

scavenging raids to the mainland and partake in the group's Bacchanalian orgies. Their gluttonous sexual vagrancy is paralleled with images of overfishing and unnecessary cruelty in the fishing industry of the Mediterranean.

**Leviathan Cycle, Episode 4: Jamila, 2018**

10:36 mins

Commissioned by Arts Council, England, Barakat, Seoul, HE.RO Amsterdam, and Leviathan – Human & Marine Ecology.

Journeying further south to the Moroccan coast, Ben and Yasmine are attacked by Jamila and her group of parasitic bandits. The ethics of survival and predator-prey relationships in both human and marine species are explored, as members of another group intervene. But is this out of the frying pan and into the fire for the protagonists?

**Leviathan Cycle, Episode 5: Ismael, 2018**

19:28 mins

Commissioned by A Tale of a Tub, Rotterdam, and a Canadian partnership between Fogo Island Arts, Museum of Contemporary Art Toronto, and Toronto Biennial of Art.

Ben and Yasmine are taken captive aboard a gigantic cargo ship, whose megalomaniacal captain Ismael entertains biblical pretensions. Ben is made to “pay his passage,” while a ghostly Yasmine stalks the empty corridors of the ship. The episode takes its cues from globalization, international trade, and the legal structures of maritime law set against the rights of the individual. Whales and whaling become a key subject, interrogating colonial and indigenous politics in the process.

**Exhibition guide online:**



**Room plan**



**Leviathan:  
the Paljassaare Chapter**

**19.09.–08.11.2020**

**Shezad Dawood with Kärt Ojavee, Joonas Plaan, Peep Lassmann, ecologicStudio, Robert Treufeldt, Kai Künnis-Beres, Sten Lassmann, Lennart Lennuk, Graham Fitkin, Triin Loosaar, Annika Kaldoja, Katarina Kruus & Ann Mürsepp**

**Co-curated by Inês Gerales Cardoso, Karin Laansoo & Triin Metsla**

Follow the journey online: [leviathan-cycle.com](http://leviathan-cycle.com)

Instagram: [@LeviathanCycle](https://www.instagram.com/LeviathanCycle)

**List of Works**

**1 Coastal Artillery Battery, Paljassaare, 1915, 2020**

Shezad Dawood with Kärt Ojavee, Annika Kaldoja, Katarina Kruus, Ann Mürsepp

Textile diptych, acrylic and screenprint on linen with algae-based dyeing technique (authors' technique).

Coastal Artillery Battery, Paljassaare, 1915 is a site-responsive diptych that emerged from Shezad Dawood's dialogue with Estonian architectural historian Robert Treufeldt on the peninsula of Paljassaare, Tallinn. The work depicts a coastal artillery battery of the Imperial Russian Navy built in 1915, which ironically was never used, and has now become overtaken by vegetation, its lower section flooded and reclaimed by beavers. Dawood was interested in the overlapping histories indexed by the site, which changed hands across empires, unions, and republics, and is now a rich ecosystem of local flora and fauna following its conversion from a military facility to a water treatment plant. The work attests to the ephemerality of political and physical structures, and gestures to entanglements between the agency of humans and nature. These entanglements are also materially present in the work: Dawood collaborated with smart-textiles designer Kärt Ojavee, who supervised the dyeing of the linen with a pioneering technique using locally-sourced algae, onto which the archival photograph of Paljassaare was then printed and painted by Dawood.

**2 Catalogue d'Oiseaux, 1956–1958**

Olivier Messiaen

Three parts performed by Peep Lassmann.

The soundtrack for the exhibition is the first Estonian recording of the “Catalogue d'Oiseaux”. Originally written between 1956 and 1958 by the French composer Olivier Messiaen, it is dedicated to birds. The piece requires utmost virtuosity and knowledge of birdsong from the musician; in the exhibition it is performed by Estonian pianist Peep Lassmann. Of the 13-piece cycle, the audience at Kai can enjoy three piano pieces, dedicated to the

woodlark, the greater short-toed lark and the black wheatear. The music scholar Maia Lilje has said that Peep Lassmann's background in ornithology makes him the most capable among Estonian pianists to perform Messiaen's “Catalogue d'Oiseaux”. The soundscape of the piece also evokes the sounds of Paljassaare peninsula, known as a birdwatchers' paradise.

VI—L'Alouette Lulu/The Woodlark (6:15 min)

VIII—L'Alouette Calandrelle/The Greater short-toed lark (5:10 min)

XII—Le Traquet Rieur/The Black wheatear (9:10 min)

**3 A Collection of Wandering Matter**

2016–2019

Triin Loosaar

a) Pirita b) Paljassaare c) Kalarand d) Stroomi

Triin Loosaar's collection of debris highlights the appreciation of once-valuable found objects. The items were collected during her walks by the seaside in Tallinn, where she focused on the aesthetic and attention-grabbing qualities of objects modified by the wind, sand, and water. Here she presents these reshaped objects as different sets, which have the potential to be re-combined and assembled into something else. Her “beach collections” are organised according to the location and time of collection, including objects from Pirita, Paljassaare, Kalaranna, and Stroomi beach. These sets act as indexes of place, while raising questions of how we attribute value; her wandering objects are at once bearers of remembrance, and creators of stories. Display design by Andrea Tamm.

**Kärt Ojavee, various objects, 2020**

Inspired by local traditional knowledge and global mythologies around sea-related craft, Various Objects are based on tools developed throughout history resulting from passed-down knowledge, know-how, and empirical experience. In Ojavee's hands, these traditional objects have been modified, foreshadowing a speculative scenario where future communities living near the sea use the resources available to them to delicately craft useful, and in some cases impractical, objects and materials. Each object

opens up questions regarding the inherent value of materials, traditional knowledge, and techniques, and the relationship between fragile ecosystems and the human societies that are part of them.

## 4 Dissolving Hat

Constructed in collaboration with **Kadi Adrikorn**.

*Sewing, braiding. Furcellaran-based material (author's material), cephalopod ink, seaweed charcoal (from Fucus Vesiculosus), carbon fiber.*

*Dissolving Hat* is made to last until it is exposed to water, after which it decays, leaving behind only the strings attached to it. The leather look-alike material consists of crafted sea-sourced raw materials, which are highly prized in the food and medical industries. Its shape, combining a tricorn and a fisherman's hat is practical, particularly at sea: the turned-up brims form gutters that direct rainwater away from the wearer's face, depositing most of it over their shoulders. This is an eco-luxury object with a predetermined shelf-life that shifts the focus away from synthetic to bio, and from mass-manufactured aesthetics to the irregularity of craft, looking simultaneously to the past and the future.

## 5 The Tools

*Net for harvesting*

*Hui—a gadget for making and mending the net*

*Tool for catching anything from the water*

*Net making, injection moulding, laser cutting, spinning (by Juulika Roos), braiding, laser cutting. SeaCell fiber (seaweed and cellulose based fiber), green algae, post-consumer plastic (Precious Plastic Estonia), wood, unknown stray matter, salt, wood, metal.*

These tools question the industrial scale at which materials are manufactured, moving towards a human-scale device, inspired by traditional techniques while employing innovative material processes. Moving away from the extractive harvesting of nature's virgin materials, these tools are instead aimed at collecting materials that get stuck in its branches and nets, including polluting matter, which might be handled as a resource and transformed into something else. The net device is made from an imported fiber that combines seaweed and cellulose (SeaCell). The fiber was spun by hand in Estonia into a yarn and crafted into a net. The handle of the tool (as well as the tool used to make the net) is pressed from post-consumer plastic from the cosmetics industry. There is an unknown stray object connected to the net, held by a hand-spun cord that combines local green seaweed and imported SeaCell fiber. The *Tool for catching anything from the water* is made of salt, ensuring its bio-obsolescence: the device will slowly dissolve while it is used.

## 6 Healing Detox Shirt

*Author's technique, knitting, heat pressing. Linen, seaweed-based film (author's material), SeaCell fiber.*

*Healing Detox Shirt* is made of a linen knit soaked in an extract of *Fucus Vesiculocus* and printed with a seaweed-based film (author's material) which contains polysaccharides (derived from local red seaweed, *Furcellaria Lumbricalis*), seaweed charcoal (from *Fucus Vesiculocus*), and cephalopod ink. Seaweeds are a source of vitamins as well as minerals. Algae, which has become a key

ingredient in cosmetic products, is claimed to be naturally revitalising and moisturising, and is composed of amino acids, minerals, and vitamins that nourish the skin. The ink of cephalopods consists mainly of melanin, which is researched for its antimicrobial, antiseptic, and antioxidant properties. A third ingredient, glycerol, is used in medicine for healing wounds and treating burns. The healing effect of the shirt, however, is highly speculative.

## 7 Relaxing Mittens

*Author's technique, sewing, nalebinding. Furcellaran, Furcellaria Lumbricalis, roots from unknown plant found at the seashore, wool.*

*Relaxing Mittens* are tools for an invented ritual to be enacted somewhere between work and relaxation, forgetting and being present. Focusing on the hands, it emphasises the importance of these personal, highly-valuable working and communicating tools: the intermediaries that enable us to perceive the surrounding environment through touch. Wearing the mittens means taking a rest, putting the hands on pause. This procedure is a tactile experience, as the material around the hands is living, breathing, and reacting, almost like a second skin. Due to the ingredients used in the material, the mittens have an effect on the molecular level.

## 8 The Terrarium, 2020

**Shezad Dawood**

*VR, duration variable, featuring parts of Anthropocene Island TAB17 by ecoLogicStudio and excerpts of The Terrarium Inventory by Graham Fitkin.*

It is 300 years from now, and you are released into an underwater world from *The Terrarium*, an experimental laboratory facility. You travel onward by moving your new tentacles and pincers, journeying past a submerged Paljassaare peninsula and meeting other human-marine hybrids along the connected Baltic/English coastlines. You are suddenly and unexpectedly captured by future human pirates, who have had their genes spliced with animal DNA and are engaged in the extractive pillaging of their former planet. Held captive, you are given one chance to decide your fate.

## 9 Resting sail, 2020

**Kärt Ojavee**

*Hand weaving, injection moulding (by Precious Plastic Estonia). Carbon fiber, linen, polyethylene, optical fiber, wool, post-consumer plastic.*

This work responds to a vision of the ocean as a blue economy - the next golden goose. The extractive approach towards the ocean as a resource for raw materials encompasses both living organisms and abiotic agents of marine environments: algae is seen as a promising solution for various issues and is trending in the worlds of cosmetics, medicine, superfoods, and bioplastics (films for packaging). The history of sailing the seas is strongly connected to knowledge of materials and the technology for making durable sails, as goods were traded across the world and voyages often entailed long distances. Here, the sail is resting, and resisting an extractive mindset. It blends ancient and contemporary materials including wool and linen, kevlar (invented by chemist Stephanie Kwolek for DuPont), optical fiber (typically used as a submarine

communication cable) and polyamide (widely used for making fishing nets known as ghost nets, known to be the biggest plastic polluters in the oceans).

## 10 Enlarged images of microplankton collected from the Baltic Sea (bacteria, cyanobacteria, siliceous algae and ciliates), 2020

**Kai Künnis-Beres**

*Light box with textile.*

The marine ecosystem, and the planet as a whole, would be unable to function without microorganisms, which are any microscopic living organism too small for the naked human eye to see without a microscope. In the case of the Baltic sea, the microscopic ecosystem consists of microalgae, cyanobacteria and larger multicellular filaments, flagellates, ciliates and bacteria. Marine microorganisms sequester large amounts of carbon and produce much of the world's oxygen, and cyanobacteria are responsible for the photosynthesis that occurs in the Baltic sea environment. Bacteria and other microscopic organisms that feed on them (flagellates, ciliates) play an extremely important role in the auto-purification of the sea, cleansing it both from the debris of other organisms and from human pollution.

The Baltic Sea is an exceptional ecosystem, renowned for the evolution of its so-called “dead zones”, which are inhabited only by anaerobic bacteria. It is connected to the ocean via the extremely narrow Denmark Strait, which hinders water exchange, consequently resulting in its low salinity. Brackish water flows out of the Baltic Sea in its surface layer, whereas water with higher salinity enters the sea close to the seabed via the Denmark Strait. As a result the saline groundwater and fresh surface water remain stratified, keeping the groundwater from mixing with oxygenated surface water. This leads to conditions unsuitable for organisms such as fish, shellfish and other invertebrates, and is the reason for the proliferation of “dead zones”. Scientists foresee this phenomenon intensifying in the future, and Dawood based the dense clouds of algae in *The Terrarium* on these scientific predictions.

## 11 Hybrid I, 2020

**Shezad Dawood**

*Bronze with custom luminescent paint finish, each edition uniquely hand-painted.*

This sculpture emerged out of Dawood's ongoing correspondence with ecological geneticist and coral specialist Professor Madeleine van Oppen. Based at the Australian Institute of Marine Science (AIMS), Professor van Oppen has been pioneering coral hybridisation in order to develop more resilient coral species that can withstand rising temperatures and ocean acidity - the main causes for the bleaching that has devastated coral reefs across the world. The sculpture reproduces the tenuous loripes hybridised species and glows in the dark, at once reflecting the UV conditions of Professor van Oppen's lab and mimicking coral reef phosphorescence in the ocean.

## 12 Resource Room

Explore especially commissioned research papers by **Joonas Piaan** and **ecoLogicStudio**, as well as books and articles that

have informed the research for the show. These are also available at [leviathan-cycle.com/reading-room/](http://leviathan-cycle.com/reading-room/).

## 13 Cinema – Leviathan Cycle

**Shezad Dawood**

*Leviathan* is Shezad Dawood's major multifaceted project, which raises awareness of the most urgent issues of our time: climate change, migration and mental health. At its heart is the film series *Leviathan Cycle*, which envisages a future eerily like our present, whose inhabitants are the survivors of a cataclysmic solar event. The episodes are developed by Dawood in dialogue with a wide range of marine biologists, oceanographers, political scientists, philosophers, neurologists and trauma specialists. Each film is written from the point of view of an individual character, and their fictional narratives are carefully interwoven with archival footage, linking the looming spectre of climate breakdown to human-scale stories.

The larger narrative follows migratory journeys across Europe, Asia, North Africa and beyond, encountering a series of idiosyncratic communities along the way. Taking a global and collective approach, *Leviathan* looks at what is increasingly not only a humanitarian crisis but a wider systemic crisis within our biosphere. As the protagonists' journeys progress and increasingly intertwine with others' throughout the film, we see a shift from fragmentation to resilience in their methods for surviving, amidst competing visions for how the future might be shaped.

	<b>Leviathan Cycle, Episode 1: Ben, 2017</b>
<i>12:52 mins</i>	<i>Commissioned by University of Salford Art Collection, Outset Contemporary Art Fund, and Leviathan – Human &amp; Marine Ecology, with support from The Contemporary Art Society.</i>
	A solar cataclysm has wiped out a large part of the human population. Ben reminisces about his childhood spent roaming the back corridors of the Natural History Museum in London (which contain, amongst other marvels, Darwin's original specimen jars from the <i>Beagle expedition</i> ) and his fascination with the giant squid preserved in the Marine Research labs.

	<b>Leviathan Cycle, Episode 2: Yasmine, 2017</b>
<i>22:10 mins</i>	<i>Commissioned by CREAM – University of Westminster and Leviathan – Human &amp; Marine Ecology.</i>
	Yasmine, a woman of North African origin, ekes out an existence in the derelict, former Victorian Market Hall in Plymouth. Ben happens upon her hideout, and we follow Yasmine's inner monologue and exterior journey, through musings on borders, migration, species, and social niceties. Towards the end of the episode, the pair decide to part for warmer climes, and leave Plymouth by boat, as the Mayflower did in 1620.

	<b>Leviathan Cycle, Episode 3: Arturo, 2017</b>
<i>17:25 mins</i>	<i>Commissioned by Leviathan – Human &amp; Marine Ecology.</i>
	Ben and Yasmine arrive at a strange and enigmatic community based on an island in the lagoon of Venice. They engage in