

A person with long dark hair, wearing a bright red hooded jacket, is seen from behind, sitting in the water. The water is calm with gentle ripples. In the background, a dense urban skyline is visible across a body of water, with a line of green trees separating the water from the city. The sky is overcast and grey.

36.5

A Durational Performance with the Sea

36.5 / New York Estuary, Turtle Island
September 14, 2022
7:27am – 8:06pm



36.5 / New York Estuary, Turtle Island (North America) September 14, 2022 7:27am – 8:06pm

with global satellite performances taking place in the Netherlands, Bangladesh, Brazil, Kenya, and Aotearoa (New Zealand)

“I think that the proposition of a global performance in network as the ‘closure’ of the 36.5 is important to have this moment of more accurate reflection, of how the work mobilizes environmental awareness in the communities where the performance has happened and especially, to think of ways to act in the face of this very real threat.”

-Clara Domingas, artist/anthropologist, core collaborator, 36.5 / Bay of All Saints



The Cove at 3110 Vernon Blvd. on the East River in Queens, Sewanhacky (Long Island)

In partnership with:
Works on Water
The Climate Museum
Arts Brookfield
Theater Mitu
New York University / The Skirball Center
Socrates Sculpture Park
and many more

“The evolution of 36.5 over the course of its planned iterations mirrors the evolution of climate art in general. Climate art was, in its inception, a consciousness raising project, dedicated to building public awareness about the reality of climate change and its causes. It is now one of identifying and activating actual, usable strategies for responding to climate change. In the case of 36.5, the transformation grows organically from the work’s original conception as well as from the widening circle of community that it has created over time.”

-Una Chaudhuri, Dean for the Humanities, NYU, academic thought partner, 36.5 / New York Estuary

Building a Relationship with the Sea

Sarah Cameron Sunde’s 36.5 / New York Estuary

36.5 / A Durational Performance with the Sea (2013-Present) is a series of nine site-specific performances and video artworks that activate the public in conversations about deep time, embodied experience, and sea-level rise. The series began in 2013 when, as a simple poetic gesture in response to Hurricane Sandy’s impact on New York, Sunde stood in the ocean water of Bass Harbor, Maine for 12 hours and 48 minutes while the tide rose and fell on her body.

Since then, *36.5* has grown into a complex, collaborative, evolving series of works involving hundreds of people in communities around the world. Sunde spends months, often years, building deep and meaningful collaborations with local communities who live near a body of water where sea-level is expected to rise. Working with a local team, the entire event is filmed in real time and this footage is translated into a durational video work to be shown in museums and public spaces. The ninth and final work in the series premieres on September 14, 2022, in what is now known as Queens in New York City. These waters and this land mass, known as Sewanhacky, have been stewarded by Indigenous people for over 10,000 years.

As Sunde stands in the water for a full tidal cycle, everyone is invited to participate by standing with her and by marking the passing of hours from shore as “the human clock.” Interventions and installations by collaborating artists serve to further amplify the performance. There are viewing stations around the Cove, on Roosevelt Island and Upper East Side, Manhattan that invite audiences to experience the event from various viewpoints.

Today Around the World and Throughout New York

In addition to her hyper-local socially engaged process in New York, Sunde has assembled a large group of international partners over the project’s nine years. On September 14, as the final performance takes place in New York, collaborators from Bangladesh, Brazil,

About the Performance

36.5 / A Durational Performance with the Sea boldly asks us to reconsider our relationship with the sea. In this work, water is not passive, but it is an active collaborator — a true support and partner as well as a danger and threat. It is a minimalist work consisting of three elements: the artist, the sea, and a red dress. For each iteration, this basic palette is enriched by its specific coastal location, local art forms, cultural definitions, and collective locational energy. Each work is an experience unto its own and is the sum of deep community and organizational work that belies the simple gesture of the artist walking into the sea. When the artist enters the water, she is letting go of all the preparation and trusting the water and herself to do the work of the performance together.

Like many New Yorkers, Sarah Cameron Sunde was deeply impacted by Superstorm Sandy in 2012. As a result of the extreme flooding in the city she understood how vulnerable New Yorkers are to the impacts of sea level rise. In her mind, she imagined an artist running around New York, trying to survive while the city sinks beneath her feet. This chaotic image has been translated into a performance where the artist meets the sea and stands in it and with it for a full tidal cycle. During each performance, Sunde stands still and lets the water do what it does. It rises to its full height on her body and recedes again. She remains silent and as still as possible, while opening herself to what the sea has to say. It is this simple, yet enduring gesture that is the anchor of the work. Witnessing the work evokes a visceral response – a reckoning that sea-level rise is happening and we must no longer try to control the sea, but rather work with it, support it and meet it where it meets us.

36.5 / A Durational Performance with the Sea consists of three parts— live performances, local community engagements, and long-form, durational cinematic videos. It is rooted in the conceptual framework of Land Art, pulls threads from Performance Art and ultimately is a work of iterative Public Art, with each site-specific performance informing its scale, materiality, and context. It grows rhizomatically, with each location bringing new questions and ideas to light.

As the ninth and final performance, *36.5 / New York Estuary* is a culmination of the project in all of its layers of complexity. By bringing in past collaborators to stand in waters around the world at the same time as New Yorkers are standing in the Cove, it offers a collapsing of time and space that further punctuates how we are all connected by and through water across the world.

Before each international performance, Sunde spent several weeks onsite, in conversation and collaboration with locals, including Indigenous stewards of the water and land, about their relationship with the sea –gaining an understanding of how they access water, honor water, and consider the future where they live. Choosing each specific site to stand is an intimate conversation with each community, although the criteria are clear: the location must be a tidal basin, accessible, and safe for the artist and public.

36.5 / New York Estuary is a homecoming. As part of building towards the final iteration of this work, Sunde co-founded Kin to the Cove, a site-specific community-powered environmental public art initiative that connects local residents to the Cove and the water that surrounds New York City. The group meets regularly at the site, building kinship with the water and wildlife, imagining a healthier future, and committing to ongoing stewardship of the Cove.

36.5 / New York Estuary has been built over several years and will now be realized on the eve of the 10th anniversary of Superstorm Sandy. On this day, for the ultimate performance, we stand connected by, through and with water. This orchestrated global collaboration is about resilience, reciprocity, accessibility, and honoring the local and global communities that have been brought together through this project. It is an insistent reminder that the tides will continue to come and go as extreme weather increases and the climate continues to change. Working with the tides, we must rebuild our relationship with the sea.

-Emily Blumenfeld, co-curator, Works on Water

Kin to the Cove

When COVID-19 pushed the final work of *36.5 / A Durational Performance with the Sea* from 2020 to 2022, Kin to the Cove emerged in the space that these past two years offered - and, sustained by Astoria residents and collaborators, it will continue after *36.5* leaves its trace.

Kin to the Cove’s purpose is to be stewards of this Cove and to provide community to those who live near this space. We gather to pay respects to the Cove at least once a month, year-round. These gatherings always include a beach cleaning and then delve into a wide, ever-evolving range of activities - dance, site-specific performances, poetry readings, jewelry making, boat rides, dialogues, rituals, and more. Through these gatherings deep friendships have formed, along with an increased awareness and respect for the more-than-human lives (water, plants, fungi, animals, algae) we share this planet with.

Over the past two years, the group has held 20+ gatherings, opened an Instagram account that hosts all Cove lovers’ pictures and videos from their visits, convinced the Parks Department to provide the beach with its first trash can, and curated dozens of temporary sculptures, alters, and offerings made from built-environment detritus found in the sand and water. Gatherings - planned and unplanned - are always full of joyful stewardship and communion with people and water.

We hope to continue to grow the number of people who feel passionately about caring for the Cove, increase awareness of the water access it offers, and build essential community relationships through art-making while we consider the future of this place. All are welcome to join! Follow @kintothecove on Instagram for updates and information on future gatherings.

-Bella Gallo + Christopher Bisram, core members, Kin to the Cove Collective, *36.5 / New York Estuary*

STAND ON THE EDGE AND FACE THE SEA
Optional instructions for viewing the 36.5 video artworks
by Sarah Cameron Sunde

Find a spot to stand in this space.
Face the Sea.
You are there at the edge, where Land meets Water.
Stay in this spot for at least five minutes, in silence.
Imagine Water rising very slowly on your own body.
Let it in.

What is your relationship to the Sea?
What is your relationship to Water?
What is your relationship to your Body in Water?

What is your relationship to the New York Estuary?
to the Atlantic Ocean?
to Te Manukanukatanga ō Hoturoa in Aotearoa?
to the Bay of All Saints in Brazil?
to the Bay of Bengal in Bangladesh?
to Bodo Inlet in Kenya?
to the North Sea in the Netherlands?

What will it be in 36.5 seconds from now?
in 36.5 minutes?
in 36.5 hours?
in 36.5 days?
in 36.5 months?
in 36.5 years?
in 36.5 decades?
in 36.5 centuries?

“At Bodo Inlet [Kenya], Sarah was seen as a spirit brought to the community to create a focus on climate change. It helped to crystallize the community’s intentions and actions towards taking care of the water as a resource.”

-Dr. Kimingichi Wabende, core collaborator, 36.5 / Bodo Inlet, Kenya



September 14th timeline (NY timezone)

	0:00	1:00	2:00	3:00	4:00	5:00	6:00	7:00	8:00	9:00	10:00	11:00	12:00	13:00	14:00	15:00	16:00	17:00	18:00	19:00	20:00	21:00	22:00	23:00	0:00
NYC								7:27 AM start time						1:54 PM high tide							8:06 PM				
Kenya						5:27 AM						11:33 AM high tide						5:33 PM							
Brazil												11:07 AM						5:23 PM high tide						11:19 PM	
Bangladesh	12:02 AM					5:12 AM high tide							12:17 PM												
Aotearoa				3:14 AM						9:19 high tide						3:35 PM									
Netherlands									8:54 AM				12:57 PM high tide					5:16 PM							
												11:07 - 12:17 PM EST OVERLAP for all													

“36.5 / A Durational Performance with the Sea is our best mirror, showing our increasing vulnerability in the face of climate change and showing us our best opportunity to act, mitigate and adapt: we can only change course if we take this challenge head on, embrace its complexity and integrate our collective actions, ... leaving no one behind.”
-Henk WJ Ovinck, Special Envoy for the International Water Affairs, The Netherlands, participant, 36.5 / North Sea

Simultaneous International Performances

I met Sarah in 2019, when I joined her in supporting the production of *36.5* in Kenya at the Bodo Inlet in Kwale. I was particularly interested in hosting *36.5* in Kenya because our audiences are less familiar with the concept of durational performance art and a socially engaging, community-based project like Sarah’s felt like the ideal fit for our community. The experience was invigorating, inspiring and it challenged us in many ways as a producorial team. Not only was I in awe of Sarah’s prowess and ability to engage the local community, but also, the relevance of the work in both urban and rural areas is an attestation to the urgency of the performance and the conversations it sparks about climate change. The project had the entire Kenyan team feeling a deep sense of empowerment, particularly because everyone’s artistic contributions were taken into consideration and somehow incorporated into the performance. The local villages in Bodo, where the performance took place, engaged with the work as though it was part of their daily ritual, performing traditional dances and singing songs as every hour passed as Sarah stood in the water. Furthermore, the impact of the work is still felt in this community, with the planting of the mangroves and the construction of a performing arts center that was born out of this project.

Three years later, I have the honor of serving as the global satellite performance coordinator for *36.5* as we approach the final iteration of the work in New York, USA on September 14, 2022. We will be live-streaming satellite performances from Brazil, Bangladesh, Kenya, Aotearoa and The Netherlands, all of which are sites that Sarah has previously performed in. I am most looking forward to the collective moment, where we will all be in the water together, as it will emanate and embody the spirit and energy of this project. I remain inspired by the brilliant ideas, generative conversations, and unwavering passion that each person has for Sarah, and the larger cause of this project. For me, this is where the true work of this project lies; in the global connectivity and relationships it fosters, and the collective empowerment it advocates for towards raising awareness about climate change and creating a better world for us all to live in.

-Karishma Bhagani, international performance coordinator, *36.5 / New York Estuary*

Why stand at the Cove?

The location for each stand must meet certain criteria.. The site search was even more difficult in New York City where 520 miles of coastline is often lined with fences, raised sea walls and roadways. The site selected had to meet all of the following criteria:

- Relatively calm, waters protected from wind and boat traffic
- A site that was inundated during Superstorm Sandy and vulnerable to sea level rise in the future
- Relatively easy access to the water’s edge
- Potential for meaningful engagement and collaboration with the neighboring community
- Relatively clean water that is not too close to a CSO (combined sewage overflow) outfall
- A point of view where Sarah and participants can face the sea and feel the vastness of the water, with the NYC skyline prominent in the image

36.5 / TE MANUKANUKATANGA Ō
HOTUROA, TĀMAKI MAKAURAU
AOTEAROA (NEW ZEALAND)

May 16, 2022
12 hours, 23 minutes
4:08am – 4:31pm

with Te Uru Wāitakere Contemporary
Gallery, AUT School of Art & Design

Amiria Puia-Taylor, Nettie Norman, Kingi
Peterson, **core collaborators** • HIWA,
kapa haka “human clock” artistic •
Interventions • Diane Blomfield, Ariane
Craig-Smith, **producers** • Fergus Milner,
livestream / technical direction •
Mairi Gunn, Amarbir Singh, Ian Powell,
Delamere, Dakota Robers, Summer-Grace
Edmonds, Samuel Peterson, Taura
Peterson, Nataleah Te Wao, Liana-Hope
Delamere, Frank Haimona, Rawinia
Mugambi, **film team** • Karishma
Bhagani, Hellen Masido, Makena
Magana, Deval Devani, **producing team**
• Anthony Gathu, **public relations** •
UKT Group: Mwanaidi Juma Hassan,
Hamza Omar Ng’anzi, Mtata Haji Vuya,
Kwale Arts: Wakili Mwatondo, Mwanasha
Hassan, Juma Ran’gombe, Mwanarusi
Mwacharo, members of the Bodo Com-
munity, **“human clock” artistic inter-
ventions** • Nabeel Dhanji, Martin
Marani, Winnie Musyoka, Natasha
Muhoza, Zoë Friend, Beth Pride, Hatim
Hassanali, **production support** • **With**
thanks to Shumi Shauri, Yusuf Chikophe
Nyiro, Mwangolo Mohamed, Kondo
Harun, Mwanasiti Abdalla Manga,
Mohamed Galogalo, Mwanasiti Mwarogo,
Mzee Juma, Ali Mchabi, Mwatime Mohd,
Mwinyihija Swalehe, Boniface Tabu,
Bakari Afandi, Suleiman Bosco,
Mwanasha Bakari, Alii Omari, Mwana-
hawa Mwaruma, Mahamud Vuyaa, Saudi
Banaga, Mkaza Bosco

*“I’ve had questions all week saying ‘why on earth
are people standing in the water for 12 and half
hours?’ When you explain it to them, some get it
and some don’t. For those in our circle who have
been involved with this, we said to each other ‘‘it
took a lady from America, from New York to come
over here to put this in place for us to wake up to
the reality of the climate here.”*

-*Nettie Norman, HIWA, Aotearoa*



36.5 / BODO INLET
KWALE
KENYA

November 8, 2019
12 hours, 6 minutes
8:10am – 8:16pm

with Bodo Community, UKT Group,
Kwale Arts, House of Friends, Fort Jesus
Museum, University of Nairobi

Dr. Kimingichi Wabende, **artistic**
Collaboration • Wakili Mwatondo,
artistic collaborator / community
mobilizer • Jordan Muindi and Sonny
Mugambi, **film team** • Karishma
Bhagani, Hellen Masido, Makena
Magana, Deval Devani, **producing team**
• Anthony Gathu, **public relations** •
UKT Group: Mwanaidi Juma Hassan,
Hamza Omar Ng’anzi, Mtata Haji Vuya,
Kwale Arts: Wakili Mwatondo, Mwanasha
Hassan, Juma Ran’gombe, Mwanarusi
Mwacharo, members of the Bodo Com-
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Nyiro, Mwangolo Mohamed, Kondo
Harun, Mwanasiti Abdalla Manga,
Mohamed Galogalo, Mwanasiti Mwarogo,
Mzee Juma, Ali Mchabi, Mwatime Mohd,
Mwinyihija Swalehe, Boniface Tabu,
Bakari Afandi, Suleiman Bosco,
Mwanasha Bakari, Alii Omari, Mwana-
hawa Mwaruma, Mahamud Vuyaa, Saudi
Banaga, Mkaza Bosco

*“Never before has there been any event of such mag-
nitude in Bodo! The community continues to recall
the event each day...This incredible project has
changed our mindsets and perceptions for the better.
It ignited a dying passion for environmental conser-
vation within the community and the county gov-
ernment.”*

—*Wakili Mwatondo, Kwale Arts, Kenya*

36.5 / BAY OF ALL SAINTS
SALVADOR
BRAZIL

April 2, 2019
12 hours, 16 minutes
8:29am - 8:45pm

with MUSAS, Solar do Unhão
Community, Museu de Arte Moderna
(MAM), 100 Resilient Cities / Resilience
Office for the City of Salvador

Clara Domingas, **lead artistic collabo-
rator** • Guilherme Burgos, **cinematog-
rapher** • Cristiano Gobbi, **local pro-
ducer / public relations** • Babette
Pendleton, **producer** • Pretxs de Rua: Lev
Brisa, Rosa Preta, Malokero, Guaxii,
street poetry “human clock” artistic
interventions • Vinicius de Jesus
Sapucaia, Paulo Barbosa, **production**
support • Alessandra Flores, Eva
Sampaio Andrade, Elena Calvo Gonzalez,
translators • **With thanks to** Julio
Costa, Bel Borba, Adriana Campelo, Dani
Guarieiro, Ciane Fernandes, Mike
Maccarone, Renato Frota, Gerson Bonfim
(Durinho), Daniel Becker, Antônio Bastos,
Débora Didorê, UFBA, Everstream,
Avenues: the World School, Casaplanta

*“I stood in the water for two hours and felt like a
tree, rooting down to find new strength and new
energies. I began to see the water with new eyes.”*

-*Vinicius de Jesus Sapucaia, 16 years old,
photographer, Brazil*



36.5 / BAY OF BENGAL
SAINT MARTIN’S ISLAND
BANGLADESH

January 5, 2017
12 hours, 21 minutes
6:30am – 6:51pm

with Britto Arts Trust, Bangladesh
Environmental Network

EnviTayeba Lipi, Mahbub Rahman,
Curators • Reetu Sattar, Nasir
Ahammed, **producers** • Saiful Wadud
Helal, Shahriar Shaon & Abu Hena Timu,
film/documentation team • Fahmida
Sumi, Mohammed Islam, Nasir
Ahammed, **music and dance “human**
clock” artistic interventions • Syeda
Firoza Khanom Rumi, Fahmida Sumi,
production assistants • **with thanks**
to all the local participants on Saint Mar-
tins Island, especially Islam, who sponta-
neously joined us to play his mandolin, our
dear scuba-diver friends, and the family
that took us in; and Piama Habibullah,
Naeem Mohaiemen, Naseem Parvez,
Sufian Khondker, Nazrul Islam, Mohd.
Abdul Matin, and Md. Shahjahan Mridha

*“When I saw her in the water I felt her pain. I
played music for her on my mandolin, to ease the
pain. We are all connected.”*

-*Islam, Musician, Rohingya Refugee, Bangladesh*



36.5 / NORTH SEA
KATWIJK AAN ZEE
THE NETHERLANDS

August 10, 2015
12 hours, 46 minutes
8:15am – 9:01pm

with TAAK, Satellietgroep, de Appel,
Oude Kerk, Marineterrein, Pakhuis de
Zwijger, SAIL Amsterdam.

Nils van Beek & Jacqueline Heerema, **cu-
rators** • Jonas de Witte, cinematographer
John Del Gaudio, Helma Hogervorst, **pro-
ducing team** • Aziz Bekkaoui, **fashion**
designer • Carrie Dimaculangen, **move-
ment and opera singing “human**
clock” artistic interventions • Frank
Bloem, Bjorn Jansen, Sophia Zürcher,
Ronald Boer, Joshua Dumas, Max
Radermacher, Stacey Engels, Lies de Jager,
Julie Örtregon, Saori Tahara, **production**
support • **With thanks to** all the artists
at Locatie Z, Surfles.nl, Aloha Surf,
DeBeslagkom, Hotel Savoy

*During the preparation, I was thinking of the art
work as a beautiful, highly symbolic gesture, with a
slight reminiscence of the corporeal endurance of
classical performance art, this time set in a non-art
institutional context....But the moment I plunged
into the water to stand next to Sarah for an hour or
so, I finally understood the project in a completely
different—and, I believe—truer way. To feel the
water pushing you away from where you are
standing, to notice the differences in temperature at
your feet and near the surface, to look at the waves
rolling towards you, and—most significantly—to
feel the tide coming up and, much more slowly,
moving out, is not like any swimming experience at
all. The water wants to seduce you to move along
with it; it warns you that, in this situation, it can
do with you whatever it pleases to do. It’s sharing
its rhythm and ecosystem with you. As a matter of
fact, it’s sharing a secret. Because there’s no other
way to know this....We are fragile and mortal,
there is never a position outside of our ecosystem.
To plunge into the water is to coincide with
everything there is."*

-*Nils van Beek, Curator and Art Historian, the
Netherlands*

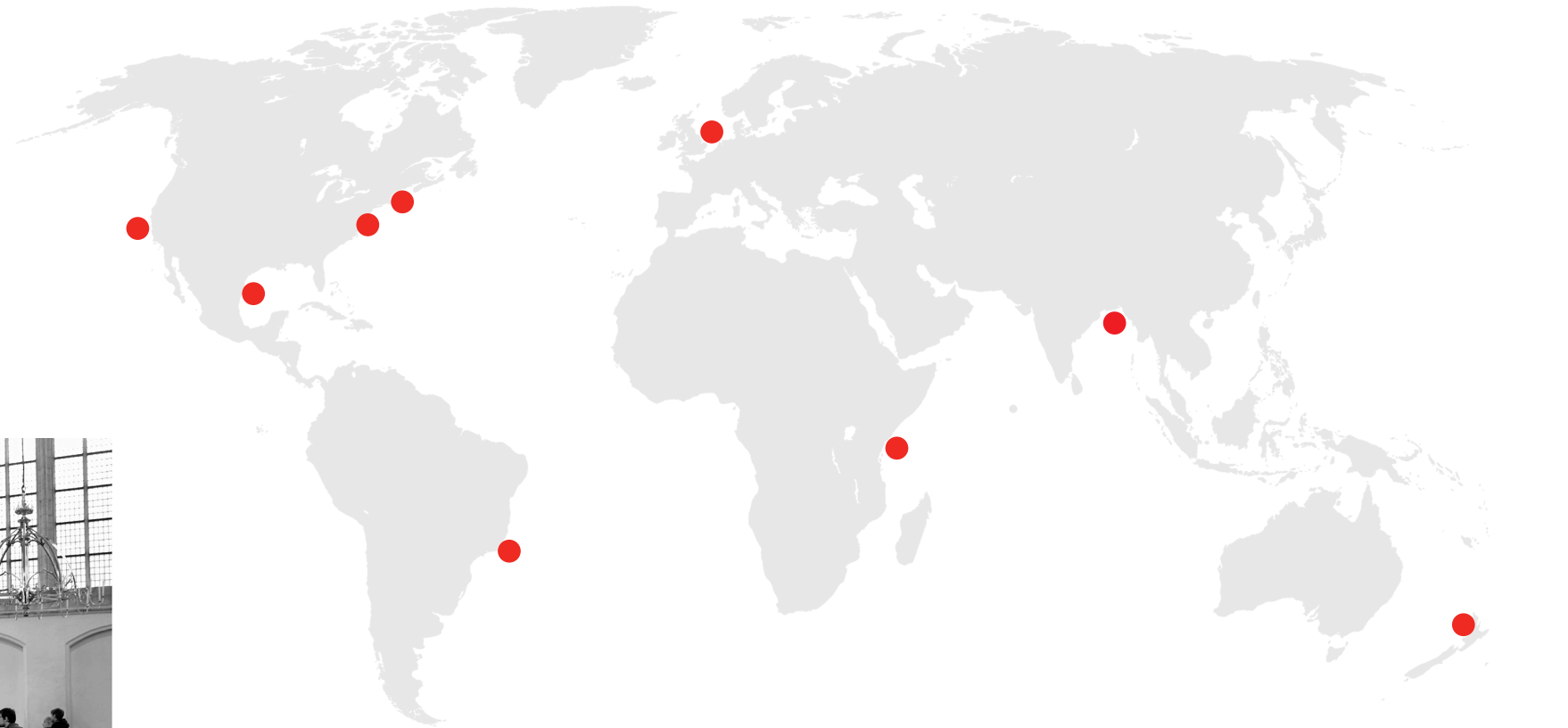


36.5 / SAN FRANCISCO BAY
SAN FRANCISCO
CALIFORNIA

August 15, 2014
13 hours, 5 minutes
9:26am – 10:31pm

with The Long Now Foundation, Aqua
Surf Shop, National Parks Service, SF
Dept of the Environment, Sustainable Surf

Winnie Wong, **producer** • Irina
Patkanian & Gus Ford, **film team** • Sasha
Petrenko, John Ingle, **movement and**
saxophone “human clock” artistic
interventions • **With thanks to** Jessica
Donaghy, Douglas Dowers, Beth Peterson,
Michael Stewart, Einar Sunde, Edgar
Westerhof, Danielle Engleman, Mikl
McElligott, Andrew Warner



36.5 / AKUMAL BAY
AKUMAL
MEXICO

February 15, 2014
12 hours, 0 minutes
2:40am-2:40pm

with Akumal Artist Residency

Kim Shultz, **curator** • Scott Brown, **pho-
tography** • **With thanks to** Marieke
White, Christie Sandvik, Magda Buszek,
Karen Cantrell, Cesan d’Ornellas Levine,
Julie Bray, Marti Johnston, Jacob van
Oeveren, Paul Sanchez Navarro, Michael
Stewart, Gimena Pantoja, Israel Gonzalez,
Magdalena Gulda, Jonathan Ellerby,
Natalie and Ivan Perez, Rosette Sullivan,
Laura Wolfe, Desiree Asbury and everyone
in Akumal



36.5 / BASS HARBOR
BASS HARBOR
MAINE

August 15, 2013
12 hours, 48 minutes
11:04am – 11:52pm

with Barn Arts Collective

Andrew Simon, **host** • Maridee Slater,
Photography • **With thanks to** Byron
Asher, Dan Bourque, Jillie Mae Eddy, Paul
Eddy, Sophia Holtz, Jenna Horton, Peter
Gage, Karen Lamb, Elise LeBreton,
Cherie Magnello, Jabu Mickle-Molefe, Ben
Moniz, Liz Morgan, Nice Panit
Chantranuluck, Brittany Parker, Dan
Rogers, Andrew Simon, Jessica Smith, Liz
Thaler, Luke Wygodny.



Team

Sarah Cameron Sunde, lead artist, is an interdisciplinary artist and director working at the intersection of performance, video, and public art, investigating scale and duration in relationship to the human body, the environment, and deep time. She was recently awarded a Guggenheim Fellowship to complete her ongoing series, 36.5 / A Durational Performance with the Sea (2013 - present). Other honors include two MAP Fund Grants, NYSCA, Watermill Center Residency, Baryshnikov Residency, Princess Grace Award, and ongoing support from Invoking the Pause. Solo exhibitions include The Georgia Museum of Art, Athens, GA; NYU Gallatin Galleries, New York, NY; Oude Kerk, Amsterdam; and Te Uru Waitākere Contemporary Gallery, Tamaki Makaurau-Auckland. She holds a B.A. in Theater from UCLA and an M.F.A. in Digital and Interdisciplinary Art Practice from The City College of New York, CUNY.

Ongoing 36.5 collaborators

Frank Bloem, **graphic design** • Joshua Dumas, **composer for the video artworks**

NYC collaborators

Emily Blumenfeld, co-curator, **Works on Water** • Una Chaudhuri, **academic thought partner** • Tecumseh Ceaser, **collaborating artist & cultural consultant** • Karishma Bhagani, Amanda Nesci, Maggie Harris, James Manzi, **producing team** • Christopher Bisram, Bella Gallo, Bruce “FUSE” McNeil, Beanca Christoper, Fernanda Omi Arias, **Kin to the Cove / community mobilization team** • Pamella Allen, René Stewart-Pearce, moira williams, Elizabeth Velasquez, Gretchen Burger, Alexandra Aron, Gala Narezo, Lauren Helpern, Dave Washer, Michael Roberson, Danielle Hopson Begun **NYC artist collaborators** • Kimingichi Wabende, Wakili Mwatondo, Jordan Muindi, **Kenya performance leads** • Clara Domingas, Vinicius de Jesus Sapucaia, PDR colectivo, **Brazil performance leads** • Nasir Ahammed, Sumana Aktar, Fahmida Sumi, **Bangladesh performance leads** • Nils van Beek, Jonas de Witte, **Netherlands performance leads** • Denis Butkus and Attilio Rigotti for Theater Mitu, **livestream team** • Erick Stoll, Joe Bender, Todd Leatherman, Saifud Wadud Helal, Jonathan Harrington, Iari Varialle **film / documentation team** • Jeremy Dennis, **photography** • Nora Almeida, sTo Len, Marie Lorenz, Carolyn Hall, Koyoltzintli, **visiting artists** • Hafsaatou Barry, Annie Zusin, **production assistants** • Anna Musselmann, **social media** • Lisseth Morin, **team sustenance** • Eirik Viruet, **lifeguard on duty** • Audrey di Mola, Christina Delfico, Garfield Miller, Basil Vasiliou, **Kin to the Cove / development support** • Chateau le Woof, **production hub** • Tara Grieco, Miranda Massie, Brett Wolfe, Maya Shah, John Del Gaudio, Audrey di Mola, Tyler Rai, Maridee Slater, Karen Kitchen, Jay House, Dara & Bill Schreiber, Cati Kalinoski, **key production support** • **with special thanks to** Queens Borough President's Office, Vishal Thukral, Space-Time, and everyone who has stopped by and been in conversation with us.

NYC Presenting Partners

Works on Water
The Climate Museum
Arts Brookfield
Theater Mitu
New York University / The Skirball Center
Socrates Sculpture Park

Livestream Hosts

Manhattan Arts Brookfield, NYU Grey Art Gallery, Riverside Park Conservancy
Brooklyn The Mercury Store
Bronx Bronx River Art Center
Queens RISE Rockaway
Staten Island Newhouse Center of Contemporary Art at Snug Harbor Cultural Center
New Jersey Resilience Adventures
Public venues beyond NYC include Flux Projects (Atlanta) Northwest Film Forum (Seattle), IDEO Headquarters (San Francisco)

Additional Programing / Support Partners

Ma's House
The Watermill Center
Remote Theater
Astoria Film Festival
Arbert Santana Ballroom Freedom School
Clean Energy Leadership Institute Project Minor Miracles
iDig2learn
Penn State
NAP / New York Historical Society
Center for Earth Ethics

36.5 / New York Estuary is made possible with support from

John Simon Guggenheim Foundation
MAP Fund
New York State Council for the Arts
Invoking the Pause
Lower Manhattan Cultural Council/Upper Manhattan Empowerment Zone
Café Royal Cultural Foundation
Netherland-America Foundation
Citizens NYC Neighborhood Grant
Queens Council for the Arts
Stephanie Ansin & Spencer Stewart
NYC Ferry, Hunter Boots, Chelsea Piers

Museum and Gallery Exhibitions of 36.5 / A Durational Performance with the Sea video artworks

Georgia Museum of Art, Athens, GA • Galatin Galleries, NYU, New York City • Te Uru Waitakere Contemporary Gallery, Auckland, Aotearoa (New Zealand) • Scottsdale Museum of Contemporary Art, AZ • Fort Jesus Museum, Mombasa, Kenya • Works on Water Project Space on Governors Island, New York City • MAM: Museu de Arte Moderna da Bahia, Salvador, Brazil • Britto Arts Trust Project Space, Dhaka, Bangladesh • Oerol, Terschelling, Netherlands • Oude Kerk + de Appel + Marineterrein + Pakhuis de Zwijger, Amsterdam, the Netherlands

36.5 Advisors and Special Thanks

Una Chaudhuri, James E. Young, Emily Blumenfeld, Angela Molenaar, Diana Kemppainen, Nicole Miller, Maya Shah, Mariel Villeré, Mary Kimball, Mike Maccarone, Edgar Westerhof, Barbara Pitts McAdams, Joshua Dumas, Andrew Simon, Bethany Wiggin, Leanne Mella, Robin Schatell, Nina Libeskind, Rachel Parish, Oliver Burns, Alex Ladd, Roberta Levitow, Dirk Leidig, Dara & Bill Schreiber, Rachel Parish, Lauren Helpern, Jeff Horne, Aaron Louis, Heidi Quante, Yvonne Senouf, Maggie Kaplan, Piet Dircke, Gert Tetteroo, Nils van Beek, Henk Ovink, Michael Marella, Ray Fusco, Carter Craft, Patterson Beckwith, Claude Millman, John Hatfield

Critical Support for 36.5 series

Amsterdam Fonds voor de Kunst, Ten Cate Geosynthetics, New Georges, In Parentheses, Peery Family Fund, Haddock Stanton Foundation, Hans and Elizabeth Wolf Fund

Individual Contributors

Allen Leggett, Allyson & Will Ohman, Amanda Feldman, Angela Molenaar, Arianna Wellons, Ariel Stess, Barbara Pitts McAdams, Bayer Lee, Beth Pride, Bill McCabe, Bjorn Jansen, Bjørn & Erin Sunde, Bjørn-Erik Boye, Brian Mori, Carl Bialik, Carol Blitzer, Carol Heermance, Carrie Hughes & Joel Erickson, Cecile Goyette, Christopher Honeyman, Christopher Berg, Christopher Shinn, Christopher White, Craig Lunde, Curtis Cravens, Dan Rogers, Daniel & Nina Libeskind, Danielle Engelman, Dave Duncan, David & Jeanne Ellis, David Brooks, David Herskovits, David Warren, Dee Pelletier, Elizabeth Thaler, Eve Andrias, Francesca Bianchi, Gena Wirth, Gina Femia, Glenn Fischer, Gro Wood, Hannah Blitzer, Henk de Jong & Nita Korston, Howard Leggett, James E. Young, Jan & Hennie Westerhof, Jaynie Saunders Tiller, Jean Cooney, Jeanie Duisenberg & Rich Hlava, Jeffrey Horne, Jeffrey Steinman, Jemma Paterson, Jetske Spanjer, Joan & David Helpern, John & Sonia Batten, John Heide, Jon Morris, Kara Hearn, Karen & Lorry Frankel, Kathlyn Fujikawa, Kathryn Kates, Katie Kingsbury, Kay Matschullat, Kay Wangelin, Kevin Young, Laura Arena, Laurie Klatscher, Lisa Rosakranse, Lisa Szolovits, Liz English, Lois &

Eddie Anderson, Louise Warren, Lynn Tenenbaum, Mallory Catlett, Mara Blitzer, Marita Sturken, Marti Johnston, Martina Puchta, Matthew Bender, Maureen McLane, Megan Eliot, Meghan Finn, Melissa Herlitz, Melissa Riker, Meredith Warren, Michael Mazzeo, Mike Watts & Maria Hilakos Hanke, Mina Samuels, Monica Iken, Mr. Pancks’ Fund, Nicole Miller, Nicole Pearce, Nils Natvig, Oliver Burns, Olivia Georgia, Paul Binnerts, Paul Walsh, Peter Wijsman, Phil Zogejani, Remko Zijlstra, René Stewart-Pearce, Rob Rakove, Sam Sunde, Sara Walsh, Sarah Shively, Sasha Petrenko, Signe Harriday, Stacey Engels, Stefan Al, Stephanie Ansin & Spencer Stewart, Stew Plock, Sue Garadis, Susan Bernfield & Claude Millman, Susannah Conn, Svend Medjal, Tom Cole, Tom & Debbie Martin, Troy Kjos, Tyler Micoleau, Vigdis Eriksen, William Cusick, Yoni Oppenheim, Zoe Berger, and every single person who has participated in making this work.

36.5 / A Durational Performance with the Sea is dedicated to

Lois Anderson, Kathryn Kates, Tavalea Fanguna, Michael McElligott, Sonu Adams, Devra Freeland, John McAdams, Jan Westerhof.
Clara taught me that in Brazil, when people transition, they become vast like the ocean. Nettie taught me that in Aotearoa, they become stars. May we continue to move in collaboration with these beautiful souls.

- SCS

Water and Land Acknowledgement

36.5 / New York Estuary takes place in Sewanhacky at the Cove on Vernon Blvd. where Astoria meets Long Island City in what is currently known as Queens, on the stolen ancestral homeland of the Canarsie, Wappinger, Munsee Lenape, and Matinecock people, who have stewarded and continue to steward this land and water for more than 10,000 years. 36.5 acknowledges the painful histories of white settler colonialism at this site and around the world and works with gratitude and respect for all Indigenous Elders: past, present, and future.

