

# محيط في قطرة

# مح... پیتا بیج ذرا — قرۃ

دست -- پدیا -- فدرال -- ریڈ

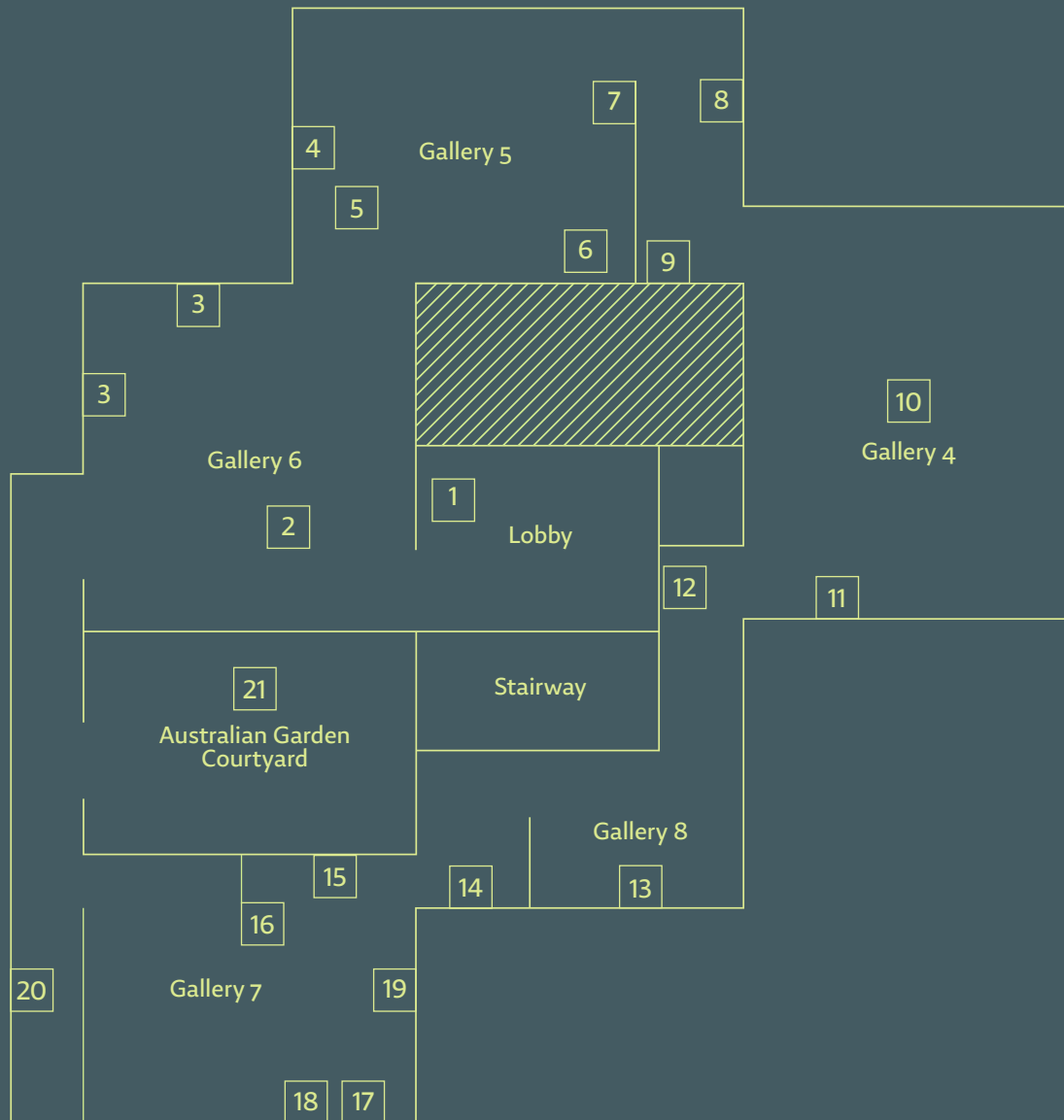
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מנחם / וי / טו / ו-ט / ח

an ocean in every drop

an ocean in every drop



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Water is a force that produces history, culture, language and social relations. Bodies of water shape human development, sustain trade and empire, and offer means of escape and refuge. The belief in water as the wellspring of life is a tale as old as time itself, held in memories written and recited, from the ancient Greeks and Egyptians, to the indigenous North American origin story of Turtle Island, to the Bible and the Holy Quran.

Over time, much has shifted in our understanding of water. Currently, water is in crisis; simultaneously scarce, through drought, and threateningly over-abundant, through floods and rising sea levels.

How can we understand this life force through its production of myth and its anchoring of spiritual beliefs? Can connecting to a range of world views relating to bodies of water as living beings transform our own approach to the climate emergency?

Bringing together works from around the globe that explore human relationships to water, 'An Ocean in Every Drop' asks us to think with water, following its flows through the past to inform our present.

Medieval Islamic geographers mapped the world as iconographic image, with water as its centre. Rendered with bright blue lapis, the seas hold the world together, connecting earth to the cosmos and the divine through the Encircling Ocean (Bahr al-Muhīt) – a vast expanse of water that rings the world. Presented at the start of the exhibition, 10th century geographer and traveller al-Istakhri's Kitāb al-Masālik wa-al-Mamālik (Illustrated Description of the World) from 1331 CE draws us back to these seas and their fundamental role in shaping worldviews.

While maps to our watery world were transmitted through the hands of geographers and cartographers, knowledge of the particularities and significance of sources of water were passed down orally through generations. Jumana Emil Abboud's series of drawings and paintings builds on folktales gathered from local communities in Palestine during the artist's search for water sites and the stories they contain – stolen, hidden and lost over time.

Daily rituals of carrying, storing and consuming water were once a fixture of life. Asunción Molinos Gordo recalls the rich history of ceramics from Southern Spain and Al-Andalus, creating vessels that draw on medieval Nasrid ceramics and symbolically loaded motifs from across the Mediterranean, in a celebration of the aesthetics and communal rituals generated by water. Hussein Nassereddine's work traces the history of water

through its descriptions in Arabic poetry and literature from the 6th century onwards. Fatima Uzdenova's Ebru paintings connect to Sufi traditions of meditation and contemplation with water, while her installation in the Australian Garden invites visitors to whisper their bad dreams to the water, an ancient Karachay-Balkar tradition from the North Caucasus for dispelling ill fate.

Thao-Nguyên Phan explores the transboundary, East Asian Mekong River as an anchor of culture and belief in her layered and allegorical video and lacquer and silk paintings, while Munem Wasif's photo and text works speak of bodies of water as escape routes and witnesses to violence and struggle for so many across centuries.

The works of Daniel Otero Torres, Léuli Eshrāghi and duo Candice Hopkins and Raven Chacon bring into relief the violence of the climate crises as a long-lived reality for indigenous and First Nations communities around the world. Their works variously map the meeting of conflicting worldviews: from water as an abstract extractable resource to the deep complexity of water's relationship to place, culture and community.

Sohrab Hura and Abul Hisham's works look at communal rites and rituals carried out in water, from fisherfolk gatherings to religious rituals that use immersion to find renewal and rebirth.

Cian Dayrit and Karan Shrestha both map the impact of modern water infrastructures – including vast damming projects and commodified water distribution – on local communities in the Philippines and Nepal, respectively.

Martha Atienza's video of an underwater Ati-atihan procession in the Philippines asks us to consider what might become of coastally rooted cultures and communities as sea levels rise.

**Exhibition artists:** Jumana Emil Abboud, al-Istakhri, Martha Atienza, Raven Chacon, Cian Dayrit, Léuli Eshrāghi, Abul Hisham, Candice Hopkins, Sohrab Hura, Asunción Molinos Gordo, Hussein Nassereddine, Daniel Otero Torres, Thao-Nguyên Phan, Karan Shrestha, Fatima Uzdenova, Munem Wasif.

**Curated by** Nora Razian and Rahul Gudipudi  
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**Production support:** Zahra Mansoor  
**Arabic translation:** Abu Bakr Al Ani  
**With thanks to the** Art Jameel team

# al-Istakhri

## Kitab Al-Masalik wa Al-Mamalik or Illustrated Description of the World

Iran, 13 November 1331

Paper with gold and polychrome illumination

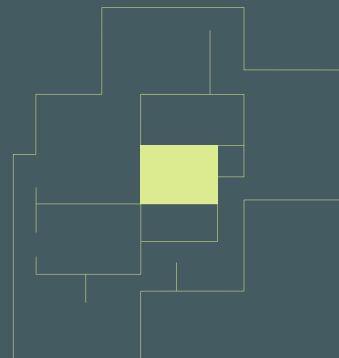
Louvre Abu Dhabi Collection

One of the most influential figures in Islamic cartography, al-Istakhri was a 10th century Persian author and geographer. His major work, *Kitab Al-Masalik wa Al-Mamalik* (also known as The Book of Roads and Kingdoms) was copied over many centuries throughout the Medieval Islamic world and the early Ottoman Empire and greatly influenced later geographers. The book displayed here was made in Iran in 1331 CE.

al-Istakhri travelled widely across the then-Muslim territories around the Indian Ocean, the Arabian Gulf, East Africa and the Mediterranean, documenting his voyages in great detail.

Medieval Islamic maps enabled the representation, duplication and memorisation of the then vast Muslim world and its place within the universe. Oceans, seas and rivers are the central node of al-Istakhri's maps. Within the medieval Islamic mapping tradition, bodies of water were considered not just important for trade and movement but also as a link between the earth and the cosmos, which lay beyond Bahr al-Muhit (the Encircling Ocean).

On display is a map of Bahr al-Rum (The Roman Sea), which is the present-day Mediterranean Sea. During the run of the exhibition, different maps from the book will be on display.



# Asunción Molinos Gordo

**¡Cuánto río allá arriba!  
(How many rivers above!)**

2021-2022

Series of 4

Glazed ceramics and iron

Courtesy Private Collection and Elis Estrada  
Collection

Commissioned by Art Jameel

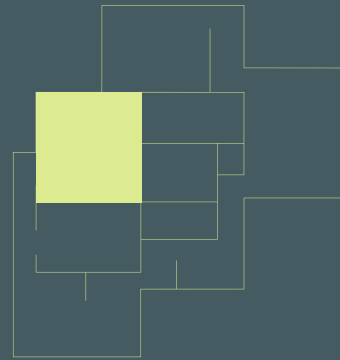
Asunción's practice questions the universal adoption of economic and social policies based on concepts of progress and development, asking us to consider what forms of culture and relations to the world might be lost along the way.

*¡Cuánto río allá arriba!* assembles ceramic vessels historically used to transport, store, and consume water. Now relegated to ethnographic and archaeological museums, these receptacles were once integral to daily life. Asunción draws on the rich history of ceramics in southern Spain and Al-Andalus. She evokes the elaborately glazed Nasrid ceramics (1232-1492 CE) and forms used across the Mediterranean. Bringing together everyday vessels with more elaborate and symbolic ones, her assemblages celebrate water and the social and

cultural rituals of carrying and consuming it — rituals that have been largely forgotten as technological changes in distribution and management rendered water ubiquitous.

The vessels were produced in collaboration with artisans in Manises, Spain, still working with medieval techniques from across the Mediterranean. Their stacked forms recall communal drinking fountains or *Sabeel* — an offering of cool drinking water to visitors and passersby — still found across the UAE.

The work's title is taken from Octavio Paz's 1958 poem "El cántaro Roto" (The Broken Pitcher) criticising false promises of emancipation encapsulated in rhetorics of progress.



# Jumana Emil Abboud

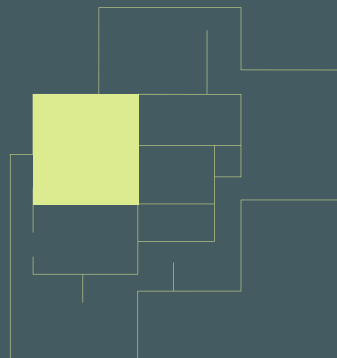
## Gradient Springs

2009–2020

Mixed media on paper

Courtesy of the Artist

Courtesy of the Seoul Museum of Art (SeMA)

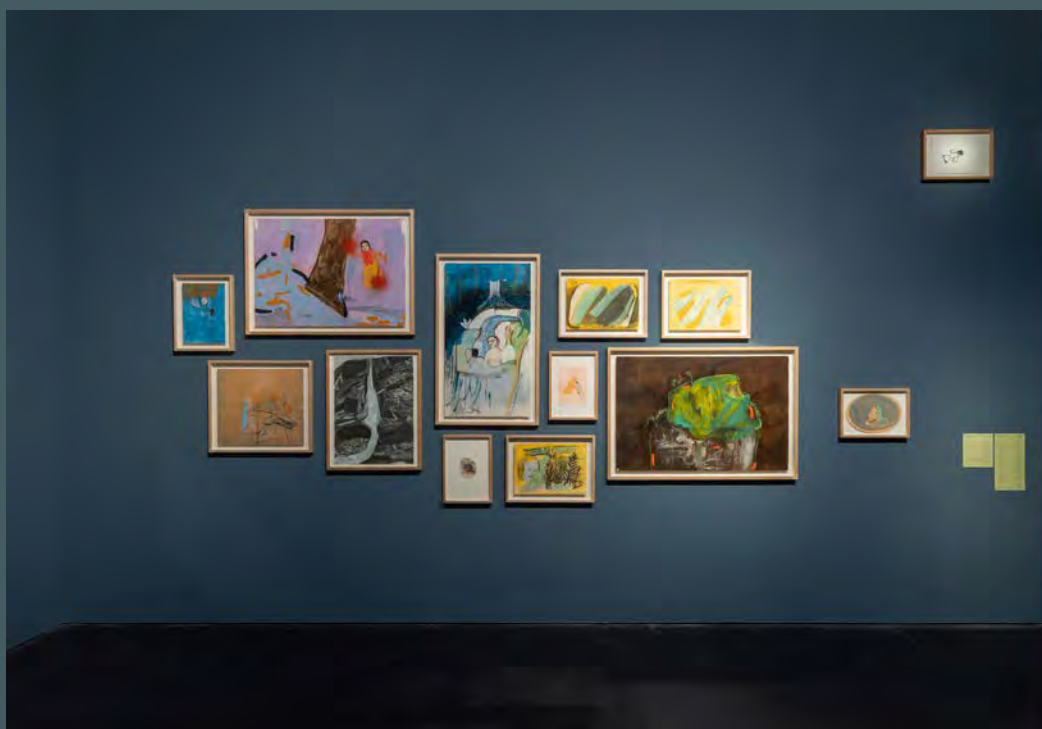


Jumana's drawing and performance work explore how connections to land are manifested through memory and culture, and in particular through oral histories and folk narratives.

Since 2009, Jumana has explored folklore in her practice, frequently traveling throughout Palestine, working with local communities in search of spirited sites and the stories they contain – stolen, hidden and lost over time. The works presented here draw on these stories and particularly on sites of sacred waters and waterlore.

Collecting tales carefully over time, Jumana weaves together a non-linear mapping of the landscape, where imagination is at the heart of story creation.

The works reveal the magical beings animating these tales, and although they may take on the form of a wolf, bird, lion, gazelle or lonely female figures, according to the artist they are understood as extensions of human lives and humans' entanglement with the more-than-human and







# Thao Nguyen Phan

## Becoming Alluvium

2019

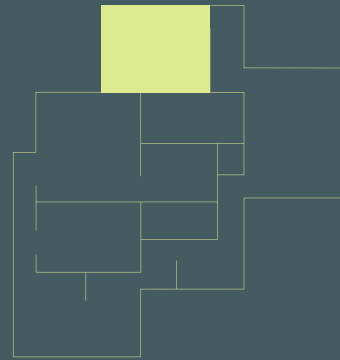
Single channel video, sound

16'40"

Produced by the Han Nefkens Foundation

*Becoming Alluvium* is part of a larger body of work exploring the Mekong River's historic, cultural, and spiritual significance. The Mekong, also known as the Nine Dragons River in Vietnam, is also the site of industrial intervention and large infrastructure projects that have altered its flow and polluted its waters. *Becoming Alluvium* unfolds through three chapters, each a story of reincarnation and change. The first tells the story of two brothers killed by a flood that was caused by a dam bursting upstream; the siblings reincarnate as an Irrawaddy dolphin and a water hyacinth, two iconic inhabitants of the river.

The second chapter follows the flow of the Mekong River, capturing daily life along its shores. The images are accompanied by readings from Marguerite Duras's 1984 novel *L'Amant* [The Lover] and Italo Calvino's 1972 book *Le città invisibili* [Invisible Cities]. The film's final chapter recounts a Khmer folktale about a princess who insists that man should recreate the beauty of nature by producing jewellery as beautiful as the morning dew.





# Thao Nguyen Phan

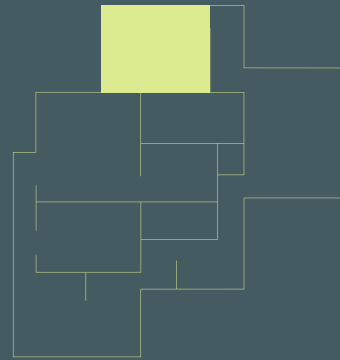
## Perpetual Brightness

2019-ongoing

Water on silk, Vietnamese lacquer on wood (pigment, lacquer, eggshell, silver leaf).

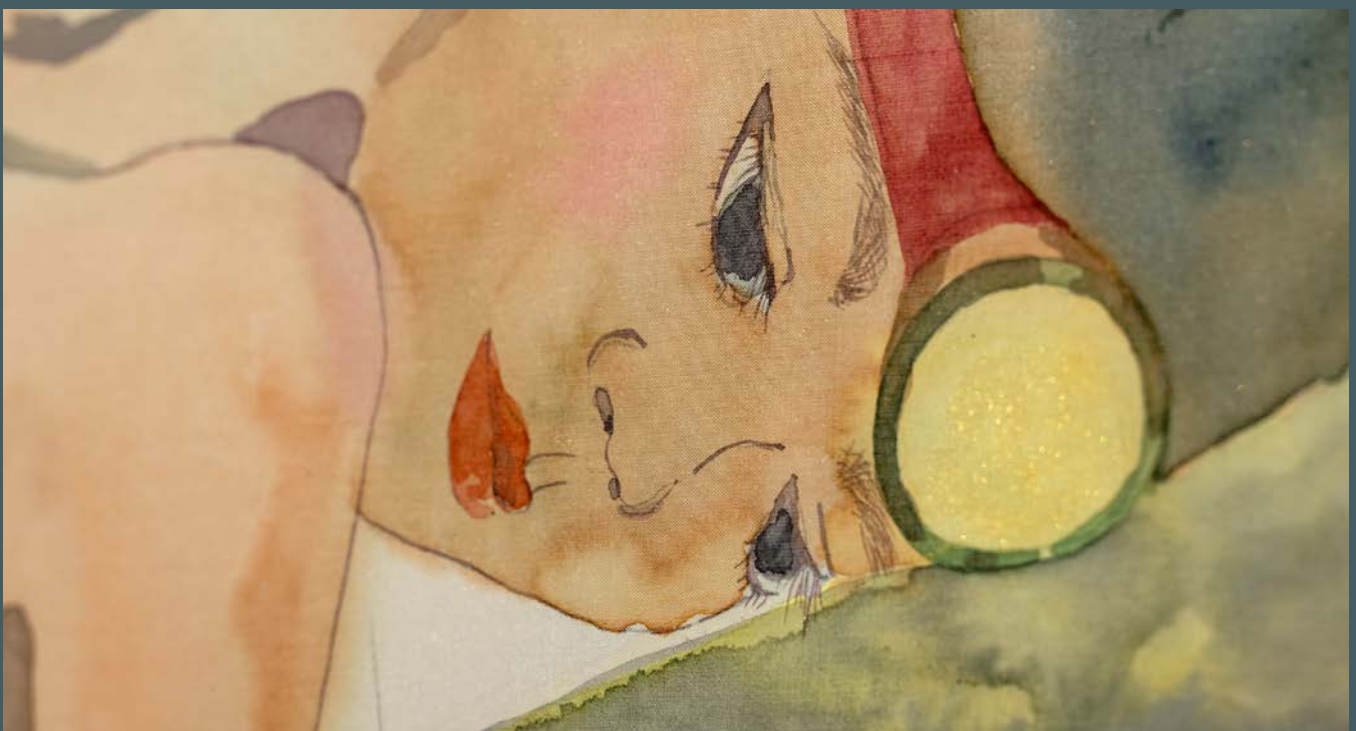
Lacquer paintings produced in collaboration with Truong Cong Tung.

Courtesy of Shane Akeroyd

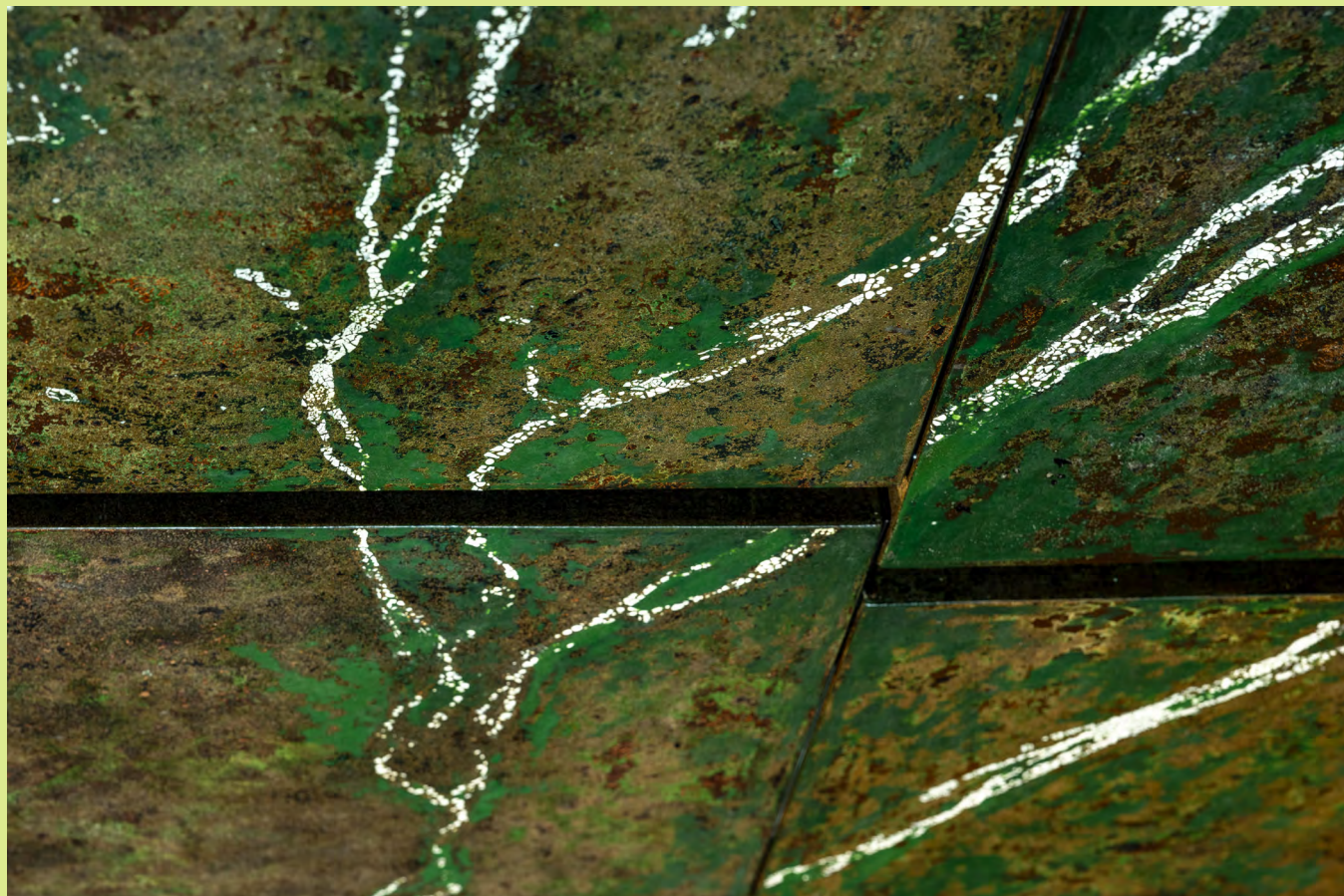


Using traditional lacquer painting techniques, *Perpetual Brightness* is a series of paintings held within a folding screen, the structure of which references a lacquered screen by Irish modernist designer Eileen Gray (1878-1976). One side of the screen is a fragmented map of the Nine Dragons River – in reference to the major tributaries of the Mekong – inlaid with eggshell and silver leaf. The other side of the panel holds silk panels depicting fishermen mourning and worshipping the spirits of stranded whales, a common practice along the Vietnamese coast. The work's title is a critique of the constant search for 'physical brightness', whether that is through illuminated cities, material goods or monetary gains.

Both lacquer and silk painting require water in their making. Lacquer requires a humid environment to dry while silk paintings are washed with water in order to fix the paint.









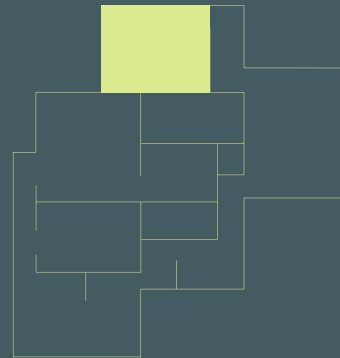
# Hussein Nassereddine

## A Few Decent Ways to Drown

2021

Limestone, steel, carbon paper and sunlight

Courtesy of the artist



*Does water ever remain the same? Is it the same water of bygone ages and their eroded landmarks?*

Hussein's installations, texts and videos explore the potential of language to create unstable monuments, and poetry as a point of access to long disappeared places and people.

Drawing on Arabic poetry from the 6th century onwards, *A Few Decent Ways to Drown* explores the fragile relationship between poetry, water, and time. Presented here is one of three fountains whose floral shape recalls ornamental water features once found across cities, courtyards, and palaces throughout the region — their significance preserved through poems and texts. The fountain's surface is made of papers found tucked away between the pages of volumes that belonged to collectors and editors of poetry manuscripts, still retaining their inscriptions and observations. Exposure to the sun over time has altered the papers' colour and texture.



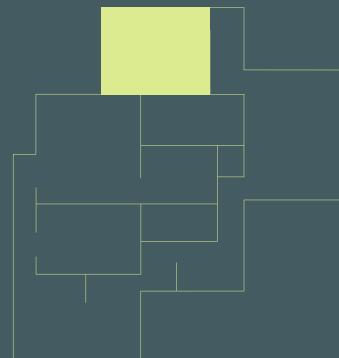
# Fatima Uzdenova

## Untitled

2022

Mixed media

Ebru on paper (Zamzam water, paper, carrageenan, turpentine, ox-gall, pigments)  
Commissioned by Art Jameel



Fatima's work explores the material manifestation of spirituality and belief. She considers how culturally specific aesthetic forms migrate and change through encounters along trade and pilgrimage routes.

Ebru – meaning “cloud” or “cloudy” in Turkish – is a paper marbling technique that travelled along the Silk Road and gained prominence in the Ottoman Empire. Ebru paper adorned the covers and inside pages of holy books and important manuscripts. Over time it became a traditional form of Islamic art alongside illumination and calligraphy. Today, Ebru is an evolving form of art with a strong spiritual legacy rooted in Sufi philosophy and practice.

The Ebru paintings presented here were made in collaboration with Kubilay Eralp Dinçer, an Ebru artist practising in Istanbul. They were made with the addition of Zamzam water, which is often carried home by pilgrims after completing Hajj and Umrah.



# Munem Wasif

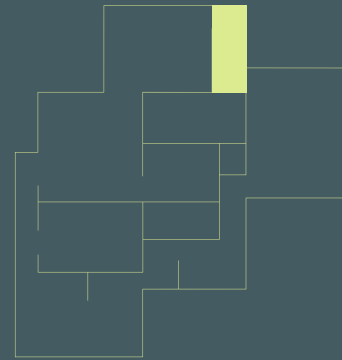
## Dark Waters

2019

Archival pigment prints and ambush text prints on archival paper

Courtesy of the artist and Project 88, Mumbai

In *Dark Waters*, Wasif reflects on the perpetual flow of forced human migration in the Bay of Bengal, where borders between nations dissolve. Through eyewitness testimony, Wasif brings to light the violent persecution of the Rohingya people in Myanmar. They often turn to the sea to seek safe haven in Bangladesh, a harrowing and dangerous experience shared by countless in search of refuge and dignity across waters worldwide. Despite their perils, the dark nighttime waters of the Bay of Bengal are often their only possibility for survival.



# Raven Chacon and Candice Hopkins

## Dispatch

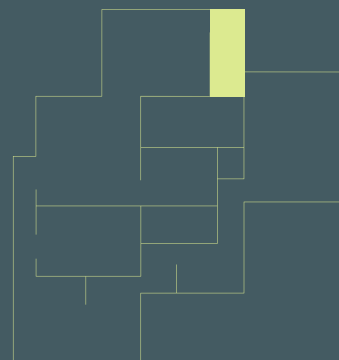
2020

Single channel video on loop and poster

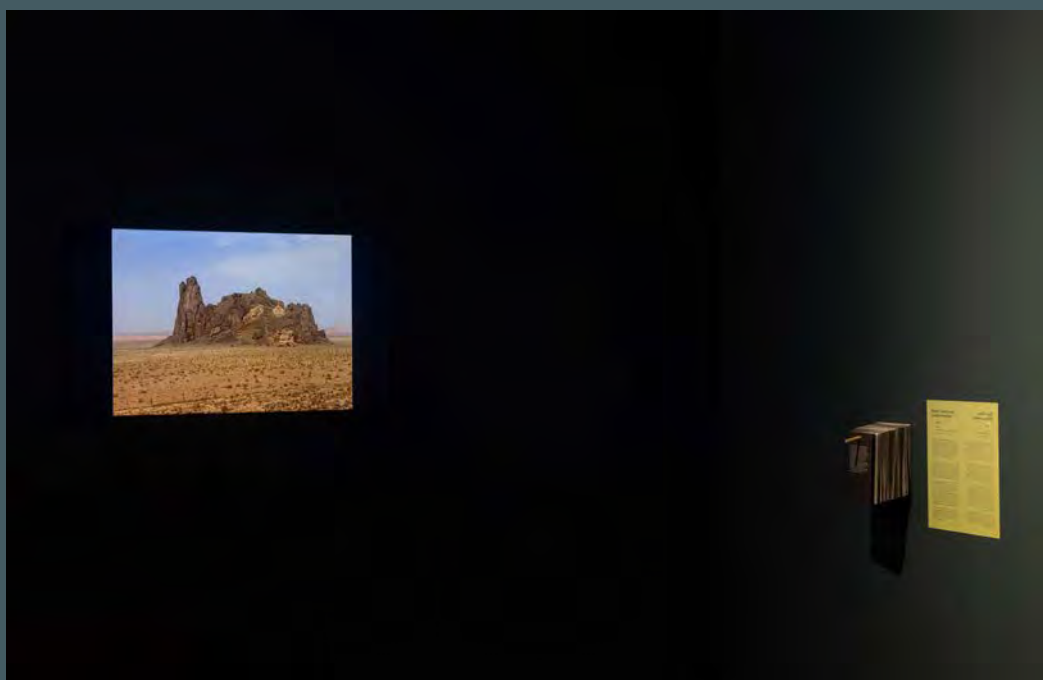
Courtesy of the artists

*Dispatch* is a collaboration between composer and artist Raven Chacon and curator and writer Candice Hopkins. It consists of a conceptual score, written for bodies and instruments, reflecting on the Standing Rock Reservation Water Protector encampment during the 2016 protests against the planned construction of the Dakota Access Pipeline (DAPL). The score is an experimental documentation of the events and a prompt for action.

According to the artists, "This score can be realised as a performance or as a series of imagined events. It can also be enacted in the real world. The players, the prompts, and the schematics are derived from an analysis of the surface dynamics and organisation of the Water Protectors in defence of Standing Rock during the #noDAPL movement, not glossing over the miscommunication, profiteering, and injustices."



The Standing Rock Sioux Tribe contested the construction of the DAPL as it would pollute water sources and desecrate ancestral burial grounds. The stand taken by the Tribe and by the Water Protectors – activists, organisers, and cultural workers dedicated to safeguarding the world's water and water systems – at Standing Rock brought a temporary halt to the construction of the pipeline. In 2017 the construction of the pipeline was authorised by then president Donald Trump, and it continues to operate today despite ongoing legal disputes.





# Daniel Otero Torres

## Lluvia

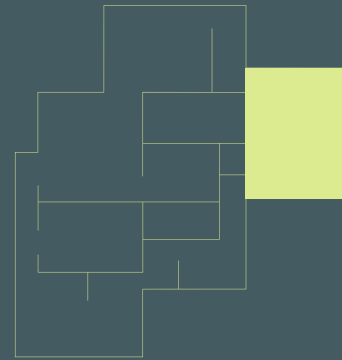
2020

Mixed media

Courtesy of the artist and galerie mor  
charpentier, Paris

Daniel Otero Torres's practice is invested in articulating the emancipatory potential of vernacular forms. His installation *Lluvia* (Spanish for rain) celebrates ingenuity born of hardship, and critiques entrenched systems of marginalisation and discrimination effecting various communities in the Chocó region of Colombia. Lacking access to clean water sources due to pollution from illegal goldmines, the Emberá community on the Atrato river collect and clean rainwater through an ingenious process of filtration using gravity and everyday materials.

Standing at over six meters high, *Lluvia* is a tribute to the resourcefulness of community-driven infrastructure and the forced resilience of marginalised communities around the world.



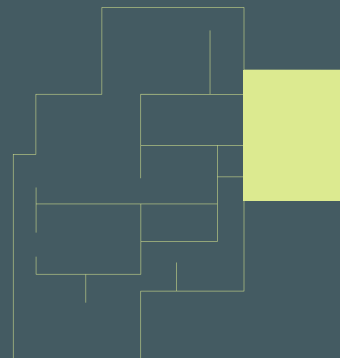
# Léuli Eshrāghi

## Fetū glisten in the night sky

2022

Screen print on gallery wall

Commissioned by Art Jameel



In the multilingual poetic composition *Fetū glisten in the night sky*, Léuli (of Sāmoan, Persian, Cantonese heritage) pays tribute to artist Daniel Boyd (of the Kudjala, Ghungalu, Wangerriburra, Wakka Wakka, Gubbi Gubbi, Kuku Yalanji, Bundjalung, Yuggera First Nations of Australia, and northern ni-Vanuatu heritage). The poem calls into question centuries of colonial history including the plantation era across southwest Great Ocean shores, and confronts the violent erasure of Indigenous cultures by reaffirming sacred ancestral relationships to kin, land and water. Written in Bislama, Sāmoan and English, the poem draws on collective knowledge within Great Ocean communities, among the oldest living cultures on Earth.

i.  
Bae yu talem se waetman ia hemi stap  
Long stret rod blong ol bubu blong yumi  
Bae yu singaotem gud olsem oli haremsave  
Se olgeta graon mo wota i tambu nomo

I walk through the humid forest  
Giant trees at the foot of Mount Vaea  
Both Ancestor and responsibility  
Fetū glisten in the night sky

Tropical thunder rumbles over lagoons,  
Estuaries, selau years ago or today  
Sweat trickles down my body, air, water,  
Mingle on this track set by tua 'ā

I pronounce fa 'amalama for spirits  
For Vaea, whose face above the coast  
Holds that fanciful writer from Alba  
On his death throne above our own ali 'i

ii.  
Sāmfala taem we i ren fulap gogo  
Kasem maonten i kam long laplas  
Ol paletuv oli karem re mo totel i save  
Stap insaed long stamba blong ol

Grandmother mangroves nurture  
Their daughters to float near and far  
Creating new habitats despite rare  
Minerals taken to exhaustion

'Singular' crops and minds usurp  
Biomes and language areas  
Altering thousands of ways that I might  
Call on Majority Worlds and Histories

I raise my hands in supplication  
Seed pods and reef sharks glide by  
My eyes and my hands immersed in  
Salt waters, whose tides unmake borderlines

iii.  
Ol bigfala kenu blong ol waetman blong ovan  
Oli bin kam mo oli aot fulap olsem oli hangre  
Blong kasem olgeta long ol vli gogo, we di ne  
Bin save flatem, i mestem ol stamba mo bebe

Kon-Tiki and other white fallacies  
Atalalalala long way from homelands  
Moments stretching from tau gata into  
My body born of the great salt water expanse

Machete-words slice through lineages  
Pieces orbit back to each other  
Across generations of tau kili just as  
Stones hold the memory of rivers above

The Lailagi 'atoa is mostly liquid knowledges  
Held by many more taotal on celestial  
Navigation voyages that hold consciousness as  
I sprinkle coconut water over each vessel

iv.  
Piake kuen taot blong mekem moa mekem  
Blong olgeta moa kuen, amemka mekem moa  
Sava lukuk sport long Solwara blong yumi  
Dromemka se oli kam iu i mekem fulap yu kuen

I don't know how to climb coconut trees  
Like the old contestants whose secrets  
Is still used to promote tourism in the islands  
A cover for military and real estate theft

The fa 'ātoa resonates with poems through the  
Valleys as my cousins stream with glaze  
The older cousins pound us for the ground  
Taotal that is so hard to make these days

I place the first speckle on the bones of  
Tua. A long the sunsets and seas across  
Islands that were never fully assembled into  
one Eshra / Eshra Chue, dromemka, dromemka

# Abul Hisham

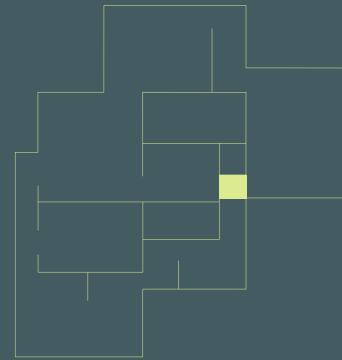
## Community Fishing Event

2020

Soft pastel on paper

Courtesy of the artist and Galerie Mirchandani  
+ Steinruecke, Mumbai

Abul's practice draws on personal beliefs and worldviews, including his own. His works reflect on our relationship with desire, death and memory, and the place they hold within society. In *Community Fishing Event*, several actors are overcome with existential apprehensions and desires while participating in an illusory fishing ritual. Here, his use of soft pastel references the Biblical and Quranic origin stories of human beings having been created from dust and water.





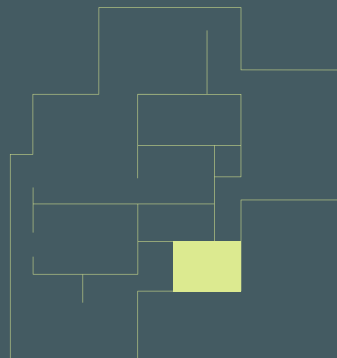
# Sohrab Hura

## The Coast

2020

Single channel HD video, Two channel sound  
17'28"

Courtesy of the artist and Experimenter,  
Kolkata/Mumbai



*The Coast* captures night-time religious festivities in a coastal village in Tamil Nadu, South India. The sea shore becomes a site for symbolic and rapturous transformation, as devotees immerse themselves in turbulent waves and experience states of fear, surprise, excitement, and surrender. The trance-inducing soundtrack includes field recordings of repeated rubbing of the skin of the urumi, a traditional South Indian percussion instrument used in various religious and folk rituals.



# Karan Shrestha

1

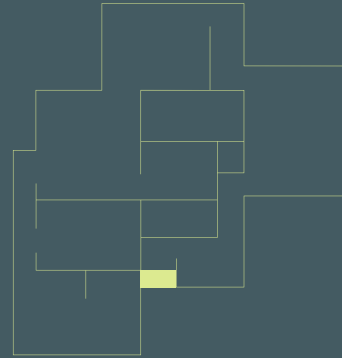
## Water in All, Water for All

2022

Brass repoussé, metal sheet, PVC,  
copper and metal pipes

Repoussé sculpture produced in  
collaboration with Tirtharaj Sakya  
Commissioned by Art Jameel

Karan employs sculpture, drawing, and film to call attention to the politics of water in Nepal. The brass sculpture *Water in All, Water for All* references *hiti* or *dhunge* — the ever-flowing public drinking water spouts — that were both essential infrastructure and symbolic of traditional water systems in the Kathmandu Valley. Through the inclusion of pipes into the sculpture, Karan alludes to the end of the ancient practice of hydrological continuity. This network sustained water in a constant flow, making it accessible to all living beings and allowing its return into the earth — considered a social and sacred duty.



# Karan Shrestha

2

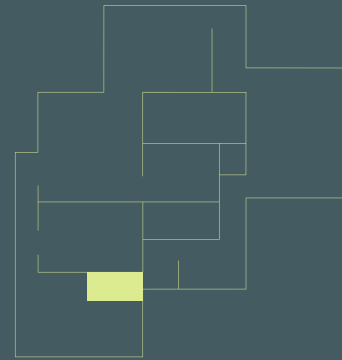
## Hold Water: Sell, Draw Water: Sell, Measure Water: Sell

2022

Oil-based clay, red mud, metal,  
PVC, aluminum pipes

Commissioned by Art Jameel

Produced during the artist's residency as  
part of the "Cité Internationale des Arts x  
Institut Français" programme



3

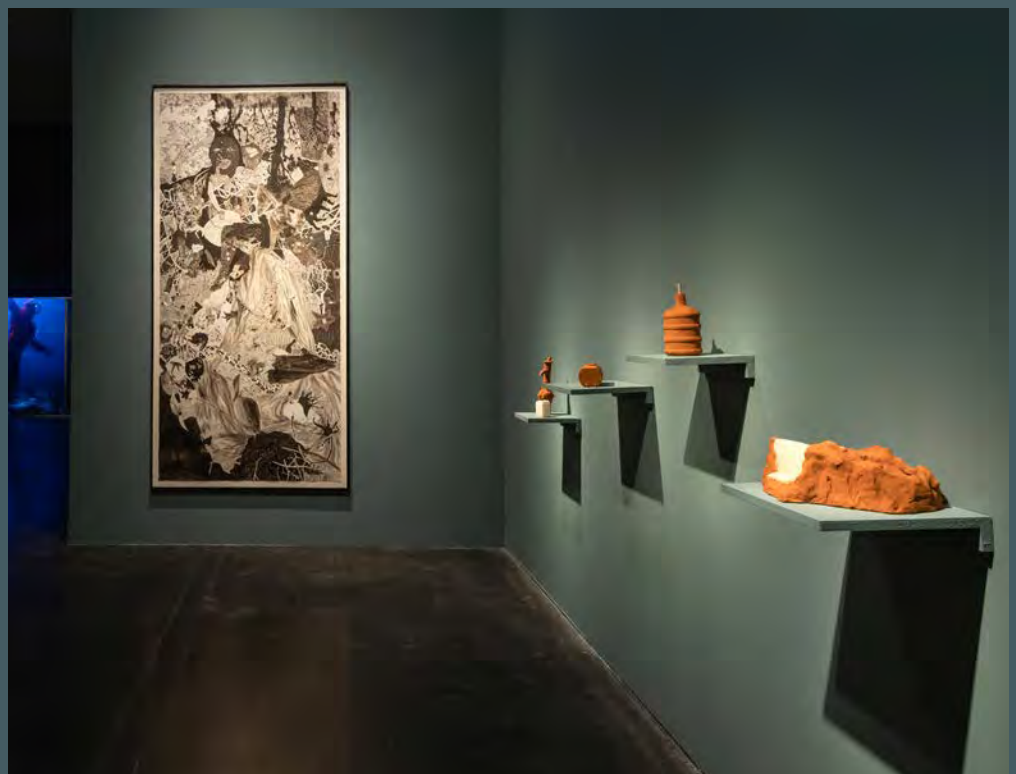
## Shared Sensualities

2020–2021

Ink on cotton paper

Courtesy of the artist

Water storage, overdrawn and commodification led to the interruption of this flow. Karan represented this shift in the clay sculptures *Hold Water: Sell, Draw Water: Sell, Measure Water: Sell*. In the large ink drawing *Shared Sensualities*, Karan depicts the interconnectedness and interrelation of living beings with their ecosystem, reflecting on indigenous ways of life where humans share symbiotic associations.





# Karan Shrestha

1

## Chobar

2016

Single channel video, silent

3'

Courtesy of the artist

2

## A Flow Disrupted

2022

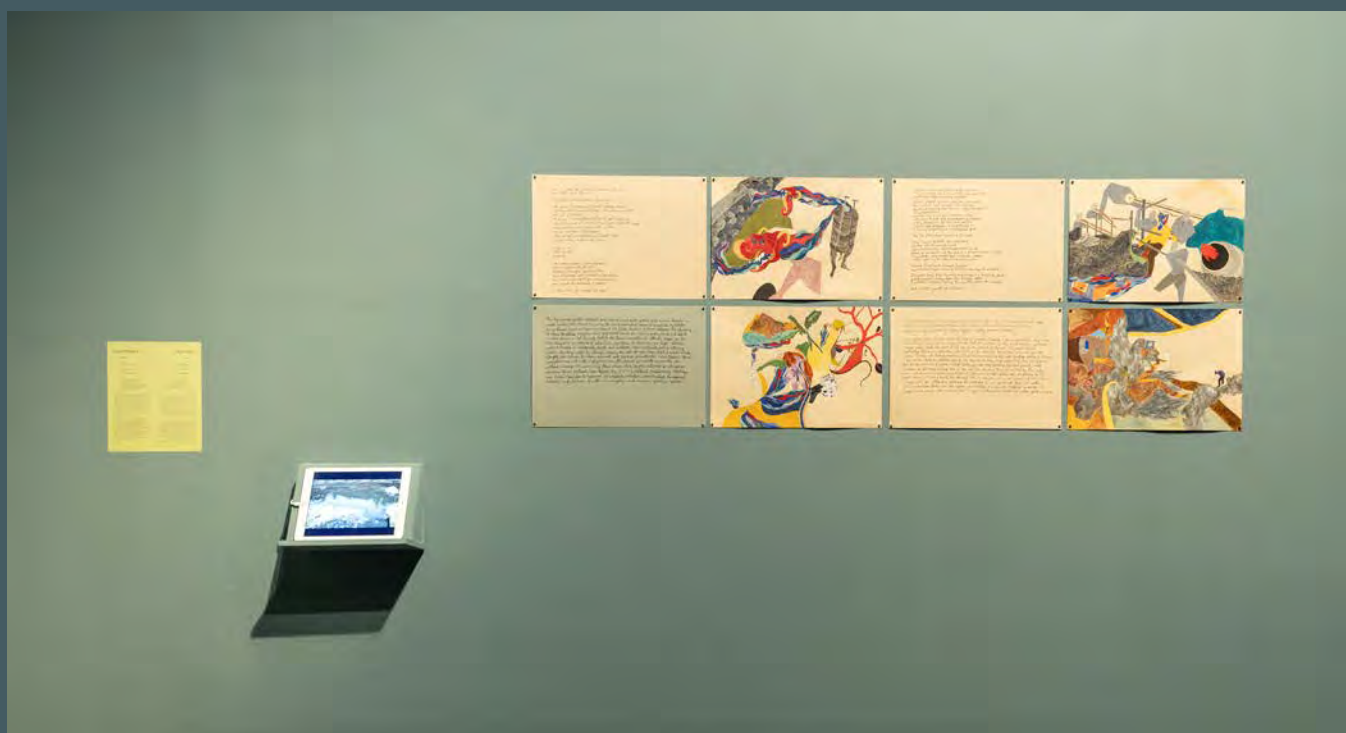
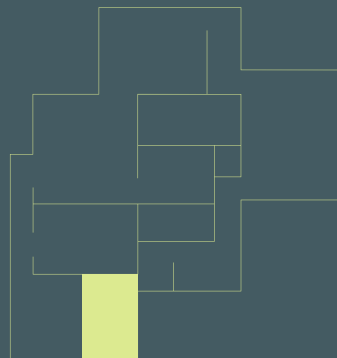
Text and mixed media on paper

Commissioned by Art Jameel

Produced during the artist's residency as part of the "Cité Internationale des Arts x Institut Français" programme

In the silent film *Chobar*, Karan references the mythical and religious significance of the Chobar area in the Kathmandu Valley. It was believed that Kathmandu was once a lake. Legend has it that, upon having a vision of the Buddha amidst the lake, a *bodhisattva* named Mañjuśrī cut a gorge at Chobar and drained the waters to make the land habitable. The area is now heavily polluted, having been treated as a waste dumping site for years as a result of rapid urbanisation and decades of poor governance.

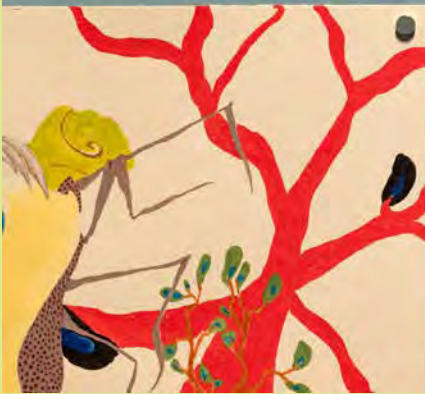
*A Flow Disrupted* continues this survey with a contemporary take on a 17th century Newar manuscript, commonly known at the time as *thyasaphu*. Literally meaning folded book, this manuscript depicted scenes of historical teachings concerning drought and rain, mapping the realities of South Asian weather. Karan narrates the story of the current status of water in Nepal, touching on urgencies such as pollution caused by organic and industrial refuse, violent caste politics, and shrinking wetlands resulting from damming.





Crushed; like the granular bed  
by crusher operators. While tipper owners' tip-off  
frame an accident with the ease of a boneless-tongue-wriggle.  
Many hands, many mouths that built the village  
muted again by the deep resounding machines.

Remember Dilip Kumar Mahata. Remember  
the collective failure of society to take action against murderers.  
Two years since, that January day hangs as a ballooned g  
battering unrest, gliding above the Aurahi waters.  
Injustice in Dhanusa echoing the injustice across the country.  
But a river cannot be silenced.



The personal testimony of Dawa Gyalsbo Gyale appeared in the story  
Trishuli-1, 216 MW Hydropower Project on the Indigenous Communities  
LAURNIP (Lawyers' Association for Human Rights of Nepalese Indigenous)

Dawa Gyalsbo Gyale (35) and his family lived in Gumbhet, Dhure.  
0.81 hectare of land (shared among his father and four brothers).  
village, Gyale's land was most at risk due to the proximity of the  
constructing the access road from late 2013 on the steep hill  
with no. Drilling and blasting operations lasted for around nine months.





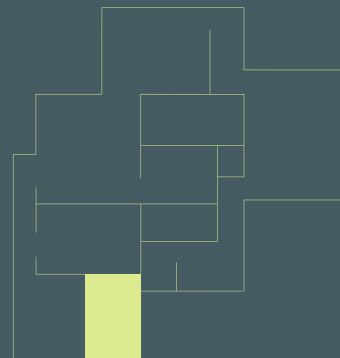
# Cian Dayrit

## Blueprint of Dam as Sadistic Monument

2022

Objects, embroidery and digital print on fabric

Courtesy of the artist



Cian employs collaborative counter-mapping strategies with a range of communities across the Philippines to understand and communicate the effects of large-scale development projects, government policies and the ongoing militarisation of the landscape. In *Blueprint of Dam as Sadistic Monument*, Cian brings attention to the negative effects of large-scale damming projects and their impact on river ecologies and local indigenous communities across the Philippines.

Mapped across the textile work are the Apayao and Alimit dam project in the Cordillera region, the Balog-Balog dam on the Tarlac River, the Kaliwa-Kanan-Laiban dam system in the Tanay and Quezon provinces, the Jalaur River dam in Panay, and the Pulangi dam in Mindanao.









# Martha Atienza

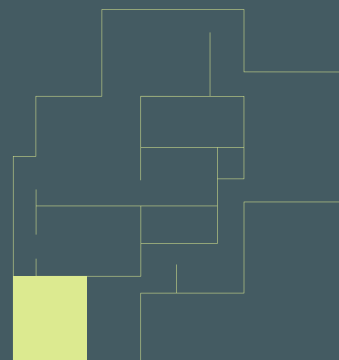
**Our Islands 11°16'58.4"N  
123°45'07.0"E**

2017

Single channel video, silent

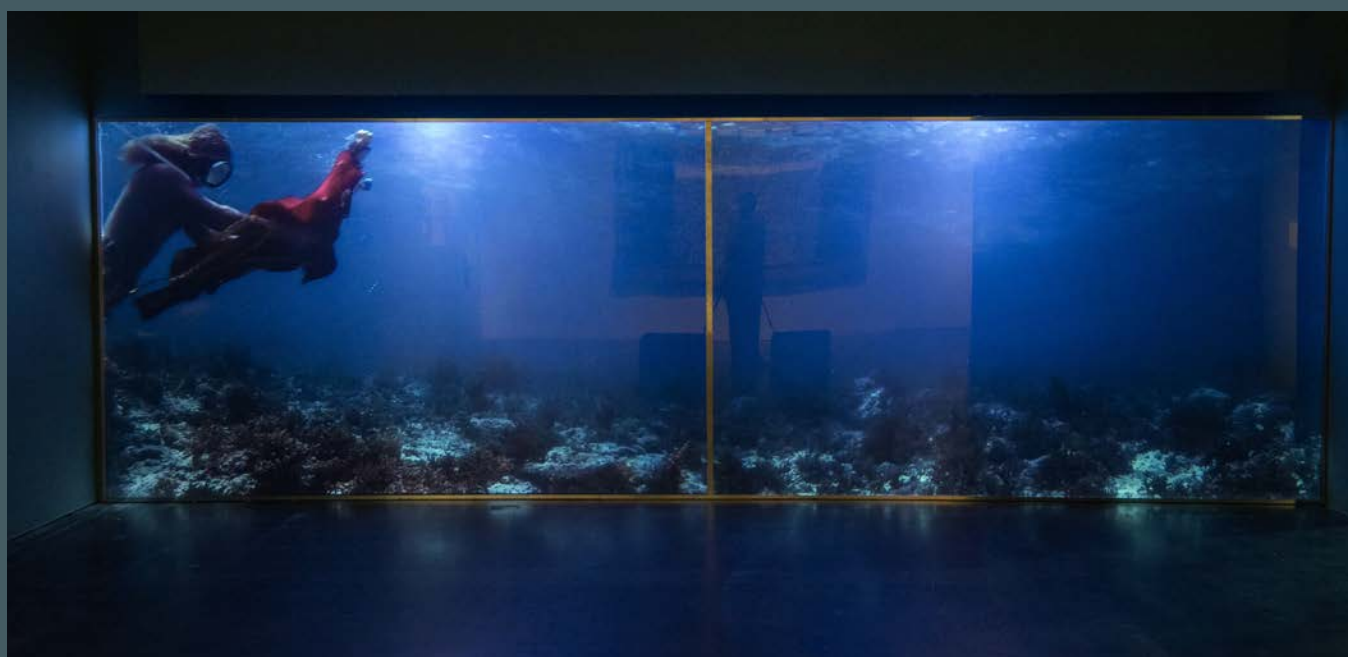
72'

Courtesy of Martha Atienza and Silverlens,  
Manila/New York City



In *Our Islands 11°16'58.4"N 123°45'07.0"E*, Martha stages a submerged Ati-Atihan procession, an ancient yearly animistic festival in the Philippines, gradually Christianised through Spanish colonial influence. Leading the procession is a man dressed as Santo Niño the patron of the islands and seafaring communities carrying a statuette of the Child Jesus. The man is followed by others dressed in varying guises – including a typhoon Yolanda survivor, boxer Manny Pacquiao, and a captured drug lord – that reflect personal desires and satirical commentary through representations of natural and political violence.

The film heeds the urgent issues of damage to marine life from overfishing and the rising sea levels endangering coastal communities in her homeland of Bantayan. Martha works collaboratively with the Bantayanon people during this annual ritual, creating a communal space for dialogue around issues affecting their daily lives.



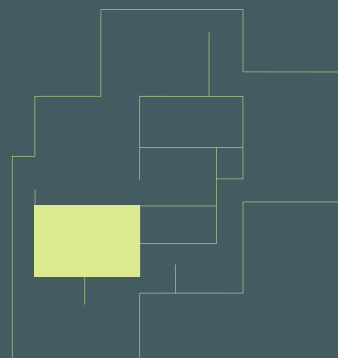
# Fatima Uzdenova

## Whisper It to Water

2022

Two-channel audio in loop, seating

Commissioned by Art Jameel



The interpretation of dreams – as a gateway to the personal and collective unconscious – has been part of spiritual and religious traditions across millennia.

*Whisper it to Water* is an installation of incantations drawn from Karachay-Balkar beliefs and ambient recordings of the Kuban River along its route. The river flows from a source at mount Elbrus through the Karachay-Cherkess and Kabardino-Balkarian Republics in North Caucasus and drains into sea of Azov.

In Karachay and Islamic traditions, a bad dream is not to be shared. In Karachay, the dreamer is advised to 'whisper it to water, tell to a stone or throw into in to river (Къобан meaning the 'big river' or Kuban River or 'sea'), dispelling the perceived danger within the dream and safeguarding the dreamer's privacy.

You are invited to whisper your dreams – good, bad, and strange – to the flowing water.





All images courtesy of Art Jameel.



Photography by Daniella Baptista.