

MOBY DICK

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Palazzo Ducale, Genova
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Moby Dick – The Whale

History of the myth from the ancient to contemporary art

12 October 2025 - 15 February 2026
Doge's Apartment and Chapel

An exhibition produced by Palazzo Ducale Fondazione per la Cultura, co-curated with TBA21 Thyssen-Bornemisza Art Contemporary. It forms part of the year "Genoa and the Nineteenth Century," supported by the Municipality of Genoa and the Region of Liguria. Curated by Ilaria Bonacossa and Marina Avia Estrada.

For centuries, humankind has been fascinated by whales. Since antiquity, myths and legends, beliefs and tales have shed light on their symbolic and ambivalent nature: on the one hand, monstrous beings capable of destruction; on the other, benevolent creatures, queens of the ocean. One of the greatest literary icons is Moby Dick, the novel by Herman Melville published in 1851, in which Captain Ahab obsessively pursues a gigantic white whale in a story full of symbolism and philosophical reflection. The exhibition "Moby Dick – The Whale" takes its cue from the American writer's masterpiece and delves into its many historical and symbolic interpretations: from the struggle between man and Nature to the conflict between good and evil, from passion and vengeance to the themes of travel and discovery. The exhibition reverses the novel's ending, immersing us alongside the great cetacean in a new harmony with the inhabitants of the oceans.

ISMAEL TELLS THE STORY: THE WHALE BETWEEN MYTH AND REALITY

A podcast by Chora Media, available from November 28 on all free platforms.

A harpoon embedded in white skin. A centuries-long struggle between humans and nature, as if we were not part of it: Moby Dick is symbol, myth, legend. The story of the whale is our story. A story made of harpoons, lines, oars, large ships, boats, and cabins; made of sweat and wheelbarrows, fear and sacrifice, of sperm whale oil to crown kings and sailor meat cooked by the sun; of salt that burns wounds left open by the sea outside and within.

The whaler charted new routes, explored unknown archipelagos, opened the way for missionaries and merchants. Whaling is epic, intertwining the poetry of navigation, encounters with untamable forces, and the

accumulation of wealth at the dawn of global trade. There it blows! The hump like a mountain of snow: it is Moby Dick, the whale recounted by Melville, the greatest creature ever created, the most imposing inhabitant of the globe. A spouting fish, with a horizontal tail by scientific definition. A dragon in the sea, the monster described in medieval bestiaries, the ruler of waves and currents. From Nantucket Island to Cape Horn, from Vermont to New Hampshire, crossing all the world's oceans, reaching the coasts of Japan, the Azores, even inside London.

English, French, German, Dutch, Swedish, Basques, Japanese—no one excluded, all have been Captain Ahab, at least once in history. This is the story of that history. How we first feared, then pursued, killed, and dismembered whales. We idealized them, painted them, told stories about them, and read about them, eventually appreciating, even protecting them. All of this began with two simple words placed in sequence... Call me Ishmael. This is the story of how the Whale, Moby Dick, still speaks to us today.

Room 1

The first room presents Herman Melville's novel, displayed in its first Italian edition of 1932, translated by Cesare Pavese. The book as an object opens, within the room, to multiple artistic explorations. Emilio Isgrò recreates three pages of *Moby Dick* on canvas, subjecting them to his famous "Cancellature" (erasures) which, far from being acts of censorship, open new ways of reading the word. Mario Airò's book "Elegy of the Whiteness," referring to Chapter 42 of *Moby Dick*, explores the themes of personal memory and the slow passing of time and waves, accompanied by the movement of sea snails placed on the cover as if to protect the book's contents. Tacita Dean's large photograph shows a book suspended in its own space-time dimension. The volume, having lost its primary function, becomes a fossil artifact, crystallized by salt, a protective shell preserving the memory of a past kept immutable on the ocean floor. At the far end of the room, the large print of a starry sky by Thomas Ruff welcomes the visitor like a celestial map as they ideally cross the architectural structure created by Claudia Losi, who for nearly twenty years worked on "Balena Project," exploring this marine mammal through painting, installation, performance, writing, and video in countless collaborations. Her work "Ossi" consists of three stylized ribs modeled in clay which, joined at the top, create a sort of hut — a refuge, a place of safety. A symbolic space of union that recalls the whale-bone dwellings built by many peoples of the Far North.

Chapel of the Doge

Upon entering the Chapel of the Doge, the sound of the whales' submerged world envelops the space, spreading among the monumentality and colors of the seventeenth-century frescoes. "CORALE. Endlesssssssong" by Alberto Tadiello creates a point of contact between humans and nature, producing an amplified, anti-speciesist sensory experience free from hierarchy. The eight audio tracks that make up the work were produced during a residency in Buenos Aires and a journey through Patagonia, interweaving different audio materials which, through their new sonic texture, bring the listener closer to the way cetaceans perceive and orient themselves in water—through a form of sound transmission made of vocalizations. At the center of the chapel, placed on a raised platform, whale bone remains from the "Giacomo Doria" Natural History Museum of Genoa transform the space into a sacred place, a sort of new Sanctuary of Cetaceans.

The Collector's Room

Reading *Moby-Dick* means opening doors — page after page, chapter after chapter — to stories, digressions, and insights that span literature, art, religion, and science. Melville's masterpiece is often described as a "world-book," precisely because of the vastness it contains within itself and because, even after so many years, it remains contemporary thanks to its openness to critical reinterpretation.

This recreated study tells the story of *Moby-Dick* through a series of objects of different kinds, evoking the passion for collecting that the novel has inspired. The history of the whale, the theme of the hunt, and the use of spermaceti both as lamp oil and as wax for candles are among the elements narrated across the shelves of this reconstructed private study. On display are various editions and translations of *Moby-Dick*, instruments related to navigation and whaling, edicts, ex libris, comics, prints, and historical photographs illustrating the world of whaling and the exploitation of whales. All these objects and art works come from a significant private collection focusing on these themes.

Call me Ishmael. Some years ago - never mind how long
precisely - having little or no money in my purse, and
nothing particular to interest me on shore, I thought I would
sail about a little and see the watery part of the world.
Moby-Dick, Chapter I, Loomings

Jonah and the Whale

This room is dedicated to the biblical story of Jonah, which also appears in Melville's novel. The works on display were created in different periods and styles, offering visitors multiple representations of the whale as a sea monster.

The pharmaceutical jar from the **Museo della Ceramica di Savona**, made of majolica between the late 16th and early 17th centuries, depicts the biblical tale, illustrating its main episodes across the entire surface. Jonah and the sea monster are the protagonists of the story, shown in their encounter and farewell, with other key elements of the narrative in the background: the sea, the ship, and the city of Nineveh — the prophet's destination.

In the two paintings — one from the **Istituto Nazionale di Studi Etruschi e Italici** in Florence and the other from the **Opificio delle Pietre Dure** (Florence) — we see the moment when the whale approaches the boat after Jonah has fallen into the sea. In **Filippo Napoletano's** work, the scene painted on stone uses the natural striations of the material to evoke the movement of the waves.

Another striking interpretation is the 1710 drawing by **Carlo Antonio Tavella**, from the collections of the **Musei di Strada Nuova** in Genoa, displayed on the central wall. Here the artist overlaps two moments of the story — the stormy sea and the whale's arrival — placing cause and effect, as well as the two divine punishments, on the same visual plane.

On the same wall is a marble fragment from the **Museo e Real Bosco di Capodimonte**, typical of Neapolitan sculpture of the first half of the 13th century. Jonah is depicted at the moment he is swallowed by the whale: one leg already trapped in the animal's mouth, his arms raised in a gesture of fear.

On the other two walls, private collections lend several prints and engravings depicting the biblical story, created between the late 1600s and the late 1700s; an oil painting from the late 17th century by **David Teniers the Younger**; and two lithographs by **Salvador Dalí** and **Marc Chagall**.

In the corner of the room, inside a display case, is a section of baleen from a fin whale, from the **Giacomo Doria Natural History Museum** in Genoa.

Finally, placed on the floor, **Jumana Manna's** sculpture *Mouth* evokes, through its title and form, the mouth of the whale and acts as a connector between oceanic and terrestrial life. By shaping these ceramic forms, reminiscent of pipes, the artist links past and present, challenging the impulse to isolate or reject what is deemed impure. Her works, distributed along the exhibition route, appear as fragments — just like Melville's novel, composed of its many thematic chapters.

Room 4

A large shelving unit houses a variety of objects from different museum collections, selected to illustrate the multifaceted relationships between humans and cetaceans over the centuries.

From the **MUCIV - Museum of Civilizations** in Rome come a series of ancient ship models used for hunting by Asian and American peoples, including those from South America and Alaska; objects made from whale bones ranging from swords and axes to necklaces. From **Castello d'Albertis** in Genoa comes a *tabua*, a lower jaw tooth of a sperm whale considered sacred by the inhabitants of Fiji; and a *wā seka-seka* or *wā sei-sei* necklace made of sperm whale teeth, worn by chiefs and men of rank in Fiji, Tonga, and Samoa as symbols of honor, wealth, and power.

Also on display are two jackets from the **Textile Collections of Palazzo Bianco** (Genoa), reinforced with whale baleen around the torso, alongside objects from the **Galata Museo del Mare** in Genoa: a compass, an octant — used to measure the altitude of a star on the horizon and determine the observer's location — and a diorama showing the preparation of a lifeboat used for chasing and hunting whales.

On the walls are also exhibited a painting attributed to **Francesco del Cossa**, *Arion on the Dolphin* (late 1400s), and a drawing by artist-activist **Mark Dion**, depicting an "unreliable" taxonomy of a whale skeleton. By pairing words and images in an ironic yet serious and thought-provoking way, it alludes to environmental issues caused by humans in the oceans.

At the center of the room, an 19th-century display case contains a block of harpooned salt, resembling the back of a whale (*Prey*), questioning the historical role of museum displays as devices of conquest and power. **Marzia Migliora**, using memory as a tool to reflect on the present, explores the relationship between humans and nature, addressing ecological and environmental crises while infusing a strong poetic dimension.

Finally, three videos from **Istituto Luce** present archival documents highlighting the cultural role that this great cetacean has played throughout history.

Room 5

At the entrance of the room, a selection of telescopes from the **Galata Museo del Mare** in Genoa, made between the mid-18th and mid-19th centuries in Italy and England, is displayed. These instruments were essential for navigation at sea and feature varied external decorations, sometimes even on parchment. Blending literature, art, and nature, the Australian duo **A Constructed World** presents two large canvases inspired by Ishmael's line from Chapter XCIV, "A squeeze of the hands", depicting him seated with companions pressing the sperm oil from a whale to return it to liquid form: "My fingers felt like eels and began, so to speak, to wriggle and spiral." *The Last Whale Painting* is based on research into loops and spirals, consisting of words, gestures, and known events, inviting viewers to reconsider, free, and challenge conventional interpretations. The two canvases depict the inside of a whale, and the steps in front invite visitors to pose for a selfie before entering them — a simple, habitual act that transports the audience from everyday life to a new imagination combining classic figures: Moby Dick, the biblical story of Jonah, and Geppetto from *Pinocchio*.

Elisabetta Benassi harpoons two editions of *Moby Dick* to the wall. The violent, symbolic gesture encapsulates the central themes of Melville's narrative. The book itself becomes the prey, trapped page by page, as if to immortalize and remind visitors of its content, stopping it in time and space. Inside two display cases, a selection of shares, bills, and checks documents how, between the late 19th and early 20th centuries, certain whaling companies — mainly in the United States and Europe — became joint-stock companies. These companies issued shares to finance expeditions that could last several years, with expected profits from whale oil and later baleen sales.

John Akomfrah's video installation *Vertigo Sea*, using three-screen editing, explores the relationship between humans and the sea through a focus on memory and postcolonial perspectives. It addresses themes of exploration, conflict, migration, and slavery, highlighting the complexity of the destruction of the natural world and the inevitable disappearance of humanity.

Room 6

The room, immersed in a magical yet dystopian dimension, is filled with musical instruments, bluish luminescence, electronic devices, and two aquariums with sensors on the bottom, left deliberately visible. The fish, the protagonists of this performance, swim in the aquariums, converting their movements into electrical impulses that activate xylophones, tambourines, and metallophones, producing a variety of different sounds. The artist merges biology and electronics, diverting attention from anthropocentric vanity and highlighting the relationships between species and the changes that will affect their interactions in the future.

Moby Dick at the Cinema

A special film series in connection with the major exhibition at Palazzo Ducale

**From October 15 to November 5, 2025,
at 4:00 PM and 6:45 PM
Cinema Sivori – Filmclub Hall**

Curated by Circuito

October 15
In the Heart of the Sea – The Origins of Moby Dick
by Ron Howard (USA, 2015, 121')

October 22
THE REVENANT
by Alejandro G. Iñárritu (USA, 2015, 156')

October 29
Wonders of the Sea
by Jean-Michel Cousteau and Jean-Jacques Mantello
(UK-France, 2017, 85')

November 5
Leviathan
by Andrey Zvyagintsev (Russia, 2014, 140')

TICKETS
€9 full price
€7 reduced with exhibition ticket

Moby Dick the Whale
A history of a myth from ancient to contemporary art.
Reduced exhibition admission with a ticket from any of the films

Room 7

Drawing from the worlds of cinema, music, and popular culture, **Cosima Von Bonin** works on a free and uninhibited appropriation and transformation of references and materials, combining them into personal assemblages. Her sculptures are fabric silhouettes that, like children's dolls, occupy the exhibition space: animals anthropomorphized in their behavior and, precisely because of this, full of contradictions. The work on display, a fabric whale comfortably seated on its swing, alludes to a sense of estrangement and emptiness, indicated by its eternal rocking, which also conveys, in the title, a subtle cry for help. **Mayday** is, in fact, the distress signal launched by vessels in trouble. Next to it, **Red Walrus** by Carsten Höller, in its striking and simultaneously unsettling shape and color, reflects the artist's interest in perception, illusion, and the boundary between reality and fiction. Through an unexpected interaction between play and science, perception and reality, the red walrus joins the animals inhabiting the marine environment, inviting visitors to imagine distant seas and discover unexpected forms of animal life.

Jumana Manna's art explores the intricate relationships between bodies and infrastructures. Her work challenges conventional notions of purity and conservation, embracing decomposition as a vital and generative force. In her sculptural series *Thirty Plumbers in the Belly*, Manna focuses on the hidden networks of sewage systems, considering them as metaphorical extensions of the human body. These sinuous ceramic forms, visceral, organic, and vaguely anatomical, evoke intestines, ancient pipelines, or unearthed ruins, making visible what is usually buried or hidden from view. Similarly, **Mauro Panichella**, inspired by a chance encounter on the beach of Albissola, created a work intertwining his artistic research with the history of sperm whales. In possession of a large whale bone found by a fisherman on the sea floor, the artist—combining nature and technology—reflects on the past of whales, particularly sperm whales, hunted for the spermaceti in their heads. Focusing on the whale and the concept of light, he highlights an Italian term that connects them again: *baleno/balenare*, meaning to flash in the distance or appear suddenly. Fulgur, illuminated

by neon intensity, evokes the ritual, transporting it to the present day and highlighting the anthropological significance of Melville's research.

In the short film *Moby Dick*, artist **Guy Ben-Ner**, together with his daughter, condenses the multiple narratives of Melville's masterpiece inside his kitchen, interpreting the various characters and recreating the whaling environment in a space characterized by play and disguise: the ship's mainmast is placed in the sink, the refrigerator becomes a food depot, and the kitchen counter the ship's deck.

Tuneladora, a large sculpture by **Teresa Solar**, explores the formal language of a tunnel-boring machine. Balancing between science fiction and natural sciences, *Tuneladora* evokes a creature emerging from the underground realm, whose light, floating form becomes an organism that is part beak, part claw, and part fin—a further link between surface and ocean depths. The room also contains a shelf displaying a series of ceramics highlighting the decorative presence of whales and marine life within design. Among these, a black whale tail cup by **Fausto Melotti** from the MART - Museum of Modern and Contemporary Art of Trento and Rovereto; a series of ceramics by **Gariboldi**; and a Lenci factory ceramic showing a figure seated on the world with a whale swimming below. Next to these ceramics are two chairs inspired by *Moby Dick*, in name, shape, or color: the Morelato woodwork armchair designed by Libero Rubilo Rutilo and the white chair by Alberto Rosselli for Saporiti.

Finally, **Inês Zenha's** oil painting investigates identity, transformation, and the fluid nature of human experience. Drawing on themes of liberation and gender emancipation, her work challenges social norms and reimagines conventional concepts of form and material. Using flexible media such as clay, Zenha creates immersive, tactile environments that speak of adaptation, renewal, and continuous evolution of the self. Her metamorphic, gender-free figures echo the subtext of *Moby Dick*, resonating with the affectionate bond between Ishmael and Queequeg, an intimacy depicted by Melville despite being far from the literary conventions of his time.

Room 8

In **Janaina Tschäpe's** *Dormant* series, the photographs depict figures wrapped in heavy, layered fabrics, submerged in deep waters—an environment that accentuates the vulnerability of the female body while simultaneously evoking the fragile condition of the natural world. As these figures twist, stretch, or seem to seek breath beneath their heavy coverings, they begin to suggest marine creatures, graceful yet motionless, adrift in vast and silent waters.

Finally, **Francesco Jodice's** large photograph, taken in a room of the American Museum of Natural History in New York, depicts a diorama showing the clash between a giant squid and a sperm whale. In his shot, the artist captures not only the struggle for survival between the two species—typical of the animal's daily existence—but also a small, overturned plastic bottle at the base of the scene, symbolizing human intrusion into the natural environment. Created in 2011, this work preludes the project *West* (2014–2022), in which Jodice explored environmental changes and the influence of cultural contexts, paying particular attention to the visual culture of the United States and its global impact.



It happens that in its essence whiteness is not so much a colour as the visible absence of colour; and at the same time the concrete of all colours; is it for these reasons that there is such a dumb blankness, full of meaning, in a wide landscape of snows — a colourless, all colour of atheism from which we shrink?

Moby-Dick, Chapter XLII, The Whiteness of the Whale

Room 9 – White Room

Dedicated to Chapter 42 of *Moby Dick*, *The Whiteness of the Whale*, the room presents all works in which the color white predominates or is an integral part of the artistic investigation. On the floor, at the center of the room, a large platform emerges as if from the depths of the ocean with **Pino Pascali's** *Reconstruction of the Whale*. A fossil remnant that, in the purity of white and the minimalism of its forms, seems to take on an ethereal dimension; a sculpture without weight. The same pictorial language, free from figuration, finds in monochrome a formal solution for its poetics. On the walls, a series of works from the Collection of the Museo di Villa Croce in Genoa present the conceptual and minimal research that has interested Italian art in the second half of the 20th century. The canvas, with artists such as **Piero Manzoni**, **Agostino Bonalumi**, and **Turi Simeti**, becomes a space of possibilities, a subject rather than a mere support for painting, capable of hosting color but also perception and three-dimensionality.

The modulation of structure, carried out by Bonalumi, combined with vinyl and monochromatic tempera, generates a play of light and shadow that gives balance to the work. Simeti works with a pure and homogeneous pictorial surface, exercising a relationship between light, form, and color. The figure of the ellipse, as a raised element protruding from the canvas, is a constant in his production.

Freeing the color white from its traditional idea of purity, Manzoni questions its intrinsic meaning, giving it neutrality and a new value in its negation of color. Exploring space for painting with the *Achromes*, freeing it from color, figure, and sign, he subverts conventional rules of painting. The surface is rendered completely white through the use of kaolin, with which he soaks the canvas; once dry, it becomes the base on which to intervene with relief creation.

Within this group of paintings, **Dadamaino** also appears, an important figure in the Italian kinetic and conceptual art scene. Her work from the *Constellations* series is a visual composition focused on the perception of space and light. Dadamaino places a series of signs, simple and delicate shapes, on the canvas, creating a personal

celestial map where the observer's eye moves fluidly, almost unstable, with the perception of continuous change.

A silent reflection on the role humans occupy within the universe and the history that connects them to the stars, guiding navigation at sea. Combining familiar elements with the absurd, **Paola Pivi** generates an overlap of the possible and impossible, interfering with places, shapes, and colors, creating images that, for visual impact, appear "advertising-like." Many of her works feature animals that, adopting human mannerisms, lead the viewer into a fantastical dimension, searching for anchors in reality and the ordinary. In *One Love*, Pivi places a series of animals as if posed; a bucolic scene, were it not that all subjects in the photograph are white and belong to different habitats.

Like debris washed up from a shipwreck, **Dominique White's** work connects natural materials with others from the nautical world, calibrating weights and structures to achieve delicate and precarious balances. The artist seems to draw strength and power from the sea in working the material: sails, ropes, clay, rusted iron, raffia, harpoons—anchored to the ground yet simultaneously suspended—evoke the vigor of waves and the power of continuous transformation, where white evokes a temporal suspension.

Drifting along the remote threshold where Antarctica's snowy land dissolves into the icy sea, **Darren Almond's** film *Acaptures*, in all its incredible beauty, an endless white world, completely devoid of human presence. Through his lens, the artist focuses on the austere beauty of Antarctica's physical contours and the delicate boundary where sea, sky, and ice collide in ribbons of glacial blue. The work meditates on an almost monochromatic palette, where the visual minimalism of the landscape reveals a complex, almost imperceptible variation of light, form, and texture. Finally, ten irregular parallelepipeds, *Muktuk*, by **Claudia Losi**, are placed on the floor. The work takes its name from the parts in which whale skin and its first layer were selected: an important food in Inuit and Chukchi traditions, with strong symbolic as well as nutritional value.

On the occasion of the exhibition

MOBY DICK – THE WHALE. A history of a myth from ancient to contemporary art

WAY Experience

presents

MOBY DICK EXPERIENCE

The original immersive cinematic experience in Virtual Reality inspired by Melville's novel

Room 10 – Joan Jonas

In *Moving Off the Land IV*, Joan Jonas explores the ocean as a symbolic, spiritual, and ecological force throughout human history, reflecting on our deep and ever-changing connection with the sea. Developed over three years of research in aquariums around the world and in the coastal waters of Jamaica, the work revisits biodiversity, extinction, and the climate crisis, intertwining underwater footage with readings of literary and scientific texts. A pioneer of performance and video art since the 1960s, Jonas has constantly expanded the boundaries of art, merging visual language with movement, sound, and narrative. Her works often investigate the relationship between humans and the natural world, particularly through recurring motifs such as the ocean and its creatures.

Room 11

Since ancient times, whales have been hunted in Japan, and numerous drawings document the methods used for hunting and processing the animal for various purposes, not only culinary. On display are two albums: one by **Kitao Masayoshi** and another by **Katsushika Hokusai**, as well as a triptych by **Utagawa Kuniyoshi**, all part of the Chiossone Museum Collection in Genoa.

In the same room, **Marzia Migliora** presents *Paradoxes of Abundance #65*, inspired by theatrical dioramas. Using perspective illusions and three-dimensionality, the

work evokes movement and the passage of time, creating an immersive and narrative experience. A multitude of scenes and characters, both human and animal, composed of meticulously cut paper, take shape on two rotating bases manually operated by visitors. The viewer's gesture determines the rhythm and direction, directly influencing the cyclical narrative. Playful yet tragically real, the compositions bring new relevance to the legend of Moby Dick. To compose her moving landscapes, the artist uses cutouts from illustrations on the covers of *La Domenica del Corriere* (1910–1940), juxtaposed with contemporary images of whaling.

Rising with his utmost velocity from the furthest depths, the Sperm Whale thus booms his entire bulk into the pure element of air, and piling up a mountain of dazzling foam, shows his place to the distance of seven miles and more. In those moments, the torn, enraged waves he shakes off, seem his mane; in some cases, this breaching is his act of defiance.

Room 12

Of Whales by **Wu Tsang** is an immersive installation featuring surreal oceanic landscapes that are continuously regenerated in real time using a virtual reality game engine, enveloping viewers in a dynamic and ever-changing marine world. The narrative is submerged, told not from the captain's perspective, but from beneath the ocean's surface, from the whale's point of view.

In the Heart of the Sea. Moby Dick, the Whale

From November 3 to December 3

A public program surrounding the major Moby Dick exhibition, where art and literature are privileged tools to start a dialogue on urgent issues such as the predatory relationship with the environment, scientific discoveries, the history of the seas and consumption, but also to explore the beauty and importance of whales, the astonishing giants of the oceans.

Among the participants: **Philip Hoare**, writer and lecturer at Southampton University, author of *Leviathan or the Whale* (Il Saggiatore 2025), inaugurates the series on November 3 at 6 PM with an illustrated lecture, the result of a lifetime obsession with whales, exploring monstrous and wondrous images—historical, modern, and futuristic—of this mysterious, persistent, and elusive lineage of leviathans created by humans.

On November 12 at 9 PM, the versatile artist **Vinicio Capossela**, long an extraordinary singer of the boundless imaginary sea.

On November 26 at 6 PM, the historian **Ferdinando Fasce**, former professor of Contemporary History at the University of Genoa, will talk with **Antonio Di Natale**, marine biologist currently serving as an expert in three UN groups and for DG-MARE, and part of the Core Group for developing the Chart of Ocean Rights, on the history of whaling. Moderated by **Ilaria Bonacossa**. Finally, on December 3 at 6 PM, **Doreen Cunningham**, writer and science journalist, formerly a researcher at the Natural Environment Research Council and Newcastle University, in conversation with **Marzia Fontana**, will close the series with *The Song of the Sea. My journeys with whales*, a title that reprises her book of the same name (Einaudi 2024).