



BETWEEN GEOPOLITICS AND ENVIRONMENTAL AESTHETICS

An Education and Outreach Program by the Nauru National Pavilion
61st International Art Exhibition – La Biennale di Venezia 2026



REFERENCE TEMPLATE FOR SATELLITE EVENTS

Organizers:

- Nauru National Pavilion - AIM Inundated, Imagining Life After Land

- _____

Partner institution: _____

Panellists: _____

Date: _____

Place: _____

Contact: _____



Background

The Nauru National Pavilion at the Venice Biennale 2026 presents the international satellite event series titled *Between Environmental Aesthetics and Geopolitics*. The series is part of the Nauru National Pavilion's education and outreach plan and brings together an international network of artists, curators, and cultural institutions to examine how ecological crises are translated into aesthetic form, how art shapes our understanding of the environment, and how creative practices illuminate the complex relationships between humans and natural systems. Each session features presentations and discussions with leading practitioners, followed by a Q and A, providing critical perspectives on responsibility, care, and coexistence in a rapidly changing world.

The international satellite event series investigates how contemporary art mediates our relationship with nature at a historical moment when ecological systems, including island life, are under unprecedented pressure. Drawing on major international exhibition platforms such as the Venice Biennale and with particular attention to the Nauru National Pavilion, the discussion considers how climate change is rendered in aesthetic form and how artistic and curatorial practices shape the ways in which nature is perceived, framed, and culturally understood.

Rather than focusing exclusively on direct representations of environmental catastrophe, the series explores how art can engage with materiality, landscape, politics, temporality, and absence to articulate the complex entanglement between human activity, natural systems, and geopolitics. It examines how artistic strategies can make visible processes that are often difficult to perceive, including slow violence, environmental degradation, and long-term ecological transformation.

The events further explore the productive tensions between art and nature, between representation and lived experience, intervention and observation, care, and extraction. They reflect on how artistic practices can move beyond illustration to generate critical, sensorial, and dimensional forms that interrogate responsibility, political framing, and the cultural imaginaries through which climate change becomes legible and meaningful.



Partnership

We welcome partnerships with art and cultural institutions, universities, galleries, and academies to host events such as seminars, educational programs, lectures, and talks. These collaborations offer unique opportunities for audiences and participants to engage directly with pavilion curators, participating artists, and both local and international cultural practitioners, fostering dialogue and exchange around contemporary art, ecology, and cultural practice. By participating, audiences gain fresh insights into the intersections of art, society, and the environment, while institutions and practitioners can expand their networks, share expertise, and contribute to meaningful cultural and educational experiences.

Curatorial Statement

AIM Inundated Imagining Life After Land

The future inundates present Nauru as both a warning and a guide, asking what it means to live where the future has already arrived and what kind of art emerges when the horizon itself is uncertain. Nauru, one of the world's smallest island nations, stands at the forefront of rising seas and ecological collapse, its cultural and ecological survival shaped by the accelerating climate crisis. Rather than offering solutions, the pavilion becomes a space for mourning, resistance, and reimagining. It calls for solidarity from the edge of the map, where the first lines of disappearance have already been drawn, urging us to face a shared and transforming planetary future.

The Nauruan National Pavilion, participating for the first time at La Biennale di Venezia, asserts itself not as a passive observer in global environmental discourse, but as an active narrator presenting a radically situated perspective on ecological urgency, extractives, post-colonial trauma, and the precarity of sovereignty.

This pavilion is conceived as a conceptual and spatial investigation into the notion of disappearance not as spectacle, but as an epistemological event. Disappearance here is both literal and metaphorical: a vanishing island nation, eroding coastlines, lost cultures, dislocated communities, fading epistemologies, and submerged futures.



From Resource Colony to Climate Hostage

Nauru's environmental precarity is not a natural inevitability, but the consequence of a century of extractive violence. Once one of the richest countries per capita due to phosphate mining, Nauru was transformed into a site of postcolonial exploitation and ecological exhaustion. The island's core was stripped bare, and what remains is a cautionary landscape a place where environmental degradation intersects with geopolitical abandonment.

This Pavilion aims to recontextualize Nauru as a critical site of contemporary artistic inquiry, disrupting dominant narratives of the "remote island" and instead focusing on Nauru as a hyper-visible node within planetary systems of climate governance, extractive capitalism, and settler-colonial legacies. It challenges Venice, a city with its own aqueous precarity, to witness itself mirrored in Nauru's fragility, resistance and resilience.

Curatorial Structure: The Pavilion as Archipelagic Thinking

Inspired by Édouard Glissant's theory of archipelagic thinking, this pavilion resists the totalizing logic of singular narratives. It will be structured as a constellation of voices featuring artists, writers, musicians, theorists and plants whose work examines themes of ecological justice, indigeneity, extract-ivism, oceanic epistemologies, and climate displacement.

Rather than imposing a monolithic curatorial vision, the Pavilion operates as a discursive common an open structure where different knowledge systems converge. In this way, the Pavilion does not just exhibit art; it stages a critical ecology of thought, a polyphonic platform for aesthetic and political exchange.

The Pavilion will be activated through site-responsive artworks that evoke the tension between permanence and impermanence, audio-visual narratives that document both the trauma and dignity of climate-impacted communities, and archival material that unearths colonial histories of land use, labour, and environmental injustice. It will also host public programs, including seminars and roundtables with activists, scholars, and youth from the Global South, alongside an accompanying publication that serves as both an academic reader and a visual catalogue, with essays reflecting on the philosophical, ecological, and artistic implications of Nauru's story.



The Ocean as Archive and Witness

In Pacific cosmology, the ocean is not a void but a connective space a lived archive of movement, migration, and memory. Unlike Western cartographies that isolate islands as discrete points, this Pavilion turns to Indigenous and Oceanic ways of knowing that imagine water as continuity, relation, and futurity. The Pavilion draws upon these frameworks to challenge the spatial politics of exhibition-making in Venice. The rising sea is not only a symbol of loss but also a metaphor for fluid resistance, a refusal to be fixed, defined, or contained.

The Aesthetics of Precarity and Repair

Artists participating in this Pavilion are invited not merely to illustrate crisis, but to interrogate its structures, represent its effects, and gesture toward alternative imaginaries. Their aesthetic strategies traverse material precarity, through the use of found, ephemeral, or organic materials that reflect the unstable conditions of climate-affected geographies temporal dislocation, by engaging with futures that are already present in Nauru and collapsing the artificial distinction between the “developed” and “endangered” worlds; and post-extractive aesthetics, which reflect on ruined landscapes and the possibility of repair not as restoration, but as re-imagination.

Cultural Diplomacy in a Time of Crisis

The pavilion project is not merely an artistic endeavour, it is also a geopolitical gesture. For Nauru, cultural diplomacy through art provides an alternative platform to reframe its identity, advocate for justice, and engage with the world beyond the optics of crisis. By participating in La Biennale di Venezia, Nauru asserts its agency not as a victim of environmental determinism, but as a nation with stories, visions, and propositions for global transformation. The pavilion speaks to all vulnerable geographies, including Venice, whose futures are shaped by the decisions of distant powers.



Curatorial team Nauru National Pavilion

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Participating artists

Kauw Tsitsi, CPS (Khaled Ramadan, Alfredo Cramerotti), Patricia Jacomella Bonola, Tedo Rekhviashvili, Sylvia Grace Borda, Ron Laboray, Dorian Batycka, Khaled Hafez, Iv Toshain, Stefano Cagol