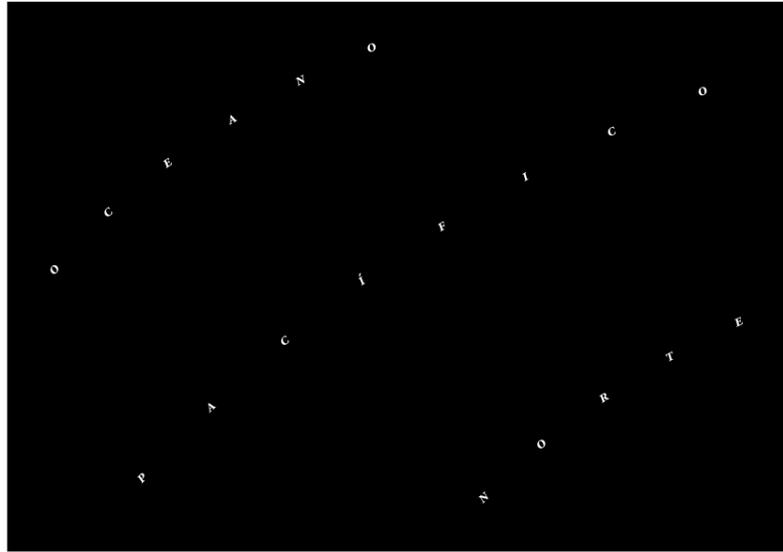
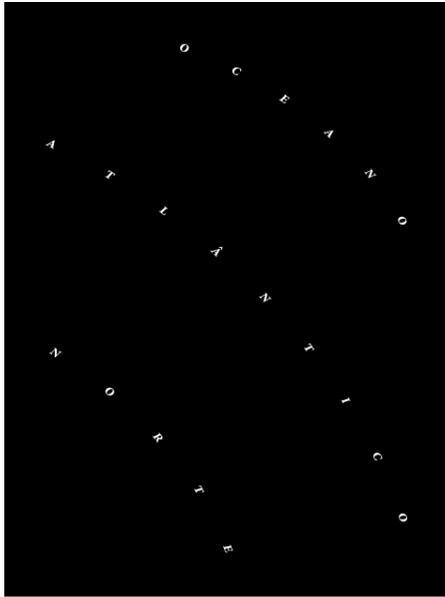


O C E A N O Á R T I C O



Baía de Hudson



Mar do Norte  
Mar Báltico

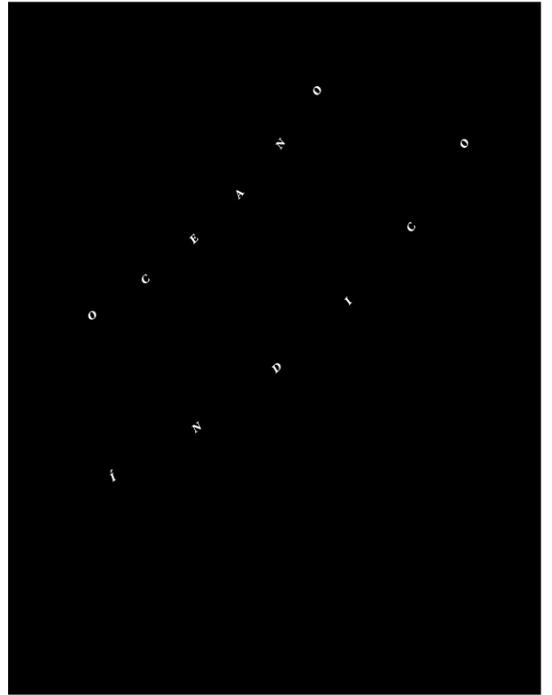
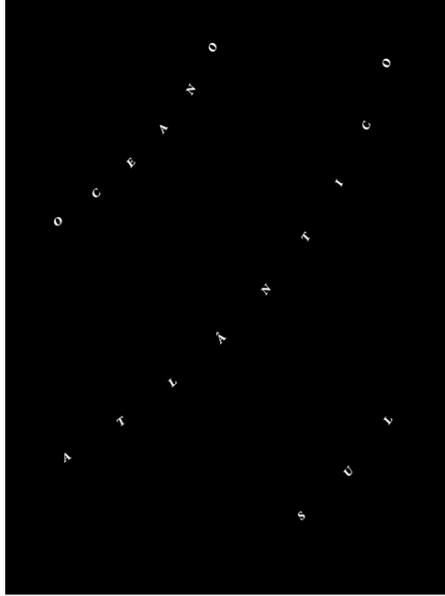
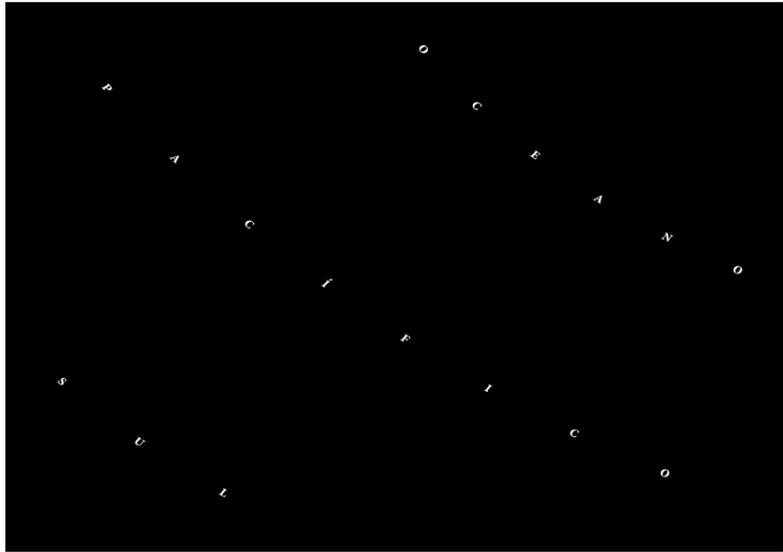
Golfo do México  
Mar das Caraíbas

Mar Mediterrâneo

Mar Negro

Mar Cáspio

Mar Vermelho



O C E A N O A N T Á R T I C O

## Atlas Ô 2019–2020

Acrylic paint, glass, 16 frames, each made of 4 wood species sourced from the lands surrounding each Ocean or Sea (N, W, S, E), 742 × 492 cm

(frames)

<i>Oceano Índico</i>	Teak, Dark red meranti, Pine, African rosewood
<i>Mar Vermelho</i>	Lebanon cedar, Black MDF, Wenge, Sapelli
<i>Mar Cáspio</i>	Birch, Maple, European chestnut, Oak
<i>Mar Negro</i>	Betula pendula, Quercus alba, Cedar, European cherry
<i>Mar Mediterrâneo</i>	Sweet chestnut, Lebanon cedar, Maritime pine, Olive
<i>Mar Báltico</i>	Fir, Silver birch, Pear, European larch
<i>Mar do Norte</i>	Abies alba, European walnut, Ash, Pear
<i>Oceano Antártico</i>	MDF, OSB, Black MDF, Chipboard
<i>Oceano Atlântico Sul</i>	Zebrano, Gaboon, Black sucupira, Cedrela odorata
<i>Oceano Atlântico Norte</i>	Eastern hemlock, White oak, Zingana, Courbaril
<i>Oceano Ártico</i>	Siberian larch, Alaska birch, Canadian hemlock, Silver fir
<i>Mar das Caraíbas</i>	Pine, Cedrela, Amendoim, Jatoba
<i>Baía de Hudson</i>	Nordmann fir, Canadian hemlock, American cherry, Siberian larch
<i>Golfo do México</i>	American walnut, American cherry, Kosipo mahogany, Amami-gum
<i>Oceano Pacífico Sul</i>	Purple heart, Jatoba, MDF, Tectona grandis
<i>Oceano Pacífico Norte</i>	Tsuga, American cherry, Amaranth, Lauan

*Atlas Ô*, the exhibition's main installation, embodies a translation of an atlas where the global ocean is framed by native woods sourced from the lands surrounding it.

Whereas (western) history has relied on maps as pedagogical and political tools which accomplish(ed) the subordination of oceans and seas to the land-rule, Missika creates an installation which concentrates on the water, turning land into enveloping borders, almost a casing. The oceans and seas make out a world-map which in turn mirrors the space where they are laid flat.

Building on a critical approach of the positivist globe projection, or Mercator system, from where early modern Atlas are derived, Missika compensates the scale of the water masses in relation to their real, mathematical measures, thus deterring from the side-effect of all planispheres – the disproportion of objects as they grow apart from the Equator line, like happens with the Earth poles which stretch beyond infinity. This negotiation between scales and projection systems infiltrates Missika's research as if swimming between two "waters". The question of scale and planning is complemented by the interweaving of the names of each sea and ocean as they are cut out in each section, thus connecting one frame to the next and mimicking the organic relation between oceans and seas.

Inviting the audience for a walk between waters and trees, *Atlas Ô* elicits a feeling of tranquillity which is haunted by the strangeness of its layout – the frames, usually on walls, become water banks from where we lean forward.

## Arboretum 2020

Stereo voice recording, 09'09" loop

*Arboretum* is a sound piece created as an echo of *Atlas Ô*, a forest of voices like a spectral monument to threatened biodiversity. In this soundscape, Adrien Missika and Sarah Ancelle Schönfeld recite the names of the trees, acknowledging their visual and sonic presence in the making of the installation.

Engaging with the Mayan cosmovision and sequencing of cardinal points, the score is composed as a whirl which begins where the sun first rises, chanting the names of the trees clockwise, from East to South, West to North.

## The Sea of Carson 2019

Framed colour photograph 51.8 × 76.8 × 3.3 cm

In between the southern shores of Baja California and the mainland of Mexico, stands the island formerly known as Isla Cerralvo which, despite protests from local communities, was renamed into Isla Jacques Cousteau in 2009. An official homage to the marine life filmmaker and explorer, this renaming operation was a diplomatic gesture aimed at France. Notwithstanding the light shed on the petroleum explorations of Jacques-Yves Cousteau, the name change was approved by the Mexican government. To this day, more than a decade after the decision ruling, the island is still commonly called Isla Cerralvo.

*The Sea of Carson* by Adrien Missika is a tribute to marine biologist Rachel Carlson, the visionary and avant-guard ecologist. In her book *The Sea Around Us* (1951), Carson reveals the magic and the science of the sea. The blue, sun bleached cover of the 1952 French edition held by Missika, sways a mise-en-abîme: the waves breaking in the cover embrace the real sea in the back – the Gulf of California, formerly known as the Sea of Cortez and named the aquarium of the world by Cousteau.

This work was renamed by Adrien Missika in 2020. The original title was *Isla Jacques Cousteau*.

## Triste Galet 2020

Extruded polystyrene, pebbles, plastic crates, variable dimensions

Stranded on the shore of the Aegean Sea, a piece of extruded polystyrene, made by humans but shaped by the sea, was scooped and preserved by the artist in the summer of 2018. Adopted by the waters of the Global Ocean, *Triste Galet* tells the story of a foreigner raised by the Earth's hydrologic and geologic systems. Like Mowgli in Rudyard Kipling's *The Jungle Book* stories, Missika reunites this petroleum pebble with their family, the fellow mineral pebbles. Laid atop an architecture of coloured plastic crates filled with stones, this sea-shaped polymer, tells a story of the Plasticocene.

## Timeline (2018–2020) 2020

Sea pebbles with stripe pattern, organic wheat flour, water, sea salt, 131 × 19 × 5 cm



### TIMELINE RECIPE

*Yield: for oneself*  
*Preparation time: 1 year*  
*Baking time: 2 hours*

#### INGREDIENTS FOR 1 BAKING SHEET

Collected sea pebbles with visible stripe pattern  
*as many as needed to make a line in the middle of the baking sheet*

Organic wheat flour  
*3 glasses of wheat flour (ca. 525 g)*

Water  
*1.5 glass lukewarm water (ca. 600 ml)*

Sea salt  
*1.5 glass salt (ca. 580 g)*

#### PREPARATION

- Collect and store striped pebbles over the course of 1 (one) year.
- Add flour, salt and water to a large bowl.
- Knead with bare hands until forming a homogeneous dough, then form a ball. If too soft or too sticky, add flour; if too dry or crumbly, add water.
- Evenly roll out pastry into a 1 cm deep baking sheet.
- Place the pebbles one by one on the equator of the dough, pressing them in carefully.
- Allow to rest / air dry for 1 day and 1 night.
- Bake at 50°C for 30 minutes then heat up the oven to 90°C and bake for about 2 hours more.
- Let air dry until hard (up to 7 days).
- Repeat baking for each baking sheet until running out of pebbles.

#### RECOMMENDATIONS

- Repeat the recipe each year with newly found pebbles to continue the Timeline until death occurs.
- Best is to use sea water, otherwise tap water is fine.

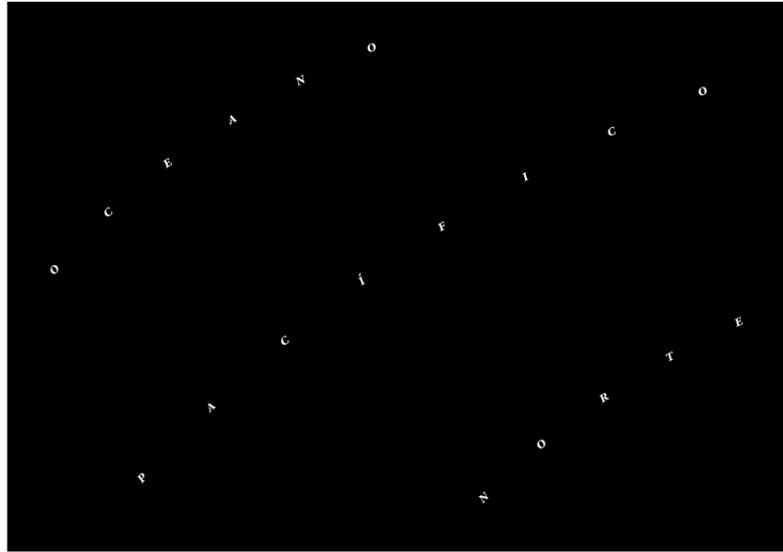
Adrien Missika  
Entre Deux Eaux

Curated by Asya Yaghmurian  
10-11-2020–15-01-2021

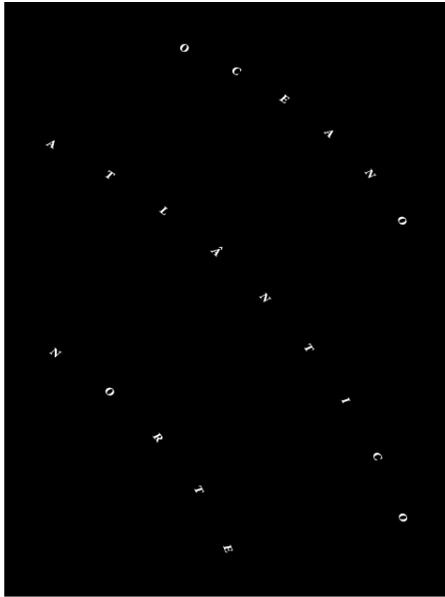
Entre Deux Eaux, the title of Adrien Missika's second exhibition at Galeria Francisco Fino is rooted in the French expression "nager entre deux eaux" (engl., to swim between two waters), meaning to hesitate, to manage two divergent conditions. Yet, *Entre Deux Eaux* hints at Lisbon's particular condition as a city between two streams: where the Tagus river runs towards the estuary in the salt waters of the Atlantic Ocean, who in turn inflows the river according to its tides. Focusing on the water element and the lands it reaches, *Entre Deux Eaux* also demands for a movement among waters while we navigate between the abstracted borders and surfaces of the artist's map-gesture.

As we navigate through a meta-map, a sound piece reciting tree names, a pebbly timeline and a piece of Styrofoam eroded by waves, these simultaneous distinct but reciprocal elements are turned into evidences of the times we live in, the geological phenomena we witness and the human interventions we experience. In this exhibition, Missika digs into the sensorial and affective experience of making a world voyage fit the gallery space.

O C E A N O Á R T I C O



Baía de Hudson



Mar do Norte  
Mar Báltico

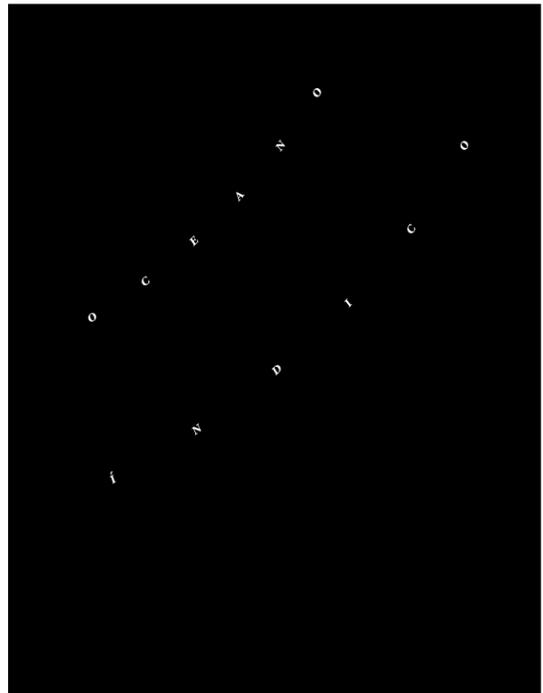
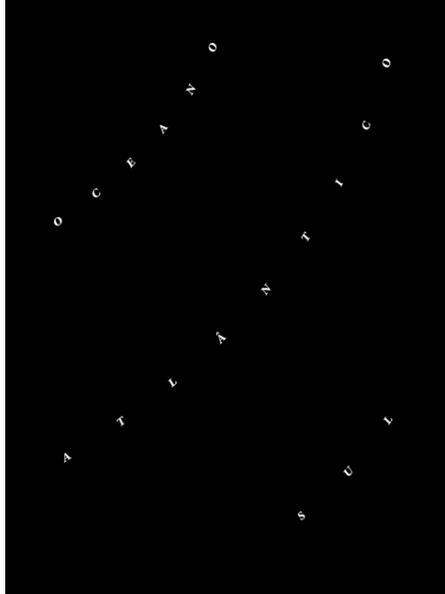
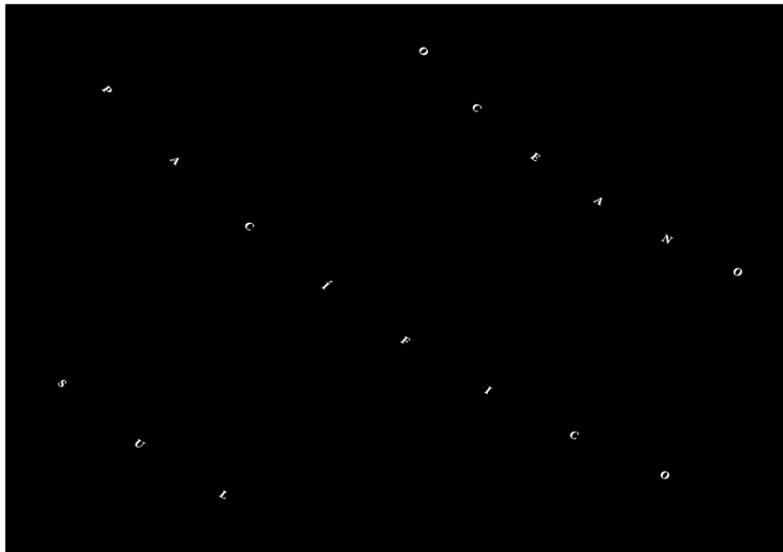
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