

03. 04. 05.
JULY 2026

A VIDEO WALK

COOLING WATERS

MAEVA BARDY • ELLIE GA • GIULIA GROSSMANN • PIERRE HUYGHE
KATIA KAMELI • YOANN LELONG • MALIK NEJMI

Since time immemorial, water has eluded humanity's attempts to fully understand it. The seas have been described through myths and stories, charted, measured, and explored, yet they remain full of mysteries.

The exhibition *Cooling Waters: A Video Walk* brings together some of these attempts in the form of cinematic artworks that engage with the oceans as spaces of research, life, and culture. Conceived as a video walk across the Areal Böhler site, the exhibition unfolds as a promenade that intertwines scientific expedition with dream-like imagery. The works presented share a common origin in an artist residency programme aboard the research vessels of the Tara Ocean Foundation, whose expeditions have been exploring the world's Ocean for more than two decades. Created during these shipboard residencies, the works on display connect the data gathered through scientific research with new visual narratives.

In the face of rising ocean temperatures, the loss of biodiversity, and profound climatic transformations, a historical perspective is shifting before our eyes: what was once perceived as a dangerous and uncontrollable force of nature threatening humankind is now itself under imminent threat. The distorted political and ecological reality of today's Ocean is powerfully present in each of the exhibited works although none resembles the others.

The participating artists address the questions raised by the shipboard residencies from diverse perspectives situated between scientific inquiry and artistic interpretation. The exhibition brings together works by Maéva Bardy, who accompanied the Tara Polar Station testing campaign in 2025 on film; Malik Nejmi with *Une Odyssée*, a video triptych; Yoann Lelong with a cinematic investigation of the repetitive movements of scientific sampling on board; Katia Kameli with *Puits aux chaînes*, a film centred on the materiality of the ship; Giulia Grossmann with *Mission Microbiome*; Pierre Huyghe's striking Antarctic film *A Journey That Wasn't*; and Ellie Ga's performance *The Fortunetellers*, followed by an artist talk with Elke Kania.

The industrial setting of Areal Böhler places these diverse images in dialogue with the intense heat of midsummer and the surrounding steel and concrete. Here in particular, the epochal images of ice landscapes and marine ecosystems resonate powerfully amidst an environment that has been shaped, controlled, and domesticated by human intervention.

The Tara Ocean Foundation is France's first charity dedicated to the Ocean. For over 20 years, it has been striving to bring about a revolution to preserve life, convinced that the Ocean is essential to the balance of our planet. Exploring the Ocean and sharing scientific discoveries to raise collective awareness lies at the heart of the foundation's mission.

It conducts scientific expeditions, in partnership with leading international research laboratories, to study marine biodiversity and understand the impacts of climate change and pollution. It raises awareness among the public, from younger generations to policy-makers. Thanks to its status as a Special Observer at the UN, the foundation plays an active role in international ocean governance.

ROUNDABOUT
AN ARTIST AT THE NORTH
POLE
MAÉVA BARDY

2025 • 5 MIN 57 SEC • 16:9 • COLOR, SOUND • FRENCH WITH ENGLISH SUBTITLES

Inaugurated in April 2025, Tara Polar Station is a drifting polar base designed by the Tara Ocean Foundation to study, understand, and protect the Central Arctic Ocean. By welcoming both scientists and artists on board, it fosters a unique dialogue between research and creation, raising awareness of today's climate challenges. After a year of tests in extreme conditions, the station's first full expedition launches in summer 2026.

Maéva Bardy's film follows Nicolas Floc'h, the first artist to embark on a residency aboard Tara Polar Station, during the test drift in July 2025. A photographer and sculptor, Floc'h reflects on the representation of habitats and, in particular, the underwater environment. On board the drifting station, he continued *The Color of Water*, an artistic and scientific exploration he began in 2016 during the Tara Pacific expedition. For more than two months, he explored the Central Arctic Ocean to understand the biological variations of this unique ecosystem. Embarking from Longyearbyen, his experience as an artist-in-residence forms the heart of the film.

Maéva Bardy is a filmmaker, journalist, and former biologist dedicated to bringing science and exploration to wider audiences. After studying biology at the École Normale Supérieure de Lyon, she chose to pursue a career in science communication earning a postgraduate degree in journalism from EJCAM before training in filmmaking in Paris. Over the past years, she has taken part in numerous scientific expeditions documenting research in some of the world's most remote environments. Her journey has led her from onboard reporting to cinematography and, ultimately, to directing documentary films that connect scientific discovery with human stories. In 2025, she became the first on-board correspondent to join the Tara Polar Station test drift expedition, offering a unique perspective from the heart of this pioneering Arctic mission.





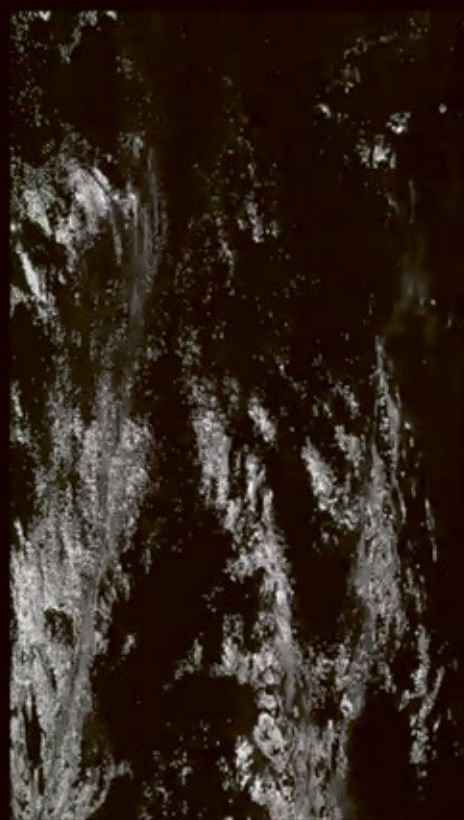
CRANE TRACK
UNE ODYSSEE
MALIK NEJMI

2014 • 17 MIN 12 SEC • 16:9, 3-CHANNEL • COLOR, SOUND
ARABIC WITH FRENCH SUBTITLES • ENGLISH TRANSCRIPT
TARA MÉDITERRANÉE MISSION, 2014

On board the schooner Tara for a crossing of the Strait of Gibraltar, Malik Nejmi films the sea as if it were a painting. In his cabin, he sets up a small studio with a black backdrop and asks crew members to close their eyes and let themselves be carried by the movement of the boat for a minute allowing mental images to emerge. He shoots silent videos, then links these images to the myths of the crossing—from Atlantis to the contemporary trials of migration between Morocco and nearby Spain—and incorporates sounds captured on board. The triptych installation *Une Odyssée* unfolds in three parts to the rhythm of Laurent Durupt's music (piano, percussion) and the poem written and read in Darija by Touda Bouanani, inspired by traditional tales and writings that nourish imagination and nostalgia in the Maghreb.

Malik Nejmi's work is based primarily between Morocco and France. His artistic practice and research constitute a wide-ranging exploration of issues surrounding migration and intimacy, particularly through the lens of his father's exile. In it, he examines the historical and political relationships forged between the postcolonial legacy of the Maghreb and a generation of artists 'born on the other side', particularly in the suburbs. His works are held in the collections of the National Museum of the History of Immigration, the MAXXI (Rome), and the Centre National des Arts Plastiques.





BUILDING 33/34
PERCEPT CONCEPT
YOANN LELONG
2015 • 17 MIN 58 SEC • 4:3 • COLOR, SOUND • NO DIALOGUE
TARA MÉDITERRANÉE MISSION, 2014

Sampling. Segmenting. Measuring. The crew probes the Mediterranean in microscopic fragments in an attempt to grasp its entirety—to translate the perceptible into the intelligible, the infinitesimal into the whole. In this ritual repetition, something shifts: the scientific protocol becomes choreography, the collective becomes an organism. *Percept Concept* follows this transformation. The camera lingers on the hands, the rhythms, the music rising from the deck. The movements of the sailors and researchers follow the undulations of the sea in sinusoidal curves—distinct forms that slide towards abstraction, precise gestures that dissolve into the flow. The image oscillates between the sharpness of reality and the trance of the perceptible. The work resonates with David Bohm’s concept of the implicate order: each fragment contains the whole, each gesture is the extension of the indivisible. What scientists seek to name, the video chooses to feel—hypnotic, symphonic, contemplative. A voyage in which the rigour of knowledge slowly yields to the fascination of water.

Yoann Lelong is a visual artist whose work explores memory, migration, and transformation with a particular focus on individuals at the margins of society. Through moving images that combine documentary and experimental techniques, he examines how personal and collective history is inscribed in landscapes and bodies revealing the invisible connections that shape our perception of the world. Trained in quantum physics at the École Normale Supérieure de Cachan and a graduate of CalArts, he has developed an approach in which image, sound, and movement intermingle to deconstruct reality and transcend the fragmentation of perspectives. His work has been presented at venues including the Centre Pompidou, the Gaîté Lyrique, the Fondation agnès b., Le Centquatre (104), the Grand Palais, and the Musée de l’Histoire de l’Immigration.



BUILDING 33/34
PUITS AUX CHÂÎNES
KATIA KAMELI
2015 • 5 MIN • 16:9 • COLOR, SOUND • NO DIALOGUE

“The first time I stepped aboard Tara, I thought of Albator, the space pirate who watches over the Earth from the Atlantis. It was this feeling that guided my approach to filming on board—a vessel somewhere between a pirate ship and a battleship. With the video Puits aux chaînes, we plunge into the heart of the ship.”

As a teacher, artist, and filmmaker, Katia Kameli's practice is rooted in a research-based approach: historical and cultural facts fuel the diverse forms of her visual and poetic imagination. She considers herself a 'translator'. For her, translation is not merely a bridge between two cultures nor a simple act of transmission, but also an extension of meaning and form; it deconstructs the binary and sometimes hierarchical relationship between original and copy. A rewriting of narratives emerges within her work. She highlights a global history made up of porous borders and reciprocal influences, opening a reflective path that fosters a critical view of the world. Kameli is a graduate of the École Nationale des Beaux-Arts in Bourges and completed a postgraduate course at the Collège-Invisible at the École Supérieure d'Arts in Marseille. Nominated for the AWARE Prize and a winner of the Les Mondes Nouveaux programme in 2022, her works are held in public collections including the Musée National d'Art Moderne, Centre Pompidou (Paris), CNAP (Paris), FRAC Hauts-de-France (Dunkirk), FRAC Poitou-Charentes (Angoulême), FRAC PACA (Marseille), and BPS22 (Charleroi).





VITRINE AM WASSERTURM

MISSION MICROBIOME GIULIA GROSSMANN

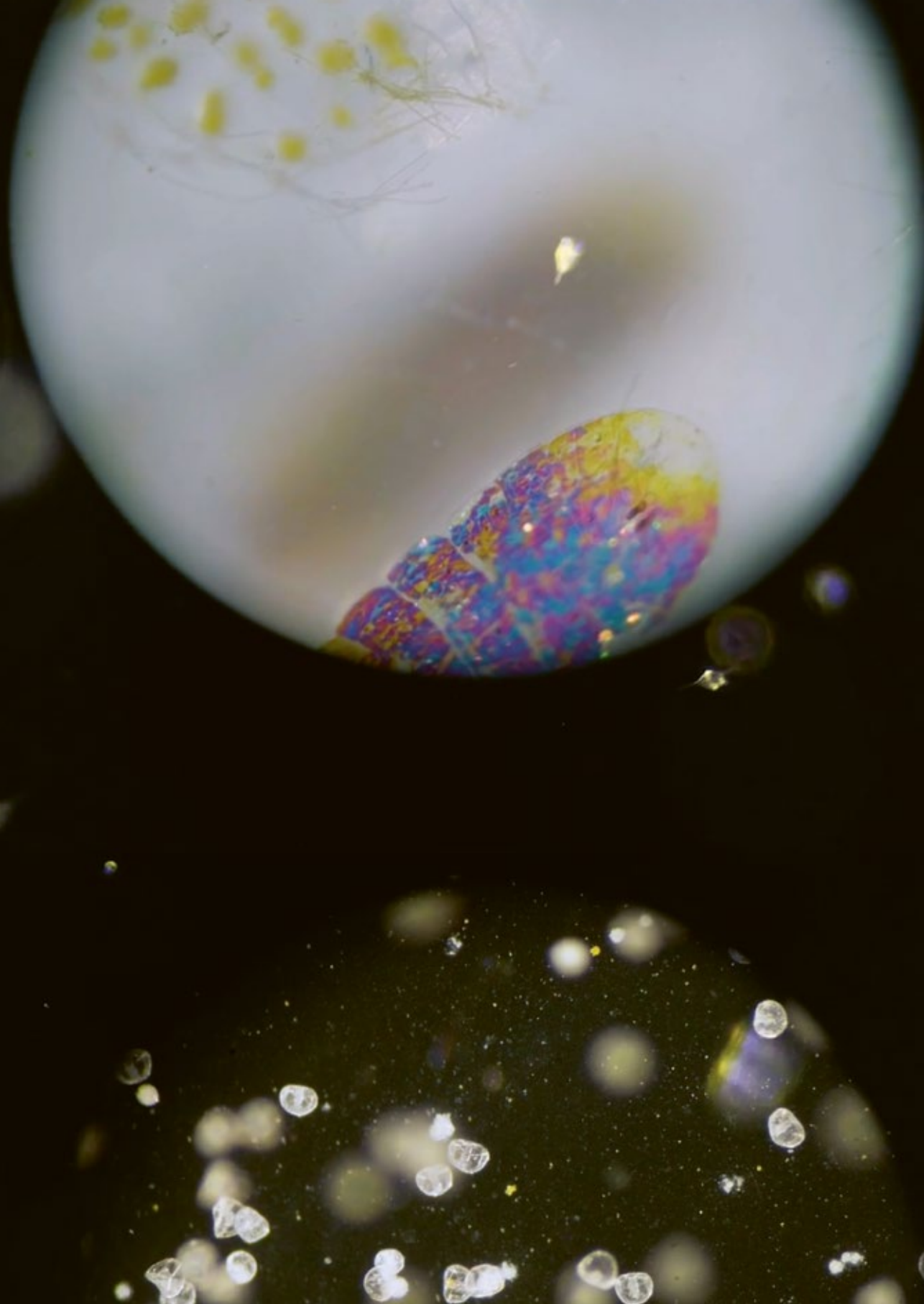
2023 • 17 MIN • 16:9 • COLOR, SOUND • FRENCH WITH ENGLISH SUBTITELS

MICROBIOMES MISSION, 2022

Giulia Grossmann's film *Mission Microbiome* takes us aboard the schooner Tara to the heart of the eponymous mission dedicated to the study of plankton. We discover the reflections of the researchers on board on the fine line between science and science fiction. From the vastness of the seascapes to microscopic abstractions, the film immerses us in a constantly shifting space of observation and questioning.

Giulia Grossmann is a filmmaker and visual artist. She joined Tara between Banjul and Dakar during the Microbiomes expedition in 2022. Her work creates a dialogue between reality and fiction, science and cosmologies, nature and technology, founding narratives and territorial practices. Through films rooted in unique geographical settings, she explores the relationship between human beings and their environment: from the Wirikuta Desert in Mexico to the fjords of western Iceland, from the Basque mountains to the Brazilian mangroves, from the abyss to the space that separates us from Mars. Her research develops through interdisciplinary collaborations with researchers from both the life sciences and the humanities.





BUILDING 27

A JOURNEY THAT WASN'T
PIERRE HUYGHE

2005 • 21 MIN 43 SEC • SUPER 16MM FILM AND HD VIDEO TRANSFERRED TO HD VIDEO

COLOR, SOUND • ENGLISH

ANTARCTIC MISSION, 2005

Pierre Huyghe embarks on an expedition aboard the schooner Tara to Antarctica, where the melting of the sea ice has revealed new islands and accelerated changes in the local fauna. Once ashore, he converts the island's shape into sound and light waves, which give rise to a musical piece. The pulsations, mirroring its topography, create a language emanating from the edge of a penguin colony, amongst which an albino lives. This fascinating journey into the vastness of the Antarctic is followed by an event on the ice rink in Central Park, New York, where a symphony orchestra performs the composition. A science-fiction documentary, *A Journey That Wasn't* immerses the viewer in an odyssey that is as much visual as it is auditory.

Born in Paris in 1962, Pierre Huyghe studied at the École Nationale Supérieure des Arts Décoratifs from 1982 to 1985. His work has been exhibited in numerous museums and at international events such as the Venice Biennale and Documenta in Kassel. Since the early 1990s, the artist has been reinventing creative methods and exploring the many connections between artwork, viewer and reality.

Beyond their great formal eclecticism—videos, performances, objects, photographs—Huyghe's works share the same underlying questions. The relationship with time and collective memory is sometimes explored through exhibitions, which serve as genuine modes of expression, revealing the inner workings of the creative process. His works are conceived as 'initiators of events: it is a matter of exposing someone to something, rather than something to someone'.





BUILDING 27

THE FORTUNETELLERS ELLIE GA

5 JULY 2026 • LIVE PERFORMANCE FOLLOWED BY ARTIST TALK, APPROX. 2 HRS • ENGLISH

In *The Fortunetellers*, Ellie Ga draws on her experience aboard a five-month Arctic expedition near the North Pole. Combining live narration with photographs, videos, maps, sketches, field notes, and recorded sounds gathered during the journey, she reconstructs the rhythms and rituals of life in the polar night. The performance unfolds as a layered archive in motion, where personal memory intersects with scientific observation and collective experience. At its centre lies the question of prediction. Ancient practices of divination, weather forecasting, oceanographic research, and the daily routines of a drifting crew converge in a landscape defined by uncertainty. Adrift in the Arctic ice with little control over their route, destination, or return, the expedition members navigated a world in which knowledge and speculation constantly overlap. Through storytelling and image-making, *The Fortunetellers* reflects on humanity's enduring desire to anticipate the future in an environment that resists certainty.

Ellie Ga is an artist and writer based in New York. Through performances, videos, and research-based projects, she explores the ways knowledge is produced, transmitted, and transformed through storytelling, observation, and collective experience. Her practice combines archival research, personal narrative, and fieldwork creating connections between scientific inquiry, historical memory, and everyday life.

Elke Kania (b. 1969) has been Curator and Research Associate at Kunsthaus NRW Kornelimünster since 2022. She studied art history, philosophy, and film studies in Aachen, Berlin, and Rome and subsequently worked as an art and film critic. From 2004 to 2006, she served as Assistant Curator at the Museum Franz Gertsch in Burgdorf, Switzerland. Between 2007 and 2022, she was an independent collaborator with the Julia Stoschek Foundation in Düsseldorf and from 2009 to 2015, a Research Associate at the Institute of Art and Art Theory at the University of Cologne. Her research focuses on the relationship between contemporary visual art and cinematic moving images, which she explores through exhibitions, screenings, publications, lectures, and moderated discussions.





AREAL BÖHLER
areal-boehler.de

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