

TESTIMONIAL

TBA21 Thyssen-Bornemisza Art Contemporary, Madrid
4.11.2024 - 4.11.2025

EXHIBITION DESIGN

<i>Title of the project</i>	<i>Time</i>	<i>Institution</i>	<i>City</i>
John Akomfrah: Listening All Night To The Rain	November 4, 2025/ February 8, 2026	Museo Nacional Thyssen- Bornemisza	Madrid
Terraphilia: Beyond the Human in the Thyssen-Bornemisza Collections	July 1/ September 24, 2025	Museo Nacional Thyssen- Bornemisza	Madrid
Tarek Atoui. At-Tāriq. A Journey into the Rural Music Traditions of North Africa and the Arab World	February 18/ May 18, 2025	Museo Nacional Thyssen- Bornemisza	Madrid
Clear, Lucid and Awake. Spanish Artists from the tba21 Collection	May 9/ July 20, 2025	ArtSonje Center	Seoul
Moby Dick – The Whale. The Story of a Myth f rom Antiquity to Contemporary Art	October 10, 2025/ February 15, 2026	Palazzo Ducale	Genova
Nadia Huggins and Tessa Mars: Other Mountains, Adrif t Beneath the Waves.	March 5/ August 16, 2026	Museum of Contemporary Art Panamá	Panamá



ABOUT

John Akomfrah: Listening All Night To The Rain
Exhibition at Museo Nacional Thyssen-Bornemisza, Madrid
November 4, 2025 - February 8, 2026

Curated by Tarini Malik
Exhibition Manager Claudia Schafer-Tabraue
Head of Exhibitions & Public Programs: Marina Avia Estrada
Exhibition & Architect Assistant Clara Alseda
Architect and Exhibition Design Jessica Reynolds, VPPR, Alastair Walker, VPPR ; Clara Alseda, TBA21
Spatial Sound Design: Tony Myatt
Production: DIME Museos
AV: Audiovisuales Creamos ; Fluge (Canto I)
Audio Equipment: MEYER SOUND

We know ourselves as part and as a crowd, in an unknown that does not terrify. We cry our cry of poetry. Our boats are open, and we sail them for everyone.

Poetics of relation (1990), Édouard Glissant (1928-2011)

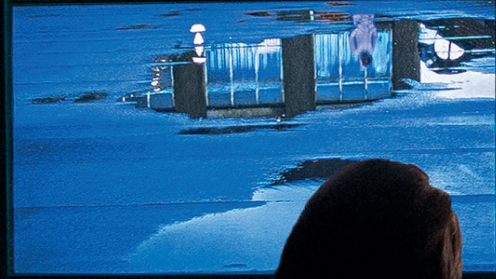
British artist John Akomfrah's (b. 1957. Accra, Ghana) monumental commission, entitled *Listening All Night To The Rain*, was first commissioned for the British Pavilion at La Biennale di Venezia in 2024 and continues his abiding interest in post-colonialism, ecology and the politics of aesthetics with a renewed focus on the sonic. Drawing its title from Chinese writer and artist Su Dongpo's (1037 – 1101) poetry that meditates upon the transitory nature of life during a period of political exile, the exhibition is seen as a manifesto that encourages the act of listening as a form of activism. In five overlapping multimedia and audio installations arranged into 'cantos' or movements and reimagined for Museo Nacional Thyssen-Bornemisza's galleries, Akomfrah positions various theories of 'acoustemology': a portmanteau combining 'acoustic' and 'epistemology' coined by ethnomusicologist Steven Feld that denotes how the sonic experience mirrors and shapes our world.

The exhibition weaves together newly filmed material with found still images, video footage, audio clips and texts from hundreds of international archive collections and libraries. Akomfrah juxtaposes these documented geopolitical narratives with imagined tableaux – often surreal or dreamlike in nature – in order to reposition the role of art in its ability to write history in unexpected ways, forming critical and poetic connections between different geographies and time periods. Through methods of bricolage (the reuse of diverse materials in order to produce new meanings), non-linearity and repetition, the artist tells stories from the five continents through the 'memories' of multiple filmed characters who represent the migrant community in Britain.

Evoking a sense of contemplation and reverie, *Listening All Night To The Rain* houses a series of sculptural installations with embedded screens that are inspired by the structure and form of altarpieces from religious architectures. Each gallery space layers a specific colour field influenced by the paintings of American artist Mark Rothko (1903 – 1970) in order to point to the ways in which abstraction can represent the fundamental nature of human drama.

Tarini Malik, Curator of the exhibition.











ABOUT

Terraphilia: Beyond the Human in the Thyssen-Bornemisza Collections
Exhibition at Museo Nacional Thyssen-Bornemisza, Madrid
July 1– September 24, 2025.

Curatorial Team: Daniela Zyman, Álex Martín Rod, Elena Savater
Architecture and Spatial Design: Marina Otero Verzier Andrea Muniáin Perales
Coordination: Leticia de Cos Martín Begoña de la Riva
Project Assistant: Clara Alseda
Collection Museo Nacional Thyssen-Bornemisza: Marián Aparicio, Carolina Vega
Collection TBA2: Simone Sentall, Lucía Terán Viadero
Installation, Production and Outreach: Museo Nacional Thyssen-Bornemisza Dime, Hasenkamp
Media: Creamos Technology
Special thanks to FINSA

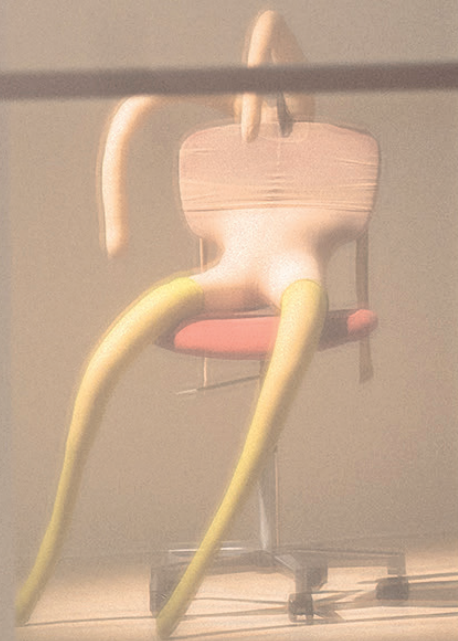
A term combining the Greek *philia* (love) and the Latin *terra* (Earth)—expresses a deep emotional, ethical, and spiritual connection with the planet. More than a love of nature, it suggests an affectionate and transformative relationship with Earth. This kind of love is not centered on individual passion or romantic ideals, but on care, commitment, and responsibility toward all beings—human and more-than-human alike.

Historically, thinkers like the medieval mystic Ramon Llull envisioned love as a universal, divine force that binds the cosmos together, extending from roots to branches, from humans to animals, and to the Earth itself. In the political realm, philosopher Hannah Arendt spoke of *amor mundi*, the “love of the world,” as a way of building communities and preserving shared meaning. Yet both visions— mystical and civic—often excluded the Earth as an active participant in that love.

Artists, poets and philosophers invite us to reflect on the historical weight of this rupture— how the same metaphors that once symbolized salvation, like the ship, also tell stories of exclusion, empire, and exploitation. And yet, through imagination, ritual, and remembrance, communities continue to resist, reclaim, and remake their place within the planetary commons. *Terraphilia*, then, is not simply an idea—it is a pedagogical tool, a political practice, and a poetic vision.

This layered approach is mirrored in an architectural intervention by Marina Otero Verzier with Andrea Muniáin: a serpent-like, translucent structure that wraps around the exhibition space, guiding visitors through its shifting planes of transparency and interwoven scenarios. In a time of planetary crisis, *Terraphilia* reminds us that love can be a reparative force for reconnecting the broken threads of our shared world.

List of Artists Etel Adnan, Hans Baldung Grien, Albert Bierstadt, Willem Jansz. Blaeu (workshop), John Bock, Dineo Seshee Bopape, Arthur Boyd, Georges Braque, Jan Brueghel the Elder, Charles Ephraim Burchfield, David Burliuk, Frederic Edwin Church, Tiago Carneiro Da Cunha, Thomas Cole, Salvador Dalí, Edgar Degas, Diego Delas, Mark Dion, Olafur Eliasson, Elyla, Tracey Emin, Max Ernst, Domenico Fetti, Caspar David Friedrich, Natalia Goncharova, Francisco de Goya, Petrit Halilaj, Johnson Martin Heade, Ayrson Heráclito, Jan Jansz. van der Heyden, Carsten Höller, Melchior de Hondecoeter, Rashid Johnson, Brad Kahlhamer, Wassily Kandinsky, Franz Marc, Dr. Lakra, Sarah Lucas, Roberto Matta, Ana Mendieta, Regina de Miguel, Asunción Molinos Gordo, Gustave Moreau, Eduardo Navarro, Emil Nolde, Joséfa Ntjam, Georgia O’Keeffe, Daniel Otero Torres, Joachim Patinir, Diana Policarpo, Frans Jansz. Post, Naufus Ramírez-Figueroa, Auguste Rodin, Rachel Rose, Thomas Ruff, Roelandt Savery, Daniel Steegmann Mangrané, Akeem Smith with Jessi Reaves, Vivian Suter, Yves Tanguy, Sissel Tolaas, Charwei Tsai, Jannaina Tschäpe, Mark Tobey, Rubem Valentim, Jan Wellens de Cock, Susanne Winterling, Hervé Yamguen, Inês Zenha.



Small informational label next to the painting.











ABOUT

Tarek Atoui. At-Tāriq. A Journey into the Rural Music Traditions of North Africa and the Arab World.

Exhibition at Thyssen-Bornemisza National Museum, Madrid. February 18 – May 18, 2025

Curator: Daniela Zyman

Exhibition Coordinator: Elena Fernández-Savater

Assistant Curators: Álex Martín Rod, Elena Fernández-Savater

Head of Exhibitions and Public Programs: Marina Avia Estrada

Architect and Project Assistant: Clara Alseda

Exhibition Assistant: María Guasch

Registrars: Lucía Viadero, Alessandra del Duca

Sound Composition: Tarek Atoui with the participation of Ahwach Ait Benhaddou, Firqat Al Roqba, Jad Atoui, Charbel Haber, Susie Ibarra, Bertrand Landhauser, Nancy Mounir, Ahwach Otalib, Fatima Tabaamrant, Fadi Tabbal, Boukdir Yehia, Mostapha Zriaa, and Ziúr

Technical Director: Charles Gohy

Studio Manager: Anna Seneterre

Exhibition Design: Tarek Atoui Studio, Clara Alseda (TBA21)

Graphic Design: Goda Budvytyte

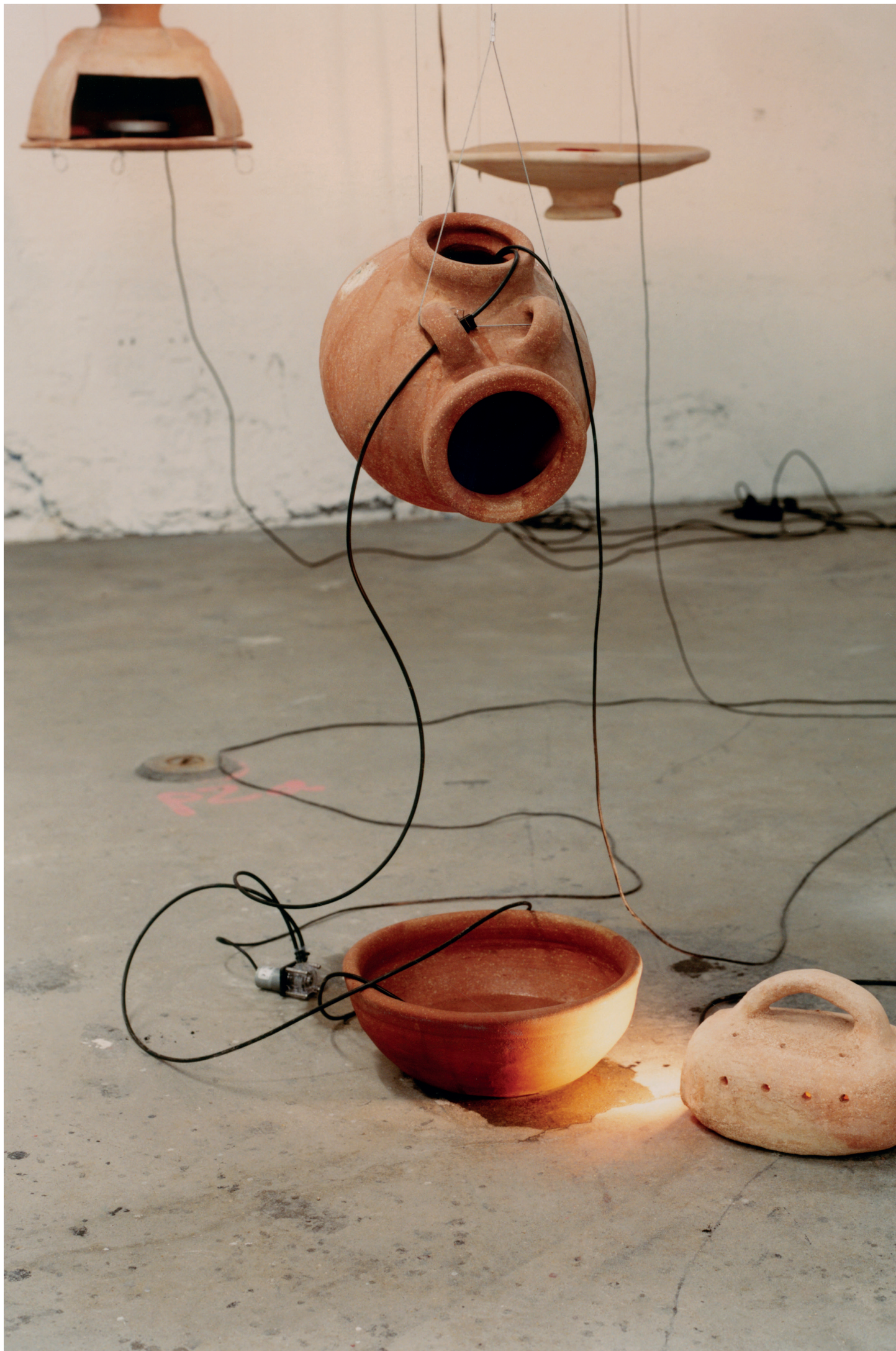
Production: DIME Museos

AV: Audiovisuales Creamos, Fluge

The majlis is the traditional space of hospitality in Arab and North African homes, the place where guests and travellers are received, offering them refuge and coexistence. Hospitality is also the focus of the exhibition which the Lebanese artist and composer Tarek Atoui (born Beirut, 1980) is presenting at the Museo Nacional Thyssen-Bornemisza in collaboration with TBA21 Thyssen-Bornemisza Art Contemporary. Entitled At-Tāriq, meaning “he who comes from the night” or “the morning star”, it is part of a long-term research project on the rural musical traditions of the Arab world along the sub-Saharan pilgrimage and trade routes.

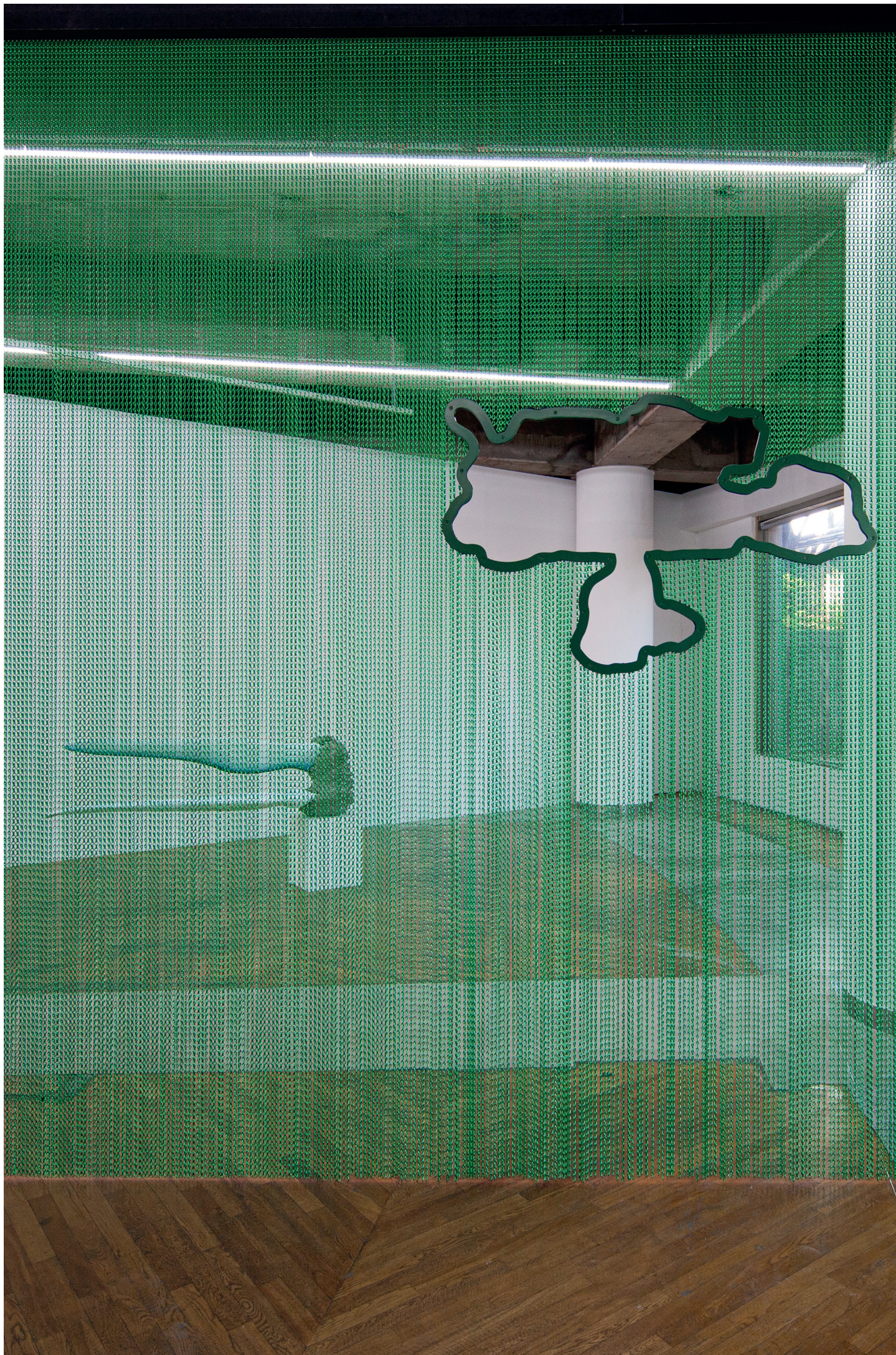
Atoui is now presenting the first chapter of his project at the museum, in which he looks at the Tamazgha, the North African territories inhabited by the Amazigh or Berber people, a source and repository of musical, artistic, craft and intellectual traditions. After two years of exchange with musicians and artisans from the Moroccan Atlas region and other nearby areas, the artist shows us a space of “poetic hospitality” constructed around the majlis, a place that welcomes, receives and resonates, while generating a multiplicity of affinities and experiences.

Music is the protagonist of At-Tāriq, becoming an act of hospitality in itself. Through intertwined textures and materials, this sound installation invites visitors to inhabit the thresholds between the traditional and the contemporary, the familiar and the unknown, revealing the nomadic inclinations present in these affinities.









ABOUT

Clear, Lucid and Awake. Spanish Artist from the @tba_21 Collection
Exhibition at @artsonje_center, Seoul
May 9 - July 20, 2025

Curated by Chus Martínez
Coordinators Jina Kim and Yoojin Jang
Head of Exhibitions & Public Programs Marina Avia Estrada
Exhibition and Project Manager Claudia Schafer-Tabraue
Exhibition Registrar Lucía Terán Viadero
Lead of Communications & Marketing Leticia G. Vilamea
Architect and Project Assistant Clara Alsedà
Exhibition Design Support Clara Álvarez
Project Assistant María del Mar Medina Guasch

Presenting Spanish artists in Korea, the exhibition is designed to be a case study concerned with what can be learned from the establishment of relations between two communities of artists. The exercise of naming features that define the artistic production of a given country is difficult. Looking instead to what is shared leads us to a thorough line that delineates contemporary over modern life. The twenty-first century has awakened in us an awareness of the global ecological trauma that humans, nonhumans, and the earth have been enduring. The awareness of this collective suffering can propagate a feeling of solidarity and understanding among artists and their works, and not only of contemporary artists whose work has emerged in the last two decades, but also in the interpretation of past artistic practices seen in this light.

The exhibition also featured works by:

Irene de Andrés, Diego Delas, Cristina Lucas, Regina de Miguel, Asunción Molinos Gordo, Claudia Pagès, Belén Rodríguez, Teresa Solar Abboud, Daniel Steegmann Mangrané and Álvaro Urbano.

Photo: Seowom Nam. Art Sonje Center

// In collaboration with the Spanish Ministry of Culture, Acción Cultural Española (AC/E), AECID and the Spanish Embassy in the Republic of Korea.





