the ocean as a space for leisure.

But for poor people like my family, the ocean was **seen as labor + not necessarily as**

leisure. It still is the case with some people.
There is **another mode of relation** towards it.
For poor people,
**it's not just about labor but about hard
labor.**

For some it is as if they
don't have the right to pleasure. **Pleasure**
is located in the **family** for them.

ML: Is there an element of ocean that is particularly relevant for you?

LM: The **feeling of being so small** /an acute
sense of **(disarmament).**

The feeling that **I can just disappear, I am not
important.** In front of the ocean, **forget about it,
you are nothing.**

Everything is falling – the moment of encounter
with it is **linked to the possibility
of death.**

When I'm next to the ocean, I feel like I
am **just part of it.** I
don't have to organize anything.
I sense a **hollow feeling in the stomach.**

I think that this feeling of complete surrender towards the ocean is closely linked to a strong desire to belong. There is an issue

with **belonging in there**. The desire to be **part of it**.

What I'm trying to describe is maybe an **intense feeling of being grounded** that arises from one's immediate **proximity to the (immensity)** of the ocean. It's so **massive** **you can't ignore it**.

→ A similar feeling could be evoked once you **start thinking of your back** and the space that exists behind you.

→ Once you start focusing on **where your skin is**. The encounter with the ocean brings about a **(silencing)**. **A moment of stopping**.

You realize that you are surrounded to it and the **vastness of the surrounding**. It's **too loud**.

20.03.2018

Ocean Conversation with P.H.
Rue du Pene, Brussels

Connects to: 21.03.18 (G.V.)
04.05.18 (E.R.B.)
Buoyancy
Disarmament
Saltwater

Space: P.'s apartment. The apartment is on the first floor of a stylishly renovated industrial building in the center of Brussels. It is decorated in a minimal manner. It has an air of vastness to it. Everything –bed, desk, wall– is either on wheels or foldable or otherwise easily movable in order to allow for complete spatial reorganization at will. We sit on the kitchen table, which is directly in front of the main entrance. The kitchen has no walls and is directly to the left of the main entrance.

Voice P.'s voice is in the mid ranges. It has a warm and inviting grain to it. She speaks English with what seems to be a perfect English accent. She beams, her presence quite luminous and extroverted. Her voice similarly projects outwards –however without seeming imposing or intrusive.

ML: What's your **relationship to the ocean**?

P.H.: I have **no specific nostalgia** either **to the ocean or the sea**

Although I spent some of my childhood **holidays** by the sea → I am a very good **swimmer**.

I spent a lot of time **swimming in (rivers)**: particularly in **Cheshire, England**

I have a **strong relationship to water** but more to fresh water than to seawater.

I grew up on a farm → by the river Dane.
The river ran **through the fields of the farm**
It is a **cold and fast river**

The **river made a
loop around
the fields**

I learnt to swim by trying to
swim **10 strokes after each other**, if I managed
I would get a small reward from my mother.

The farm had a hill in it. We had about 50 sheep.
I remember one stormy night, when my parents and
I had gone out, the river overflowed and flooded
the meadow where the sheep were grazing. When
we came back in the middle of the night, we found
all the sheep crammed on this one tiny hill and sur-
rounded by water. I remember having to carry them,
one by one, from the hill to the house across the
water.

It was in the Midlands

My **grandparents** had a **house by the sea** in the
Netherlands.

It was in Zeeland, a part of Holland, which is
→ **close to the sea**
→ We used to sit in
those **wooden cabins near the sea**.

I remember that at night, you could see **little larvae that lit up in the water.**

Then, when I was living in **Istanbul** → I saw a **dolphin from the boat while crossing from the Asian side to the European side**

→ I also lived in **Rotterdam**: which is a **port city.**

→ I also spent some time in **Rio de Janeiro**. The **beach** in Rio has a very important **presence.**

There is an **openness** of the city towards the beach. However, at the same time, the **beaches of the city are wild zones.** There is **extreme poverty and inequality in the city, so there is also a lot of crime.**

ML: How do you mean that the beach has a relevant presence in the city?

P.H.: Well, in terms of the **physical atmosphere** of the city.

But also **economically** → Rio is a big **port.**

→ In fact, in Rio there is a **blurred boundary between beach life + city life**

There is an atmosphere of **carefreeness + leisure and** + the same time there is a certain **tension** in the air **because of the high crime** that happens on the beach(es).

In many places **we “live with our backs to the water,”** I remember people saying this about many cities in Turkey. → There are **huge cruise ships** arriving in the Bosphorus, they have a special mooring area, a zone, which is closed off to people of the city. Those huge ships, like skyscrapers. **I learned to love and hate Istanbul.** → Especially now: So many **people are in jail....**

Things to love were especially people, but currently, it is a **very dark** place to be.

The city has been raped.

There is a series of **investment projects** and **commercial buildings.**

There is a **non-sensical destructive construction going on.**

The city lies in a **V of water.** There's the Golden Horn and there is the Bosphorus. The city is arranged on all sides of V's legs.

There is a beauty that takes you but it's a cold and distant beauty, maybe too cold...

I love beach holidays: I just spent a **few days in La Gomera**: **Swimming in the sea** there gave me a certain **feeling of liberation**.

In **Bonaire**: the **sea is very transparent**.

When swimming out into the sea, there is a point where **all of a sudden the bottom** of the sea deepens so abruptly, it goes from seeing the seabed clearly, to a huge black hole, without any transition, it completely **disappears** from view.

Reaching this point left me

feeling really scared. Even though

it has no

physical consequences for my swimming on the surface. Still I almost did not dare to swim past this point. I felt like standing on the edge of a cliff.

→ When I am swimming in the ocean I get the feeling of

being in something that just

goes on + on

The ocean is **undividable**

It's not just your complete freedom

of movement within this body of water, **but also**

that

there is literally no border to it.

The particles that are **touching you**

could have been somewhere

else only 2 days before.

The ocean gives me a **notion of holism**.

ML: Is there an element of ocean that is particularly relevant for you? During our conversation you placed a particular relevance on **Swimming** for example. Would you like to focus on this? Or would you rather refer to something else?

P.H.: I would like to mention the **power** of the ocean. A power **that has different facets**.

1. First, one could describe it as **sublime**, in the **classical sense** (i.e. it makes **you feel** very **small**)

2. Secondly, is the **power it has to lift you when you swim**. It's buoyancy.

There is an **ecstasy of the thing that can engulf you**

+ **charm you**

+ **suddenly you become conscious of your own vulnerability**.

There's a French film ("Welcome" by Philippe Lioret): **about a refugee crossing the channel swimming**.

The film describes the process of him getting himself ready for the crossing, training like mad. I don't remember if in the end you actually see him **entering** the water, but I have a clear (perhaps imagined) image of him **progressively getting disoriented.**
+ getting sleepy.

21.03.2018

Ocean Conversation with G.V.
Boulevard de Jubilee, 1080 Brussels

Connected to: 20.03.18 (P.H.)
03.05. & 13.06.18 (T.V.)
04.05.18 (E.R.B.)
Sand (Going Up and Down
my Spine)
Barcarès, France

Space: G.'s apartment is separated in two halves. Towards each of the windows, at the back and the front of the apartment respectively, there is one living room and one bedroom. In the center of the space are the rooms used in common: kitchen, shower and toilet. The kitchen is open (i.e. has no walls) and is to the left of the main entrance. The whole space has a diy character to it: G. tells me that the kitchen and bathroom were built by friends out of multiplex panels. We start the conversation as we sit on a small dining table next to the kitchen and the shower and continue while G. is having a cigarette on her terrace.

Voice: G.'s voice is difficult to describe. It is in the mid ranges. It has a kind of distinctiveness, reminiscent of the voice of Billy Holiday in its warmth and pitch. In its slightly metallic tone, it appears very warm and welcoming nonetheless.

G: Are we talking about the **ocean** or the **sea**?

ML: I call it ocean but mean with it the "world ocean", which also includes the seas.

G: The **ocean** is more **mythological** than the sea. When I think of **ocean** → I think of the **Atlantic**. → For me, the Atlantic is very clearly defined: it **begins on the coast of France + ends on the coast of the US**.

My own **experiences** are situated in the **Mediterranean**

The **ocean** for me → implies **history**
A deep history

Initially, **all the continents were together** bit by bit they got separated and one day the strait of Gibraltar was formed, and **and in 40 years the water came through** and filled the Mediterranean.

I once did a **field** trip, together with a geologist, to the **Ardennes**. There **used to be an ocean**. **We grabbed shells** from the ground – fossils

In our everyday life, we have

no feeling for geological time

When life appeared on the planet,

everything was liquid. Becoming more solid and developing symmetry

gave us the opportunity to direct our movement.

→ **We** tend to **think of the earth** –the planet earth– **as something stable + unchanging**. But it is not. It is transforming constantly.

I have

strong experiences in the → **Mediterranean**, particularly in **(France)**.

I am a **very good floater**.

When you are floating, the sand on the bottom of the sea is moving with the waves.

I always could sense the sand on my spine.

ML: Were you floating on your back or on your belly? Could you see the bottom of the sea?

G: **When I think of this experience I have no sense of vision.**

I spend **a lot of time floating.**

ML: Do you swim?

G: I am a **very good swimmer** but still I **prefer floating to swimming.**

When I float, I am **taken away by the waves, losing my sense of orientation.**

Then at some point **I am thrown by the waves**

to the shore.

I was always put off
by the **opacity of the North Sea.**

In the **Mediterranean** → You can see the
little things floating around.

I once made a **performance on floating.** It was
called “**How to make your own dead sea**”

Essentially, I had to
put **23 kg of salt** in my bathtub.

Then the salt **lifted me.**

How can salt change the gravity?

It's a super complicated

formula that was **discovered by Archimedes.**

You first have to **calculate your volume.** Then you
put the right amount of salt in your bathtub.

ML: What sea experiences are linked to your
adulthood?

G.V.: Actually, the sea for me is **linked to child-
hood,**
even now.

It has the **properties to draw me back
into childhood.**

**My body becomes different – because
of the gravity that is different.**

I remember attending a **lecture** → at the **aquarium** in the **Tiergarten** in Berlin.

I saw jellyfish swimming in one of the basins: they looked science fiction! Jellyfish are such interesting creatures; their bodies are 99% water and they are very ancient. They have existed ever since the beginning of the world.

I love **maps** + I am **obsessively drawing sea monsters**.

The **birth of an island** is seen as the appearance of a **sea monster**

If a **Volcano** is next to the sea → the **lava goes into the water** and the land **actually expands**.

My whole relationship to the ocean at the moment is closely linked to my work with volcanoes.

Water shapes the landscape.

Like in **Rocrois**.

There were big mountains and now there are gentle hills full of shells.

It's like one big coral reef that dried out.

The ocean is related to **losing control**.

When I'm on earth the gravity holds everything in place.

It is the **Lack** (of)

Gravity that **makes** all the **difference** between the ocean and the earth.

ML: Also the feeling of being embedded in something that surrounds your body.

GV: Things are also **connected** through air

→ The air has the same property of **connecting**.

ML: What is the difference between **the ocean and the sea?**

G: In the **Atlantic Ocean** there is a **rifting zone**. It is **related to many surreal creatures**.

There is a friction in the tectonic plates **that the water is soothing**.

On land, such a zone is an **open lava wound**

Nothing is able to live there

but in the sea it's where life originated.

ML: Do you **sense the ancient nature of the sea?**

G.V.: Yes. **That's what I** was referring to when I was telling

you about the spine. It felt like a primordial communication with the sea by means of bodily **perception**

rather **than through seeing,**

listening etc.

A friend told me a **story** about a **YouTube** video.

Apparently, there is
a **pregnant woman + old man**
that both **enter into the water.**

The **woman** then **comes out without the**
baby + then, much later, the **man comes out with**
the **baby**
in his arms.

It's like a mythological story.

When I can sense the sand moving on my spine,
its like my bones + the
sand are made out of the
same material.

I can imagine the spine as
being hollow + the sand going
up and down.

03.05.2018

Ocean Conversation with A.C.
Marine Station Ostend (MSO),
Halve Maan site, Slipwaykaai Oostende

Connected to: 03.05. & 13.06.18 (T.V.)

04.05.18 (E.R.B.)

15.03.18 (L.M.)

Buoyancy

Infinity

Saltwater

Ostend, Belgium

Space: The conversation takes place at the Marine Station of the Flemish Marine Institute in the port of Ostend. It is a warm and sunny day so we sit on a bench, outside the large warehouses. The conversation is accompanied by the loud noise of drilling, which happens a few meters away from us. I only notice the noise after we start speaking – I have no memory of it being there before. But maybe I did not consciously perceive this.

ML: What's your relationship to the ocean?

A.C.: I have always [**lived on the coast**]. In a town to the **west of Ostend**

→ So I always considered the sea as something **trivial** – it was **never something special**

There was

nothing attractive about it → I had **no desire to swim continuously** in it or anything like that.

Then I started studying

Biology → initially **without a plan or any particular expectations** (I had **no specific interest in marine species**)

There I had the **opportunity** to work on/**with fish**. And I took it.

During the studies → my relationship to the sea became more **complicated**. I discovered that the sea is a more complex space than I initially thought it to be.

My first experiences **being at the sea**: made me realize that I become **seasick just by looking at the waves**

There is a **practical difficulty** inherent in inhabiting the ocean.

The sea is a **human-unfriendly place**.

It is **hostile** and an **uncomfortable place to be**

→ **You need a tool that enables you to be there; if there were no boats you could not access it.**

During my studies, my **interest + fascination** for the sea **grew**.

For me the **ocean is still a sea** → I am always in proximity to the **coast**

I have **never been on a ship** that distanced itself **more than a day's sail away from land.**

When you're far out in the ocean you experience the **weather, the isolation** → **if I could get the opportunity to do** such a trip, **I would do it.**

→ Saying this, I think that the **comfort of sailing in ships has changed enormously** → Now, it is a **nice experience** to be at sea.

Seafaring, therefore, **lost a bit of the mystique surrounding it**, it's not what it used to be in the past.

It's not much of a thing any more to sail on the ocean.

There are cruise ships now, offering ocean crossing as an experience.

ML: When you say you had the possibility to study fish, what did you mean? Did someone offer you a study position?

A.C.: No. I just meant for my **master's thesis** → I could **choose** marine biology from the **list of possible subjects.**

ML: When you say that it is now easy to travel at sea; I think this only applies to certain rather privileged kinds of traveling. I think being at sea as a refugee for example is still a life threatening experience.

A.C.: Yes of course. What I meant was referring to the average passenger on commercial or other kinds of ships.

I think nowadays there

is less romance around ocean travel **than used** to be the case. Of course, crossing the ocean on a ship is still a very unique thing. Most cruise ships do not cross oceans but remain in the vicinity of the continents/islands.

However, a travel across the ocean today is far less risky and adventurous than many years ago. GPS, seaworthiness of ships or sailing boats, accommodation onboard, radar, meteo, radiocommunication even internet at sea with satellites makes the journey a luxury compared to the sailing age or the age of the old steamers who had none of the modern navigation instruments/technologies.

ML: You mentioned your relationship to the sea becoming more complex. How did you experience this complexity? What do you mean with complexity here?

I mean it mainly in relation

to **practical things**: when you're **on a small boat** or a **ship**, for example: you start realizing that it **continuously moves**.

Things that on land one could do easily are **more difficult to do** on water.

→ You have to take

the **weather into account continuously**, for example.

→ The **Currents**

→ There is **something that inhibits you** – You cannot act **as you would on land**

Every simple movement is more tiring.

Also, in my case, I am **subject to seasickness**.

So I really have

to **watch out what I eat** when I'm at sea

→ I should eat **no apples**
and **no oranges**

But then, with experience, you start knowing how to deal with this situation.

When you're tired, for example → it's **easier to get seasick than when**

you've had a good night's sleep.

Your whole **being is heavily influenced** by this space or element.

You need **training** in order to be able to function and to work there. Especially in case of emer-

gencies at sea training is needed in order to increase chances of survival. Rescue is not so fast or easy as on land.

People sometimes **ask us to put something on the bottom** of the sea, for example.

They have no idea how difficult this is.

The practical difficulties apply mainly to activities we need to perform for scientists. Towing instruments, installing laboratory equipment onboard, access to buoys at sea with a small boat, placing and recovering moorings, taking whatever sample of bottom, water, fauna.

You cannot just do those things; there are currents, animals, there is the buoyancy of the water that you have to fight.

There are so many things that limit what you can do.

We **still experiment with** those limits of **what you can do** in and to the ocean.

We throw down

cages, for example → and things **grow on them**.

ML: What things?

A.C.: **Shrimp-like animals** and **mussels** mainly.

ML: What primarily makes up your job?

A.C.: **Enormous Curiosity.** → I think this is the driving force for each scientist.

Each question that you pose
presents you with 10
new questions

→ There is **enormous curiosity** that drives you
as a scientist

→ Also the **desire to (use) this**
knowledge for the greater good.

For example,

if you research **what shrimps should eat**

→ Now, this **might not look** like **valuable** informa-
tion **but** rather as something insignificant.

Yet **it is** very **important politically** because you
can then inform the state about this so that they
can make sure that those feeding conditions are
met.

Scientific research is like adding
small pieces in a very big puzzle.

→ It is extremely **important**, therefore **to share**
the knowledge that you produce.

ML: is there an element of the ocean that you
find particularly relevant? Would you say it is this
hostility that you mentioned before, towards the
human body?

A.C.: Well, I think it is its (**Infinity**) → the possibil-
ity for a **completely**
undisturbed view.

This is something that many people would say, I think.

I have a **curiosity of what is over the horizon.**

If you look at the sea

your view is unspoiled. This 'sea or ocean panorama' is to me the only one that gives rise to a sense of infinity, adventure and expectation. The sea suggests

the chance to explore → I see the horizon as something that you can never reach but you would like to get at anyway

This is linked to a certain **fear of the unknown**

Sometimes I think about the **great explorations – Who did this kind of thing?**

They must have been either **courageous or foolish:**

Maybe there is a thin line between the two

Many people think this –

that the sea is linked with the urge to **find new things + get away from it all.**

With the urge to see **every place on earth**

ML: Do you **travel** a lot?

A.C.: **Yes, when I can;**

time-wise + moneywise

03.05. & 13.06.2018

Ocean Conversation with T.V.
Marine Station Ostend (MSO),
Halve Maan site, Slipwaykaai Oostende

Connected to: 21.03.2018 (G.V.)
03.05.2018 (A.C.)
Watercolumn

Space: Conversation takes place in one of the large storage halls of the MSO, while T. is preparing the VLIZ rubber boat for an expedition – together with a student from the University of Ghent. The weather is clear and sunny and as such provides the perfect conditions for performing measurements of the sea floor. The high water should be caught in time. The preparations mainly include the attachment of the measuring device, the multibeam, to (the bottom of) the boat and its linking to the onboard computer. Our conversation is rushed and interrupted by T.'s departure. It is continued 1,5 months later, in the kitchen of the Marine Station, a beautiful wide and light space on the first floor with view on to the water. T. brought his computer this time and is clarifying certain points in the conversation by showing me the appropriate slide from his PhD defence.

ML: What kinds of measurements are you going to be performing?

T.V: → Our aim is to map the sea floor at the coast of Ostend. For this we use this tool called the **multibeam**: it is used for the **measurement of depth** at sea. With it we create 3D images of the seafloor by means of soundwaves.

ML: But hasn't the depth of the sea floor in Belgium already been measured?

T.V.: Yes, there exists a **map of the Belgian sea floor**.

But its very old and inaccurate.

In the **coast** → there is a lot of **sand movement**
We measure **how** the **sand is being** → **depleted**
at the **intertidal area**.

ML: What's your relation to the ocean?

T.V.: My relation to the ocean started when I was
doing my **PhD:** →

My research was situated at the

Golf of Cadiz

which is **(between Spain and Morocco)**

It is

where the Mediterranean Sea + the Atlantic
Ocean meet.

I was studying **Contourites** → they are
deposits on the sea-
floor shaped by water
currents.

I was also studying cold-water corals. They are
organisms living on the seafloor, trapping sediment
and being able to build mounds. They are found in
depths of 100 up to 1000 meters.

They need a **different system for nutrition**
at **600-1000m depth**. They are very
vulnerable for climatic changes.

Geological Time is expressed very differently than the time we use in our everyday lives. We don't measure time in hours or days or months. Relevant changes only happen in time frames of **1000 to 10000 years. Or** even to millions of years, depending on the time scale that one is studying.

The coral mounds I was studying stem from the **Interglacial** periods

They **form structures on the sea bed.**

They catch food (**nutrients**) + **sediment.**

The food they eat. The sediment settles down at their base. As such, they have to grow bigger in order to avoid being smothered by their own growth process.

Contourites can grow to **1000m or more on the stratigraphy.**

They have many different **growth cycles.** Small cycles are embedded into larger cycles, embedded into even larger cycles.

They form a **climate archive** of that period **on that specific location.**

→ I studied **when they were growing.** And how their growth **links to** changes in bottom currents. Bottom currents are, in turn, linked to **temperature.**

ML: How do you do this?

T.V.: An **image of the subsurface** is taken by means of sound waves

→ A **sample of them** is also taken in the form of a core.

It's a **geophysical research**.

ML: What is a climate archive?

T.V.: A climate archive is a piece of evidence in the geological record where you can extract information about past climates. The goal is to be able to make a **prediction** → to foresee **how regions will react to climate change**

→ **You study how a system worked in the past** and find patterns of behavior of that system. This makes it possible to make assumptions about the system's future development.

It was when I did my PhD that I first spent a whole **month at sea**

→ It was **2010/2011** on a **Spanish vessel** – a **collaboration** between **Belgian and Spanish scientists**

→ In my current job, I am mostly **helping other researchers**, for example from the

Geography dept. of the University of Ghent.

ML: Is there an **element** of the ocean that you find particularly relevant?

T.V.: The **Watercolumn**

+ **the effect** it has **on the ocean floor:**

its traces in the **sedimentary column** and the **sub-surface.**

The ocean is not an **uniform water mass**

→ **different layers** of ocean

have different

characteristics.

By means of currents **heat is being transported** across the planet. The currents function essentially like a great **heat pump.**

They carry heat when they are closer to the ocean surface and then cool down and sink deeper closer to the subsurface.

ML: Are sea currents like underwater rivers?

T.V.: Yes, you could say that. Only that

Rivers can move with time slightly to the right or left of their initial position.

Currents can also move. But they move over greater distances. They can move kilometers or even 100s of kilometers. Rivers don't move that much.

The structure of the subsurface can be understood as a trace of current sedimentation.

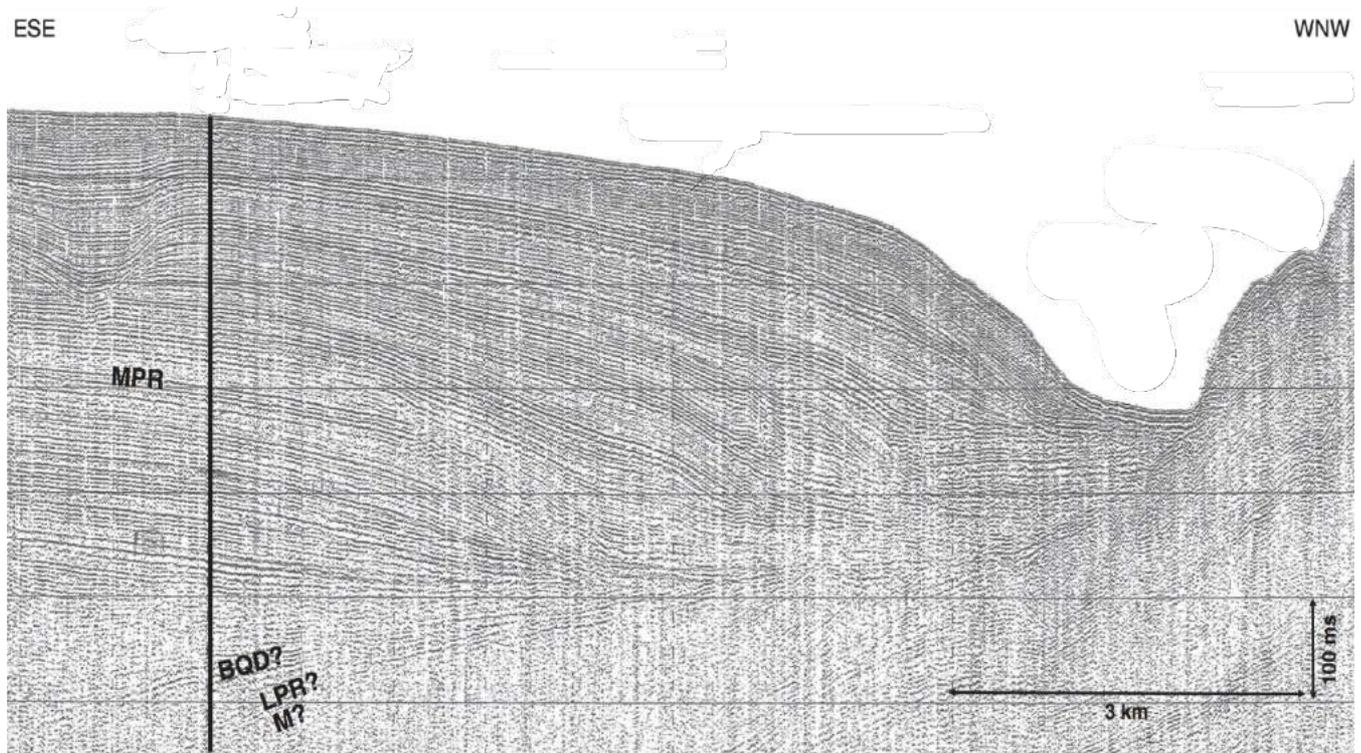


Image "Products: sediment drifts" (p.9 T.V. PhD Defense). Credits: Expedition 339 Scientists, 2012

→ On average, 10 **cm** of sediment takes a thousand years to form. A depth of 10 meters into the subsurface therefore may imply **hundreds of thousands of years** of sedimentation.

MPR means **mid pleistocene revolution**

→ It is a **geological era**

MPR is an **age indication**.

The **level of sedimentation** is controlled by **the speed of the currents** and the supply of sediment.

In this way, by studying the subsurface you can trace changes in

→ **climate**

In the case of contourites, the height of the **sediments** → gives information on where the water mass was mainly flowing.

This in turn can give information about the

→ **temperature**

→ and **salinity of the water mass**

ML: Is the acidity of the water also measured?

T.V.: Acidity you mostly measure in **biological records.**

In a closed sea like the

Mediterranean: the **salinity** constantly **increases** as the water evaporation rate is higher than the fresh water inflow from rivers or streams.

From the structure of the sediments you can trace **cold + warm periods** from the past.

As in the Mediterranean, during warm periods the salinity increased more than during cold periods.

In my research, I was asking “**How do the currents flow?**” and “**To what watermass can I link them?**”

I was interested in the **broader picture**, so the sedimentation structure in millions of years and was not focusing so much on the details of each layer of sediment.

ML: What instruments are used to map the subsurface and what sounds do they produce (how do they sound like)?

T.H.: The **multibeam** → uses **oscilating plates** → and produces a **higher frequency** sound → its soundwaves **only** go until the **surface** of the ocean floor and don't penetrate the subsurface.

The **seismics** → uses **lower frequency** soundwaves that penetrate the different layers of the subsurface.

Samples of the soil are also taken: the tool with which this is done is called the **vibro corer**

Underwater **soundwaves** are produced either with: **electricity** → such as in the **sparker** (where a **discharge between saltwater** and a

bracket is brought about)
or by
noise (as in the **air- or waterguns**)

What is needed is the **travelling** of
pressure waves through the different layers of
water and soil.

04.05.18

Conversation E.R.B.

Rue General Eenens, 1030 Brussels

Connected to: 13.01.18 (C.G.)

15.03.18 (L.M.)

20.03.18 (P.H.)

21.03.18 (G.V.)

03.05.18 (A.C.)

Buoyancy

Immensity

Infinity

Salt

Saltwater

Breskens, Holland

Space: E.'s kitchen, which is also the living room. The place is familiar to me, as I also spent some time living in this apartment. Most walls are dark red; only the wall with the windows towards the street is dark beige. There is a small balcony. The kitchen is positioned against one for the walls of the room. It has wooden cupboards and colorful small tiles. We sit at the big wooden round table and have the conversation while having some snacks.

Voice: E.'s voice is quite distinct. It is low and warm. When speaking English she has a Spanish accent. It is quite expressive and engaged, following her changes in mood and enthusiasm by variations in volume and coloring.

ML: What's your relationship to the ocean?

E.R.B.: My relationship to the ocean has changed. It is now a **strange** and **weird** relationship.

I used to perceive it: as something

related to pleasure and joy- to freedom.

It was “nature” and I always associated (good, positive feelings) with it.

Living in Greece was my first encounter with it → like a big discovery of this sensation of nature + of freedom.

I was living in Volos at the time + I was travelling all along the coast

At the time, I had never thought about what the ocean really means or is.

I had never feared of it

We are not meant to be in the ocean. It is an alien medium for us. We cannot exist there.

To be able to be there we have to be able to swim or we have to use something that is external to our bodies

Going to the ocean is like going to the moon.

Since last summer, after the accident, I've been very afraid to go into the sea.

After the accident, I went to the sea (in Spain).

This was not as traumatic as I had imagined it to be

also because I was well accompanied.

I was with someone who I trust very much

+ also because I don't have

any memory of the accident.

But now I cannot swim far away

from the shore anymore.

Even though I don't have any

conscious memory of the event, my body remem-

bers.

Because if you are not conscious, when you're in the water

you cannot do anything to survive.

It's a **very vulnerable position** to be in.

It's a **feeling of (falling) in the**

water + not being able to get out.

You feel that you are **surrounded by water + that you are just falling.**

You cannot do anything about

it. You're a dead body, so to speak.

If there wouldn't have been people there with me, when it happened, I wouldn't have survived.

If you are alone and something like this happens to you, you have a less chance at surviving. That is

why you need to approach the ocean accompanied.

Otherwise, **you can feel the loneliness** and this feeling is very strong, I had never experienced it before like this

ML: Can this not happen anywhere?

E.R.B.: Yes. But it has something to do with breathing. You cannot breathe.

Breathing is the **main condition** that we need to **survive**.

→ On the one hand, **we are made of water**.

→ **But then water can also kill you in this sense**, if it blocks your lungs and you cannot breathe.

ML: So would you say that you experienced a **transformation of what this element meant to you?**

Did it turn **from good to bad?**

E.R.B.: Not really. Only my idealized, superficial image of what the ocean is disappeared.

What appeared was more of a feeling of being so small in that vastness.

Before I had only seen **movies** → about **survivors**

But I had never before felt

it in my body – the experience of drowning.

→ Even though this experience **didn't** involve **extreme**

conditions, actually we were very close to the shore and the waters were calm, but that feeling remained.

→ I guess this experience **made me feel empathy for people crossing the sea to come to Europe**. It made me understand that the ocean **is not a kind entity** if you are not well prepared for it. **If you fall from the boat** in the middle of nowhere you are probably going to die there. **Now that I know this I can empathize more with other perspectives of it.**

I wonder sometimes **if the fact that** the ocean is **so unknown makes us not take care of it.**

We treat it as if it were **a hole. Where you can throw all the trash.**

I read somewhere – I don't remember exactly where – that the **ocean is known less than the moon.**

This movie with

Kevin Costner comes to my mind: **“Waterworld”** – do you know it? It's a very bad movie. But it describes this vastness that the ocean has quite well. It presents this apocalyptic scenario where the

planet is only water and has covered all the earth...

ML: Yes, and **soil** becomes **more like gold**.

E.R.B.: The **ocean** is in all the apocalyptic movies + fears.

ML: Is there a specific element of the ocean that you find particularly relevant?

E.R.B.: (**SALTWATER**)

as I experience it in relation to my body.

I want to focus on **3 main things**:

First is the fact that **you cannot drink it**.

And **when you do drink it by accident, you choke**

Also, **you cannot really drink it because** when you do, **it makes you thirstier** than before you drank it.

So **you will dehydrate at the end of the process**.

There is a paradox inherent in the **combination**
→ of **salt + water**

they have the **opposite effect** on the **human body**.

But saltwater also enables **floating**

ML: It also hurts your eyes.

E.R.B.: I don't remember it consciously but –I don't know how to say it.

If the water enters the body...

When I was at the hospital they were taking all the water out of my lungs.

If the water gets inside the lungs– the body doesn't

work anymore → its like with the boats.

With air → you are surrounded by

it and there is a flow. It flows in and out of your body easily.

But with salt water

there is no flow:

the water has to remain outside

otherwise, the system doesn't work.

Its like with the law of thermodynamics → there is always the necessity of a barrier between systems

ML: Yes you rely on your body's waterproofness

E.R.B.: In this sense, saltwater is the great cause that the feeling of gravity has changed.

It is double: if you take advantage of it, you can float inside it.

It allows **moving in other positions** than are possible on land.

But if you lose consciousness in the water, **you cannot do anything** anymore to save yourself.

ML: For me what you say sounds like an experience of **transformation from life to death.**

E.R.B.: The **ocean is closely related to death.** The **experience of death is very present in the ocean.**

That's why there exists **so many mythologies** of the ocean.

I think of **death not always as something negative.** I see it more as a transformation.

After death something else can emerge. It is part of a cycle. It happens in nature all the time and we also experience it in our lives. You let parts of yourself die so that you can evolve and adapt.

I guess it's more about accepting that death is part of life, it is not easy because in Western society death is a bit of a taboo.

Also, before you are born you find yourself in a medium of water (the womb).

That's also a transformation –from being in the wet womb to suddenly breathe air.

Note on the documentation of the conversations

The Ocean Conversations are private meetings with people of varying intimacies to the ocean. Those meetings are documented by taking notes in my notebook. These notes are then “transcribed” digitally, leading to the documents that you will find in this section.

The words you see in bold black are words actually written down on the pages of the notebook. I try to keep the number of noted words per line in tact. That is, there is a change of line in the digital document, whenever there is a change of line in my notebook.

The lighter black words mark the text that was added during the transcription process. They are either words added in order to complete the sentence grammatically and syntactically, or they mark remembered content of the conversation that was not written down –for different reasons. In some documents the markings and symbols used during the note taking remain in tact.

Once a transcript is finished, I send the document to my interlocutor per email. They can then add or edit the information according to their memory of the event. Sometimes the editing of the transcript entails another meeting and conversation with the interlocutor. The transcripts you find here are therefore jointly edited versions of the conversations.

The goal of this documentation is not completeness: the documents you will find here are only fragments of the conversation events. What they do claim is accuracy to what the specific summoning of ocean that they gave rise to is.

Ocean Demonstrations

Buoyancy

Shore: no specification

Demonstration P.H.

20.03.2018

Rue du Pene, Brussels

Connects to: 20.03.18 (P.H.)

03.05.18 (A.C.)

04.05.18 (E.R.B.)

Disarmament

Saltwater

Sand (Going Up and Down my
Spine)

List of Tools Used:

- P.'s large grey sofa
- Cevdet Ereğ's "Shore Scene Sound Track"
- Two performers, A and B

1. Warm Up for Syncing Purposes:

Based on Cevdet Ereğ's "Shore Scene Sound Track"

Variation for two persons A and B –instead of one in Ereğ's proposition.

Performers A and B find a nearby sofa. They position themselves in front of it, next to each other. They sit on the floor. Both place their hands on the sofa, as proposed by Cevdet Ereğ. They move their hands circularly and slightly a-synchronously. By means of the friction between the skin of their hands and the fabric of the sofa and the rhythm of their movement(s) a complex sound is produced reminiscent of the sound of the waves breaking on the shore.

2. Demonstration:

Made up of 3 (consecutive) actions in which the hands play –again– a relevant role.

Rocking (without hands)

Performer A stands closely behind performer B. B stands with her weight balanced between her two feet. Very gradually, B shifts her weight towards her back. B slowly shifts her weight a bit further towards the back until she starts falling backwards. Almost at the moment of falling, Performer A puts her hands at the upper back of B, catches her, and gently

brings her back into the upright position. This procedure is repeated several times.

The gentle falling backwards and being brought back into position is (possibly) reminiscent of floating on the surface of the sea, carried by the water. [In this case performer A is the water and person B is the floater.]

Rocking (with hands).

Performer A stands close behind B. B stands with her weight balanced between her two feet. Performer A firmly (but gently) holds B's wrists.

B can now fall forwards and backwards while performer A brings her back to the upright position by holding her hands. The movement is repeated several times.

Hands rising

Performer A stands close behind B. B stands with her weight balanced between her two feet. She pushes both her arms towards the sides and up while performer A holds her wrists and pushes in the opposite direction, preventing B's hands from opening. Both keep pushing in opposite directions with force so that B's hands remain immobile. After a while, suddenly A lets B's hands go. After the initial outburst of force, B's hands rise up almost by themselves. As if they were floating.

Disarmament

Shore: Ericeira, Portugal

Demonstration L.M.

27.03.2018

Piano Room in Paf, St Erme, France

Connects to: 15.03.2018 (L.M.)

Buoyancy

Horizon

Immensity

Shoreline (Sound)

Surface

Watercolumn

List of Tools used:

- AKG wireless microphone
- 2 speakers
- Sm 58 microphone
- Audio interface
- 2 performers, A and B

Imagine that you are standing on the ocean shore, listening to the huge waves breaking in front of you. Looking out on the horizon, imagine that you can almost feel the shore at the other end of the Atlantic and the immensity of the body of water in between.

Take a microphone. Place it close to your mouth. Wrap your hands around it so as to intensify its resonance. Breathe in and out loudly, making a dry “ch” or “sch” sound to imitate the sound of waves as they break on the shore. Coordinate your breathing with the other performer. Keep the soundscape steady.

Now place your attention in your back. Notice your back and the space that exists behind you. Imagine the vastness of this space. Imagine the space in your back drawing you like a magnet. Give into it slightly. Before you lose your balance completely and fall back, catch yourself and return to the front.

Horizon

Shore: no specification

Demonstration M.M.

07.07.2017

Connects to: 03.05.18 (A.C.)

Disarmament

Immensity

Shoreline (Sound)

Watercolumn

List of tools used:

- AKG Wireless microphone
- Pencil (mechanical)
- Speaker
- Notebook
- Audio Interface
- a Performer A

The performer takes a pencil and attaches an AKG wireless microphone on it. This is in order to amplify the sounds of the pencil while it touches the surface of the paper. The performer then connects the microphone to a small speaker via the audio interface.

She opens her notebook to a blank page and starts drawing a line from left to right. This line develops into a series of very flat ∞ that overlap each other continuing towards the bottom of the page without interruption. (That is, the line of the ∞ does not return to its point of origin but continues towards the bottom of the page creating multiple flat ∞ the one below the other.) The pencil therefore never detaches itself from the page, the line nowhere stopping than at the bottom right corner of the notebook page.

Lines should be very close to each other, sometimes touching or crossing, as if the performer were drawing the waves below the horizon. She keeps the rhythm of her hand steady to mark the sound of the breaking of the waves on the shore.

(Optional: When she reaches the bottom of the page, she writes “It’s a horizon” at the top of the page.)

Immensity

Shore: Big Sur, USA

Demonstration C.G.

22.01.2018

Rue Delaunoy, 1080 Brussels

Connects to: 13.01.18 (C.G.)

Disarmament

Horizon

Shoreline (Sound)

Surface

Watercolumn

List of tools used:

- 500ml hard plastic water bottle (half-full)
- Sm58 microphone
- Speaker(s)
- Audio interface
- 2 performers A and B

Space: a.pass 4th floor studio, rue Delaunoy 58, Brussels. Huge studio into which people occasionally enter minding their own business. Their steps echo, the wooden floor and the hollow space underneath act as an instrument. Large window front offers magnificent view over Molenbeek in Brussels. The sun shines through the windows, flooding the space.

Score: the demonstration includes the making and the subsequent overlap of two kinds of sounds; one is a soft blowing sound, the other is the slight feedback mysteriously created when the microphone approaches the opening of a half full water bottle.

Sound A: Two people face each other. One takes an sm58 microphone and places it between them. They each take turns blowing softly on its membrane at regular intervals. The people are quite close to each other, so that the intervals of silence are not too long. Sound resembles the combination of the sound of wind and the sound of the waves for someone standing at the ocean shore.

Sound B: One of the two persons takes a water bottle, 500 ml, half full, in her one hand and a sm58 microphone on the other. She places herself relatively close to the speaker but not too close. She experiments with approaching the opening of the bottle with the mic in such a way that a slight feedback sound is created as a result. She keeps the sound moving, i.e.

she plays with the distance from the mic to the opening of the bottle so that the (intensity of the) feedback fluctuates rather than stay constant.

Infinity

Shore: Ostend, Belgium
Ocean Demonstration with A.C.
03.05.2018
Marine Station Ostend (MSO)
Halve Maan site
Slipwaykaai, 8400 Oostende

Connects to: 03.05.18 (A.C)
04.05.18 (E.R.B.)
Saltwater

List of Tools used:

- Language

Score:

Imagine you're in a room completely full of mirrors.
There should be no end to what you see
in any direction.
Imagine you are traveling through
this room.

Now imagine there are holes, holes in the ground.
Imagine you might fall into them.
Imagine therefore that you have to walk very carefully.

The color of the room is like the color of the North Sea → it has another
color
every day; going from blue
to grey to brown to black.

So there is a constant change of color.

Salt

Shore: Camburi, Brazil

Demonstration V.Z.

25.07.2017

Rue de la Limité, Brussels

Connects to: 04.05.18 (E.R.B.)
Shoreline (Sound)
Saltwater
Watercolumn

List of tools used:

- Sand
- Water
- Two Performers, A and B

Salt is what makes the sea into something that could be eaten –potentially. It is the taste of the sea. It is what stays on the skin, on the furniture, on the walls, on the bed sheets after the water has dried.

Performer A takes some sand and mixes it with a bit of water until it becomes mud(dy). She places the wet sand on the side of the throat of performer B. She blows it softly until the sand is dry. The sensation of the dried sand on B's throat is reminiscent of the sensation of dried salt on skin.

Saltwater

Shore: Breskens, Netherlands

Demonstration E.R.B.

04.05.18

Place: Rue General Eenens, 1030 Brussels

Connects to: 03.05.18 (A.C.)

04.05.18. (E.R.B.)

020.03.18 (P.H.)

Buoyancy

Infinity

Salt

Sand (Going Up and Down my Spine)

List of tools used: No objects

The demonstration is made up of a sequence of three movements in which a small group of performers are lifting up, pushing down and consequently lifting performer A up again.

Movement 1: Floating

A stands close to and in front of all other performers. The performers can touch A's back with their hands. A balances her weight equally between her two feet. Slowly and gradually, A starts shifting her weight towards her back. Going beyond the point where she can still keep her balance, A starts falling backwards.

The performers catch A immediately. They control her falling backwards with their hands and body. Gradually, the performers lift A by catching her legs and lifting them, together with her back. A now "floats" on the hands of the performers. A floats for a while and then, subsequently, is gently returned to her original position.

Movement 2: Drowning

A stands again, balancing her weight equally between her two feet.

One of the performers puts their hands on her head and pushes her down with force. A resists this force as much as possible and continues standing. Then the other performers join in and push her down, from her shoulders and possibly her hands. A slowly gives in and starts moving towards the ground, still resisting the force(s) of the performers. The performers keep pushing down and eventually, gently lay A on the ground. They then lay themselves all around and on top of her.

Movement 3: Floating Again

After a while, the performers stand up from the floor. They gently lift *A* on their hands like in “Floating” and, after holding her for a short while, gently bring her back to the standing position.

Sand (Going Up and Down my Spine)

Shore: Barcarès, France

G.V. Demonstration

21.03.18.

Boulevard de Jubilee, 1080 Brussels

Connects to: 20.03.18 (P.H.)

21.03.18 (G.V.)

03.05.& 13.06.18 (T.V.)

Buoyancy

Watercolumn

List of tools used:

- G.'s large orange beanbag.
- Two performers, A and B.

Warm up: (without beanbag - see demonstration P.H.)

First step of the demonstration: Ocean sound (with beanbag)

This step focuses particularly on the sound of the waves as they break on the shore.

A and B sit on the floor with the beanbag in between them. With their hands, fingers stretched towards the front palms looking downwards, they hit the bottom of the beanbag with force and slight a-synchronization. This results in a deep, loud rustling sound. It is caused by the friction between the Styrofoam elements inside the beanbag, which then resonates on the inside of the fabric similar to a resonance chamber. A and B now slowly raise their hands upwards, taking the fabric and the Styrofoam particles inside the beanbag with them. As the hands move towards the top of the "instrument" the rustling sound thins out and increases in frequency, reminiscent of the (sound of the) thinning out of the wave diffusing between the beach pebbles. A and B repeat multiple times always in a slightly a-rhythmical and a-synchronous manner.

Second Step of the Demonstration (with beanbag): Three variations; the third being the most successful

A. A lays down on her belly, her hands stretched over her head. She remains still throughout the exercise. B holds the beanbag firmly on A's back. Starting from between her shoulder blades she moves the beanbag along A's spine until she reaches A's head. The move up should be done with emphasis. She gradually moves the beanbag down again and repeats the movement several times in a rhythmic manner.

B. *A* lays down on her back, the beanbag underneath her upper back and her head. *A* remains still throughout the exercise. *B* sits on the floor at the other end of the beanbag. *B* pulls the beanbag towards herself until its lower end brushes *A*'s ears, possibly even covering parts of her head. She then pushes the beanbag back to its first position, the instrument (i.e. the beanbag) brushing anew past *A*'s ears. *B* repeats the movement several times in a rhythmic manner.

C. [similar to warm up exercise "Rocking (without hands)"] *B* stands closely behind *A*, holding the beanbag. *A* first balances her weight between her two feet then gradually starts to shift her weight towards her back. This weight shift causes her to fall directly into the beanbag. *B* firmly supports *A*'s weight through the beanbag. By moving the beanbag up, she gently brings *A* into her initial standing position. *A* subsequently shifts her weight back gradually, falling backwards and the interaction is repeated several times.

Shoreline (Sound)

Shore: Ocean Demonstration with T.G.

13.06.2018

Marine Station Ostend (MSO)

Halve Maan site

Slipwaykaai, 8400 Oostende

Connects to: Disarmament

Immensity

Salt

Watercolumn

List of Tools used:

- AKG wireless microphone
- Speakers
- Audio interface
- a Performer A

Score:

Performer A takes the wireless microphone and places it very close to her mouth. She breathes in and out through her mouth with varying intensities, sometimes quietly, sometimes initiating the breathing out with a more explosive voiceless “p”. The breathing in also varies in quality and intensity. Sometimes it is very silent, almost not sounding, sometimes the sucking in of air through the lips is louder. The duration of the breaths also varies. By its proximity to the mouth of the performer, the microphone picks up the sounds of the breathing and transforms them, making them reminiscent of the sound of waves as they break on the shore.

Surface (When Touched by Wind)

Shore: Ostend, Belgium

Demonstration M.M.

30.11.2017

Place Sainte-Barbe,

1348 Ottignies-Louvain-la-Neuve

Connects to: Disarmament

Immensity

Watercolumn

List of Tools used (Surface):

- Desk lamp
- Reflecting foil
- Sm 58 Microphone
- Speakers
- a Performer A

Score:

Variation 1 (without microphone)

The performer takes the reflective foil and unfolds it on the table. The foil is heavily wrinkled. The performer touches the foil with both her hands. She starts moving her hands along the surface of the foil, “running” with her fingers, creating thus ever-moving elevations of the reflective foil. Her hands move quickly, like wind does on the surface of water. The hands start by having an approximate distance 20 cm to each other and, while they move they approach each other in order to create an elevation at their center. The touching of the foil and the creation of the elevation creates a sound of wrinkling paper, full with overtones.

Variation 2 (with microphone)

The performer takes the microphone and places it below the foil. The head of the microphone touches the foil from underneath, forming a slight elevation on its surface. By quickly moving the microphone underneath the foil, the elevation moves along the surface of the foil, reminiscent of the slight waves the wind creates on the surface of the water. The microphone amplifies the sound that results from moving along the foil.

Watercolumn

–Shore: Golf of Cadiz, Spain
Ocean Demonstration with T.V.
03.05. & 13.06.2018
Marine Station Ostend (MSO)
Halve Maan site
Slipwaykaai, 8400 Oostende

Connects to: 03.05. & 13.06.18 (T.V.)
Disarmament
Horizon
Immensity
Sand (Going Up and Down my
Spine)
Salt
Shoreline (Sound)
Surface

List of Tools used:

- Sand
- two Performers A and B

To perform the sound of the seismics:

- Audio interface
- Sm58 microphone
- AKG wireless microphone
- Speakers
- a shuko extension power cord (male to female)
- Bottle of water (half-full)
- Two performers A and B

Score for the Demonstration of the Creation of Contourites:

The goal of this demonstration is to show how the deposition of sand – here representing sediments – is affected by the flow of currents. Air currents created by breath here represent cold water currents flowing near the ocean floor.

Performer A takes a handful of sand in her hand and slowly drops it over the table. Performer B blows a thin current of air where the sand meets

the table (or the floor). A and B have to synchronize, so that when B has to breathe in, Performer A halts the sand from falling from his hand. The action is repeated multiple times at the same spot. As a result and with the advancement of time, two small hills of sand begin to form to the left and right of the wind current, marking a lack of sand in the center, where the breath flows.

Score for the Imitation of Seismics Airgun Sound

The aim is to imitate the sound of the seismics airgun as accurately as possible. The seismics is an instrument used to make images of the different layers of the subsurface. Mainly two sounds are involved in its imitation, which are performed by each performer independently with slight synchronization.

Performer A tapes the AKG wireless microphone to the “female” end of a shuko power extension cord. She then marks large circles on the (wooden) floor with it, paying attention to the rhythm and timing of the movement. Approx. every 10 seconds, the cable should be the furthest away from her body. At this point the sound of the cable as it touches the surface of the floor is the deepest.

Performer B creates feedback in the high frequencies, by placing an sm58 microphone in a half-full bottle of water (being careful that the mic does not get wet, of course). By shaking the water bottle slight oscillations in the feedback sound are created, which are to be synchronized with the deepest and loudest sounds of the amplified cord.

List of Shores



Audresseles, France



Breskens, Holland



Busher, Iran



Hydra, Greece



Lecce, Italy



Lisbon, Portugal



Mumbai, India



Nice, France

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