

# EMERGENT STRATEGIES FROM THE DEEP

EXHIBITION in the framework of the Marebox residency programme in Calabria

OPENING 13.11.2021 19:00

ON SHOW 14.11.–28.11.2021 Thursday–Sunday 14:00–19:00

WITH Jamie Allen, Louise Carver & Abbé Odunlami Myriam Amri & Margaux Fitoussi  
Johanna Bleses, Tim Huys & Simone Kessler Susan Blight, Moira Hille & Jade Nixon  
Elizabeth Gallón Droste & Daniela Medina Poch Ifor Duncan Miriam Gatt, Judith Gatt & Kyriakos Costa  
Marque Gilmore, Senait Imbaye, Ibrahima Ley, Kayo Mpoyi & Roberto Noel  
Marco Montiel-Soto & Misael Morales Vargas Lara Tabet

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PARTNERS The Marebox project is composed of four European partners: SAVVY Contemporary in Berlin (Germany), 3D Research in Calabria (Italy), Atlantis Consulting in Thessaloniki (Greece) and University of Oslo – Department of Media and Communication (Norway).

FUNDING Co-funded by Creative Europe Programme of the European Commission (Education, Audiovisual and Culture Executive Agency)

**SAVVY CONTEMPORARY**  
**THE LABORATORY OF FORM-IDEAS**



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# INTRO

EMERGENT STRATEGIES FROM THE DEEP traces maritime undercurrents and navigates the flux of the sea, opening as an archive of passageways and its ever evolving ripple effects. This exhibition traces underwater memory, the sea's life and corporality in an exhibition that activates stories, experiences and forms of critical knowledge narrated by water.

The sea is a map. The sea routes re-memorize the timeless vortex that whirl past, future, present making space for echoing underwater reverberations and reminding us that nothing is permanent: histories are always in fluxus.

In the beginning we set out to ask many different questions and trajectories to engage with these complex cartographies: how does the sea function as a deep archive? How do time and space collapse into a continuum and a flowing of memories and histories across continents and eras? Can water imagery and sea as imagined space help imploding geographical and affective distance? How can we read the dispersion of people and the construction of diasporas in Europe through water? Can we formulate new perspectives on marine ecologies, and the tangible effects of climate change and anthropogenic violence on the sea? What can we learn about our corporality from the sea, and its underwater cosmologies? How can we formulate new ways of fluidity and multiple beings in the Mediterranean context?

From here unfolds the interdisciplinary and collective conversations between artists, scholars, chefs, technicians, scientists and other activists from different corners of the world, who came together to engage with these questions at a residency in the Calabria region in Southern Italy. For two weeks, in June <sup>2021</sup>, during a heatwave among other fluctuating conditions, in Cosenza, we deliberated on ways of translating what it means to be in relationship to the sea and its life flows. The artists-in-residence, whose works come together in this presentation, have in common not only the thread of the sea as a fluid archive, but also a way of understanding the interconnectedness between the water and all things living. How we understand the sea is how we understand ourselves.

The work presented takes up the challenge of navigating the Mediterranean on wavelengths not necessarily flowing against dominant narratives, but rather as a powerful undercurrent disrupting the way stories about identity, trade, war, migration, colonialism, and degradation of the marine environments have historically been imagined.

In Principles of Emergent Strategy adrienne maree brown writes:  
“The crisis is everywhere, massive massive massive. And we are small.

But emergence notices the way small actions and connections create complex systems, patterns that become ecosystems and societies. Emergence is our inheritance as a part of this universe; it is how we change. Emergent strategy is how we intentionally change in ways that grow our capacity to embody the just and liberated worlds we long for.”<sup>1</sup>  
EMERGENT STRATEGIES FROM THE DEEP draws upon this transformative force to imagine sustainable social change, and materialises as an exhibition and a chorus of artistic propositions engaging with the hydropolitics of the Mediterranean.

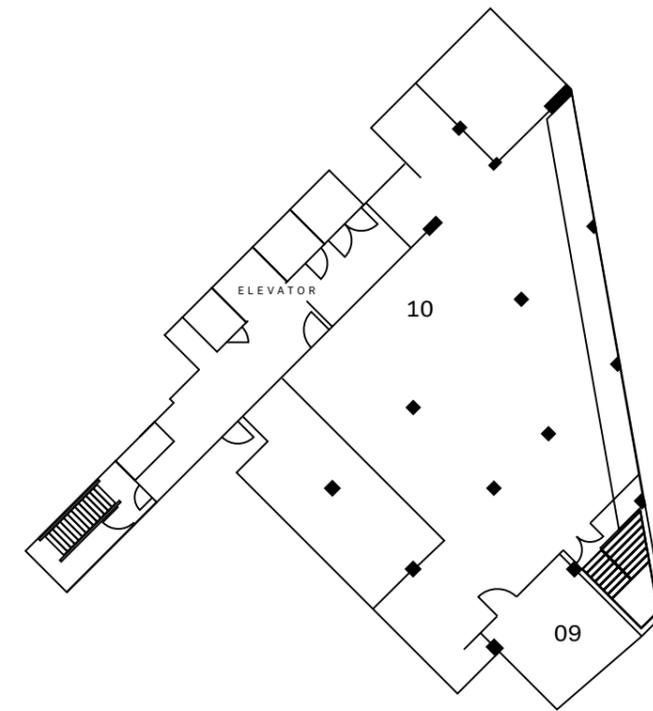
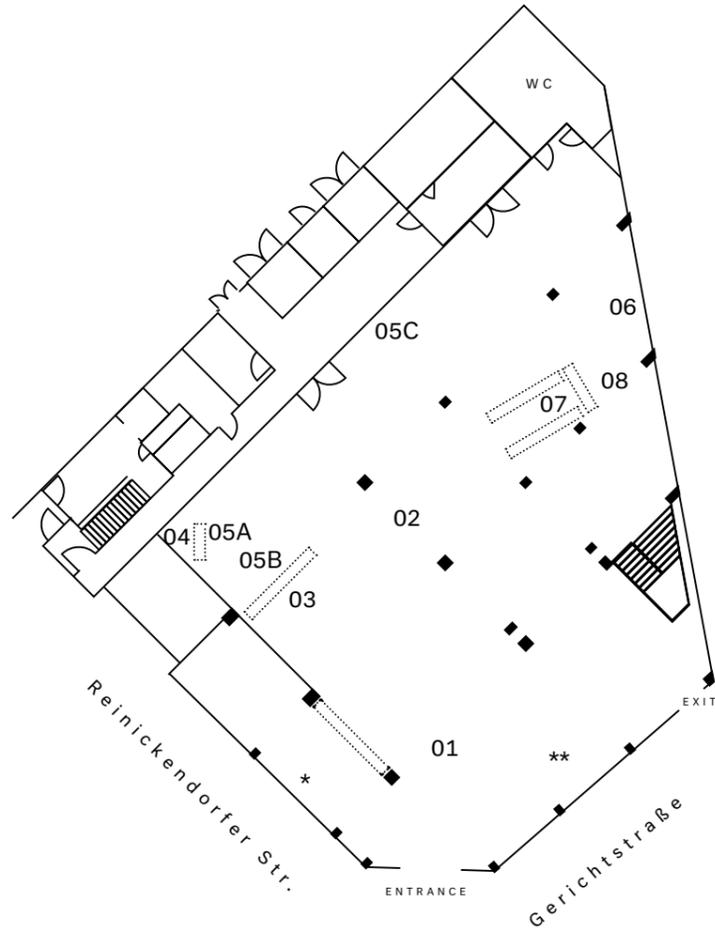
The exhibition is a tangible outcome of the MAREBOX project, co-funded by the Creative Europe Programme. The collaboration between the four partners coming from diverse fields of culture, academic science, and corporate technology proved challenging largely due to the conflicting intentions in the realisation this project. The role bestowed upon Contemporary as the sole curatorial partner, at first an engaging opportunity to work in an interdisciplinary context and to face the exciting scenario of presenting scholarly work in artistic formats, soon became one of great difficulty in negotiating with neoliberal attitudes seeking artistic validation without providing adequate resources. Guided by the need to attend to the demands of the “Creative-EU” industrial complex's funding structure, our corporate partner neglected intuitive basic care, instead focusing energies on extracting labor for cultural production, as if extracting from the

Mediterranean Sea for culture and natural resources. Perhaps we can read such a relationship as a metaphor to the intersections of water politics and human lives. We state the above as a disclaimer, to make transparent our stance and to maintain that starting from the selection of participants for the residency, SAVVY Contemporary took on the task of refusing histories that rely on hegemonies – aquatic and otherwise.

We are deeply grateful to artists-in-residence and now in this exhibition for their deep, concentrated, careful and generous research and creation: Miriam Gatt, Judith Gatt, Elizabeth Gallón Droste, Daniela Medina Poch, Marque Gilmore, Senait Imbaye, Kayo Mpoyi, Roberto Noel, Simone Kessler, Johanna Bleses, Tim D. Huys, Jaime Allen, Abbé Odunlami, Louise Carver, Lara Tabel, Ifor Duncan, Marco Montiel-Soto, Misael Vargas Morales, Margaux Fitoussi, Myriam Amri, Moira Hille, Jade Nixon, Susan Blight, and their respective collaborators, whose work can be experienced and witnessed in the exhibition, not only share the thread of the sea as a fluid archive, but also expand its reading into understanding the interconnectedness between the water, nature, and human life. How we understand the sea is how we understand ourselves.

<sup>1</sup> adrienne maree brown, *Emergent Strategy. Shaping Change, Changing Worlds*, Edinburgh: AK Press, 2017.

# FLOORPLAN



01 ELIZABETH GALLÓN DROSTE  
& DANIELA MEDINA POCH  
*Intersecting Mediterranean(s) from the Perspective of its Regional Rivers*  
Multi-media installation and two channel video performance,  
4 x 5 x 3m, 50:00 min and variable dimensions,  
14:00 min, 2021

02 LARA TABET  
*Corresponding Species*

*Sponshark*  
Ceramic Sculpture, 2021  
Ceramist: Eli Hajj

*Nine Lachrymatory Bottles*  
Hand blown lachrymatory bottles, sea water, chemical reagents, 2021  
Glass blowing: Khalifé Frères

*Corridor of Migration*  
Hand blown glass sculpture in three parts, 2021  
Glass blown by Khalifé Frères

*Correspondent Species*  
Morphing animation on tablet, 2021

*Imprints*  
Crystallized lumen prints on photosensitive paper, 2021

*The Fair and Equitable*  
VR 60s + Coded soundtrack, 2021  
VR developer: Vincenzo Cosentino, 3D artist: Raffaele Peluso,  
Sound Coding: Lara Tabet

*Spicules*  
Transparent resin 3D prints, 2021  
3D artist: Raffaele Peluso

*The magician's belly*  
Conus Magnus/ Conus Ventricosus, 2021  
VR: Vincenzo Cosentino, Microscopist: Dr Elvira Brunelli

03 MARCO MONTIEL-SOTO  
& MISAEL MORALES VARGAS  
*The Sunken Lighthouse*  
Sound Composition, Side A 17:29 min, Side B 17:50 min, 250  
Record edition + Poster, 2021

04 LOUISE CARVER, ABBÉY ODUNLAMI  
& JAMIE ALLEN  
*These Flows Shall Not Be Contained*  
Three channel video installation, 2021

05A SIMONE KESSLER  
*Images of Bombs Stored in the Sea, Stored on a Hard Drive,  
Stored in a Vacuum-sealed Plastic Bag, Stored in Salt Water,  
Stored in a Plastic Bag*  
Object, 38 x 30 cm, 2021

05B SIMONE KESSLER  
*Something falls apart – 1 mm a decade (2)*  
Fine art prints, 38 x 56 cm, 2021

*Something falls apart – 1 mm a decade (4)*  
Fine art prints, 38 x 56 cm, 2021

*Something falls apart – 1 mm a decade (6)*  
Fine art prints, 38 x 56 cm, 2021  
Digital fine art pigment print on Schoeller True Fibre Matt  
paper in spacer frame, beech wood  
with museum glass.

05C SIMONE KESSLER,  
JOHANNA BLEES & TIM HUYS  
*Something falls apart - 1mm a decade*  
Video Installation, Full HD, 7:00 min, 2021

*il coro delle bombe. a verse drama.*  
Audio, 2021  
Writer: Johanna Blees, Audio Editor: Ivano Masiero, Voice-over:  
Clara Gram, Adonis Kekidakis, Jakob Tendel, Oleksiy Oliyar

*il coro delle bombe. a verse drama.*  
Printed booklet, 14,8 x 21,0 cm (A5), 2021  
Writer: Johanna Blees, Designer: Clara Gram

06 SUSAN BLIGHT, MOIRA HILLE,  
& JADE NIXON  
*Expansive Shorelines: On Falling and Landing in Place*  
Three Channel Video Installation, 4:19 min, 2021  
07 MIRIAM GATT, JUDITH GATT,

& KYRIAKOS COSTA  
*From the Belly of the Worms*  
Sound and Video Installation, 2021

08 IFOR DUNCAN  
*Il naufragio inizia da qui (The shipwreck starts here)*  
Two-channel video, hydrophone recordings, 13:00 min, 2021  
Courtesy: Ideal Audience International, Paris; Galerie Chantal  
Crousel, Paris; Esther Schipper, Berlin; Galerie Rüdiger  
Schöttle, Munich

09 MYRIAM AMRI & MARGAUX FITOUSSI  
*Songs of Bahara*  
Single Channel Video, 4:53 min, 50-inch screen,  
Video on loop, 2021

10 MARQUE GILMORE, KAYO MPOYI,  
SENAIT IMBAYE, ROBERTO NOEL &  
IBRAHIMA LEY  
*LIQUID STONE LIBATIONS*  
Interactive Installation, Sound, Image, Text, Large Sail, Object  
and Light, 2021

ALSO CURRENTLY ON VIEW  
\* Jere Ikongio  
*The Poetics of Úlí. Number 1*  
Installation, 2019

\*\* Archive Sites Berlin  
*Publishing Practices*  
Co-learning Forum Installation with a publication display by  
Archive Inventory

# WORK DESCRIPTIONS & BIOS

## 01 ELIZABETH GALLÓN DROSTE & DANIELA MEDINA POCH

*Intersecting Mediterranean(s) from the Perspective of its Regional Rivers*

Multi-Media Installation And Video Performance

The waters of the present are a living archive of the relations it sustains with humans and more than humans in a range of entangled temporalities. They contain information about the places and bodies with which they have been related. Which are the myths, stories, and imaginaries of the Mediterranean that are currently being woven together?

Under a Western gaze of the planet, the Mediterranean, as its name indicates, was conceived as a center of the known planet. As a fluid space, it has been a projected surface of contested and disputed futures through which systematic violence has been effectuated by privileged nations towards different life forms.

Transforming heterogeneity into homogeneity, the Mediterranean(s) and its life flows have been appropriated by the Western European world as commodities. Guided by the question, what is currently at the center and what deserves our urgent attention, we seek to contribute to displace the eurocentric gaze of the Mediterranean. To echo some of its overshadowed histories, we approach the Mediterranean(s) sea in plural, as a salt water body mass that connects a network of sweet water bodies of rivers which flow into each other, navigating borders and coasts, reaching depths and surfaces. As an interconnected body with multiple agents – human and more than human – cooperating and configuring its waterscape. Our aim is to contribute to a wider re-assembly of the identities and imaginaries around the Mediterranean cultures in its plurality. *Intersecting Mediterranean(s)* is composed of two pieces which are in dialogue. The

first piece “Intersecting Mediterranean(s) from its Regional Rivers I” is an installation which involves 36 meters of fabric and a multichannel audio series. The fabric acts as a receptive membrane which carries memories, myths, relationships, and affects that nourish the Mediterranean. The fabric is thus activated by the intersecting voices from the Po, Isonzo/Soča, Neretva, Cem Cijevna, Düden, Kishon, Nile, Medjerda, Chelif, Moulouya, Ebro, and the Rhône rivers, amongst other rivers. The textile bonds the river and the ocean, and becomes a living archive of this encounter. *Intersecting Mediterranean(s)* aims to acknowledge the specificities of contexts and life flows that nourish the Mediterranean.

“Intersecting Mediterranean(s) from its Regional Rivers II” are two video performances in which, guided by a long textile, Daniela and Elizabeth follow the Lao River reaching the Mediterranean Sea in Calabria, Italy. The textile gives visibility to the current, setting the direction and manifesting the pace. The textile connects and carries both Daniela and Elizabeth, furthermore, the textile bonds the river and the ocean, and becomes a living archive of this encounter.

The following female voices have contributed to the audio component: Boushra Adi, Martha Ardila, Shiran Berkobich, Zahra Berramdane, ناضم رناب قره ز, Aba Eloudghiri, Lucía Gallón, Juditt Gatt, Miriam Gatt, Francisca Hartmann, Lea Mijačika, Dina Mimi

DANIELA MEDINA POCH from Bogotá, Colombia, is a visual artist, writer, and researcher whose work addresses the intertwining of "tierra", a term that encompasses the dimensions of earth, land, and soil at the same time. Through a research-based practice and poetic strategies, her work aims to question hegemonic discourses that perpetuate asymmetrical power relations in regards to national borders, land

distribution, climate and identity politics. As a hybrid practitioner, Daniela develops site-specific artistic interventions, writes texts for specialized journals and conducts long-term research processes. Her work has been part of exhibitions and projects such as The Listening Biennial (Berlin), FLORA ars+natura (Bogotá), LowTechLab (London) and LOOP Festival (Barcelona). Daniela is co-founder of Babel Media Art, a contemporary art program at Torre Colpatría, Bogotá and CO-RE, contextual research collective at Haus der Statistik, Berlin. Currently, she participates in the Kunst im Kontext MA program at Universität der Künste Berlin and the Neue Auftraggeber network.

ELIZABETH GALLÓN DROSTE is a multimodal researcher and visual artist. Her work focuses on socio-environmental crises and conflicts around bodies of water, affective geographies and relational ontologies. Since 2014, she has been part of Sinfonía Trópico and Filmouflage (Colombia-Germany), two platforms that raise awareness of biodiversity loss and its consequences through dialogues between arts and science, local collective processes and audio-visual encounters. She is currently a PhD candidate at the International Graduate School “Temporalities of Future” at the Free University in Berlin. She is navigating the spokespersonship of the Atrato River by ethno-territorial organizations, given the recognition of the basin-in the department of Chocó-Colombia- as a Subject of Rights through ruling T-622 of 2016.

## 02 LARA TABET *Correspondent Species*

The Mediterranean is a chimeric body of water made out of communicating vessels whose chemical and biological composition is affected by the hydro-political forces of the lands that surround it. The current flux of underwater species foreshadows the imminent exodus of the people on the land above. *Correspondent Species*, a body of work that examines endemic and invasive water species and the fluxes that drive them.

The term “Correspondent species” was communicated to the artist by marine biologist Dr Elvira Brunelli to describe two fish species competing for the same habitat and resources in Calabria. When she subsequently tried to research the term, she could not find it, wondering if perhaps she had misheard or it got lost in translation from Italian. Either way, as is often the case, the invasive counterpart of an endemic species is introduced into the Mediterranean through migration corridors and driven by climate change. The biochemical hybridization of the water and its inhabitants has many causes, and bears many seen and unforeseen consequences. Events such as mass mortality, toxic blooms, feminization of marine life due to endocrine disruptors, marine genetic resources in areas beyond national jurisdiction monopolized by only

three countries (the US, Germany, and Japan) yet to be equally divided between the global north and the global south, chemical spills, new forms of symbiosis among species to counteract the Anthropocene constitute the raw material from which Lara Tabet draws to reflect on the ever-changing biochemical fabric of our waters.

*Sponshark*  
Ceramic Sculpture  
Ceramist: Eli Hajj

A hybrid creature modeled on the lantern shark *Etmopterus pusillus* and the marine sponge *Ircinia fasciculata*. *Etmopterus pusillus* is an arctic species that was recorded for the first time in the Mediterranean in Lebanese waters during the Oceania Deep Sea Expedition in 2016. How and why it migrated remains unknown. *Ircinia fasciculata* is a marine sponge that suffered a mass mortality in 2008 and 2009 due to the warming of the Mediterranean Sea. Sponges are the earliest evolving animals. Their unique properties and architectures make them invaluable for the production of compounds with biomedical, biopharmaceutical, nutraceutical, and ecological importance such as anti-tumor, antiviral drugs but also biomolecules for tissue engineering that stimulate the regeneration process of human tissue.

*Nine Lachrymatory Bottles*  
Hand Blown Lachrymatory Bottles  
Glass Blown by Khalifé Frères (Sarafand, Lebanon)

Glass bottles showing colorimetric measurements of ammonia, nitrates, and nitrites from three different locations along the Mediterranean: The Rawché Area in Beirut, The Mareograf (zero point altitude) in Marseille and the Gulf of Saint Euphemia in Calabria. The glass containers are modeled on roman lachrymatory bottles or tear catchers that were used to collect the significant tears in a person’s life or to carry the tears shed by loved ones in mourning.

*Corridor of Migration*  
Hand Blown Glass Sculpture In Three Parts  
Glass blown by Khalifé Frères

Glass Sculpture based on Charles Boudouresque’s schematization of species introduction.

*Correspondent Species*  
Morphing Animation On Tablet

*Thalassoma pavo* is an invasive “thermophile” species that was introduced in the Mediterranean sea in the 1980s. *Coris julis*, its endemic counterpart, is a cool water species, a potential “loser” species in a warming water scenario.

*Imprints*  
Crystallized Lumen Prints On Photosensitive Paper

Alien and endemic species of seaweeds from three different locations (Calabria, Marseille, and Beirut) along the artist migratory route since her recent exile from Beirut to Marseille are imprinted on Black and White photosensitive paper using the lumen printing technique, fixed and crystallized with seawater from that same location.

*The Fair and The Equitable*  
VR 60s + CODED SOUNDTRACK  
VR developer: Vincenzo Cosentino  
3D artist: Raffaele Peluso  
Sound Coding: Lara Tabet

Etmopterus pusillus shark is swimming in a sea of “algae” modeled after cross sectional microscopic images of the fish gills of *Thalassoma pavo* showing Cadmium toxicity, stained with Green Fluorescent Protein extracted from the jellyfish *Aequorea victoria* and Red Fluorescent Protein extracted from the sea anemone, *Entacmaea quadricolor*. Marine genetic resources (MGRs) is a term used to designate the genetic resources of the deep sea that can be utilized for a wide range of applications such as pharmaceutical, cosmetics, food, and biomedical research. Fluorescent staining proteins used in molecular research is one such example. Currently, just three countries account for almost all patents based on MGRs: Germany, the United States and Japan, thus raising equity issues. The soundtrack of the VR encodes a sentence from the UN draft of the treaty regulating biodiversity in areas beyond national jurisdiction: “to promote the fair and equitable sharing of benefits arising from the utilization of marine genetic resources in areas beyond national jurisdiction.”

*Spicules*  
Transparent Resin 3D Prints  
3D artist: Raffaele Peluso

3D printed spicules of three endemic marine sponges from Beirut (*Microscleroderma lamina*), Calabria (*Topsentia calabrisellae*) and Marseille (*Petrobiona massiliana*) modeled on their respective electron micrographs. Marine sponges are the most primitive of marine animals. Their cells are arranged around a skeleton of spicules that maintain its shape and allow species identification. Their use in medicine dates back to antiquity, when Hippocrates discovered their antimicrobial effect and recommended using them as a salve on the soldiers’ wounds. As they filter 10.000 liter of water per day for food, sea sponges also trap DNA shed by other animals and act as testifiers to the biodiversity and biochemical changes in the ocean.

*The magician’s belly*  
Conus Magnus /Conus Ventricosus

Sea snails from the genus *Conus* are predatory and

venomous. Their venom contains conotoxins which have powerful neurotoxic effects and are widely studied in neurophysiology.

*Conus magus* is found in the Red sea and the Indo-Pacific ocean. Ziconotide, a chemical derived from its toxin, is a non-opioid painkiller that is 1.000 times more potent than morphine.

*Conus ventricosus* is found in the shallow waters of the Mediterranean sea. Contryphan-Vn, its venom, provides a powerful tool for neuromuscular research.

L A R A T A B E T, born in Achkout, Lebanon, is a practicing medical doctor and visual artist. In 2012, after finishing her residency in Clinical Pathology at the American University of Beirut Medical Center, Tabet completed a one-year full-time program at the International Center of Photography in New York and was the recipient of the Lisette Model scholarship. Her work has been featured throughout the Arab world, USA and Europe. Her exhibitions include *Écume de mer agitée*, Centre Intermondes, La Rochelle (2021); *Une autre scène du Liban*, Galerie Odile Ouizeman, Paris (2020); *Des possibles de la photographies*, Rencontres Internationales de la photographie, Arles (2019); *Troisième biennale des photographes du monde arabe*, Institut du monde arabe, Paris, 2019, *Underbelly*, Galerie Janine Rubeiz, Beirut (2019); *L’intrus*, Tabakalera International Centre for Contemporary Culture, San Sebastian (2018); *Underbelly*, Galerie Eulenspiegel, Basel (2018); *Notas Al Futuro*, Galeria Breve, Mexico (2017); *The City and the City*, Arnold and Sheila Aronson Galleries, New York; *Regards sur Beyrouth*, La Friche Belle de Mai, Marseille(2016); *I spy with my little eye*, The Mosaic Rooms, London (2015); *Exposure 5*, Beirut Art Center, Beirut (2013).

Tabet has received grants from the Arab Fund for Art and Culture (AFAC) and Al-Mawred Al-Thaqafi; she was the recipient of the Daylight Photo Award Juror’s Pick for her project *The Reeds* and was awarded the Arte East fellowship for the Art Omi residency as well as the Sursock Museum Prize. She has taught photography at the American University of Beirut and gave workshops at the Salzburg International Summer Academy of Fine Arts as well as at Académie Libanaise des Beaux Arts. Her artistic practice is informed by her background in pathology and inspects the legacy of trauma in Lebanon. Her work contemplates the relationship between the individual and public/private space in connection to gender, sexuality, and identity. More recently, her practice has shifted towards arts and sciences and her ongoing research focuses on water as a site of political speculation as well as DNA as a medium for archiving. She is currently working and living between Beirut and Marseille.

03 M A R C O M O N T I E L - S O T O  
& M I S A E L M O R A L E S V A R G A S  
*The Sunken Lighthouse*  
Sound Composition

*The Sunken Lighthouse* is a sound composition that gathers parts of the material collected during expeditions in the south of Tenerife. The sounds of pilot whales, bottlenose dolphins, Atlantic spotted dolphins, whistles, clicks, pulses, waves, emergency radio calls, underwater noises, engines, voices that drown in the deep dark sea. It explores the hydro-poetic and violent relationships between fauna and humans, extinction and biodiversity, ecosystem and food chain, art and marine biology, freedom and captivity, migration and expedition, Africa and Europe.

During the months of October, November, and December 2020, Marco Montiel-Soto and Misael Morales Vargas made 30 expeditions in a semi-rigid boat to observe, listen, and understand the cetaceans that surround and inhabit the south-west coast of Tenerife island. They recorded the sounds of pilot whales, who use whistles for communication and find their prey using sound pulses, an ability known as echolocation. In addition to these recordings, they also recorded dolphins and some anthropogenic noises such as the chains hitting the structure of a fish farm. On some occasions, they also recorded the sound of their boat and other boats, notably, the sound of fast ferries that contribute to the noise pollution.

On one of the expeditions, they found a plastic tank filled with gasoline floating on the water. It must have fallen out of a clandestine cayuco (patera) that carried 80 migrants that had arrived the day before in Tenerife. For several days, they watched the design of the patera and the way it was painted. Every day on board, we heard a radio call alerting everyone about the presence of Patera boats, with an undetermined number of passengers, traveling in precarious conditions from the African coasts towards the Canary Islands.

M A R C O M O N T I E L - S O T O, born in Maracaibo, Venezuela, living and working in Berlin, is a traveller and immigrant who constantly finds himself returning forward. During these expeditions, the route becomes imaginary and travel time elastic. His work and installations are a creolization of architectural structures, collected found objects, sounds compositions, videos, photographs, drawings, collages, texts, and maps. His work explores the intersections between political and poetic territories, homeland, traditions, economy, archaeology, religion, myths, death, cosmos, and chaos.

Solo exhibitions include *Flowing down the river*, Kreuzberg Pavillon, Berlin (2021); *Mal de mar hacia un*

*triste trópico: Notas sobre la otra isla*, Caam, Centro Atlántico de arte moderno, Gran Canaria (2019); *Paquete Chileno*, Die Ecke, Santiago de Chile (2019); *Arrivederci Maracaibo*, Davide Gallo, Milano (2016); *TOD IN DIE TROPISCHE ERDE: “Por favor no me dejen morir”*. *Noticias desde un limbo tropical*, Maczul-Museo de Arte Contemporáneo del Zulia, Maracaibo (2015); *Point of No Return*, Vesselroom Project, Berlin (2015); *Arqueología en la memoria de las familias de San Antón*, Lamosa, Cuenca (2015).

Group exhibitions include *Le Biennali Invisibili*, Goethe Zentrum. Baku (2021); *Der Raub des Feuers: Von Prometheus zum Erdöl*, Goethe institute. Tbilisi (2020); *This is an intervention!*, Kreuzberg. Berlin (2020); *Baku speaking: 1900s-1940s*, Yarat Contemporary art space. Baku (2019); *IV Bienal de Montevideo, Travesías Atlánticas*, Sodre. Montevideo (2019); *The theft of fire: From Prometheus to Petroleum*, Kapellhaus. Baku (2019); *1st Riga International Biennial of Contemporary Art*, Riga (2018), *11º Bienal do Mercosul*, Porto Alegre (2018), Documenta 14, *Every time a Ear Di Soun*, Athens and Kassel (2017); *JeJu Biennale, Tourism*. Jeju Museum of Contemporary Art, Jeju (2017); *The Conundrum of Imagination on the paradigm of exploration and discovery*, Wiener Festwochen, Vienna (2017); *Onomatopeyas visuales de tiempos difíciles*, Carmen Araujo Arte, Caracas (2017); *Besides Colonisation*, Galería Joséde la Fuente, Santander (2017); *Correspondencias de Ultramar*, Sala Mendoza, Caracas (2017); *The Incantation of the Disquieting Muse*, S A V V Y Contemporary, Berlin (2016); *Viaja y no lo escribas*, La Casa Encendida, Madrid (2016); *Feelings of my thatched hut*, Grimmuseum, Berlin (2016); *We do the Voodoo*, EYE Film Institute, Amsterdam (2016); *Something Else – Off Biennale*, Cairo (2015); *Now & After*, Shchusev State Museum of Architecture, Moscow (2015); *The inclination of the Angle*, Junefirst Gallery, Berlin (2015); *Appropriating language #6*, Maniere Noire, Berlin (2015) and *Alusiones*, Carmen Araujo Arte, Caracas (2015).

M I S A E L M O R A L E S V A R G A S has dedicated his career working in the field, collecting data to understand marine ecosystems in the Caribbean, Mediterranean Sea, and the Atlantic Ocean. His interest in cetaceans bioacoustics has allowed him to gather a huge database of sound files. He aims to sensitize people to the role of humans in the marine environment by taking his work beyond the borders of the scientific community by combining his passion for the arts and sciences.

He was born in Maracaibo, Venezuela, and lives and works in Tenerife. Vargas’s interest is focused on biology, ecology, and animal behavior, especially cetaceans. It focuses on understanding the aspects related to social learning and the transmission of knowledge between individuals within the same group. Misael has acquired important international experience

in marine biology and field work, which has led him to develop as a marine biologist, diving instructor, and boat captain in the Caribbean Sea, Mediterranean Sea, and Atlantic Ocean. He completed his postgraduate thesis at the Institut Universitaire Européen De La Mer at the Université de Bretagne Occidentale, Brest, France, where he worked on analyzing data from the French and Spanish tuna fishing fleet operating in the Indian Ocean. He has been coordinator of several research projects and director of his own Ecotourism company in the Los Roques archipelago, Venezuela. During this time, he also worked at the Center for Shark Research (CIT), a volunteer program for the marking and recapture project of the Lemon Shark of Los Roques. He has good knowledge of the fauna of the Canary archipelago, especially cetaceans, after working for more than two years as a biologist and guide in whale watching boats in southern Tenerife.

04 LOUISE CARVER, ABBÉY ODUNLAMI & JAMIE ALLEN  
*These Flows Shall Not Be Contained*

The artwork *These Flows Shall Not Be Contained* conveys the continuous relationships between human beings, territories, seas, oceans, and maritime regions, forged through cultural practices of migration, governance, and food. It does so through a three-channel video installation, in which three perspectives examine these issues. Together they form a syncopated conversation between the largest sub-Saharan migrant population in Italy (Nigerian Migrants from Edo State), the practices and politics of seafood and fishing, and the ways that national and supra-national policy abstracts, attempts to govern and delimit borders, trade, movement, and commerce.

Stream 1 – Borders, Policy, Governance (Marine areas, migration/oceans policy, etc.)

This segment provides a higher scale perspective of the historical and contemporary governance dynamics of the Mediterranean seas, examining how conjoined processes of border securitization and marine conservation/spatial planning unfold through narratives of humanitarianism – “of saving lives” and environmental protection, while at the same time these technologies are marketized and secure marine spaces. This segment examines militarised forms of surveillance and technology-informed remote sensing for tracking human bodies and marine life. Both are becoming increasingly central not only to enforce the boundaries of Europe but the European enterprise of conservation in the context of legacies of colonialism and contemporary marine resource extraction from Africa and elsewhere.

Stream 2 – Migration, trajectories, travel (Nigeria → Italy)  
This segment focuses on highlighting the voices and experiences of the Edo | Benin people of Nigeria.

In the popular imagination, Nigeria is known for its natural resources such as copper, tin, crude oil, etc., its film industry, its population (200 million+), and its music industry (most notably Fela Kuti). All these identity tokens largely are controlled by and come from two regions: Southwest [Yoruba land] & Southeast [Igbo land]. Along with the Hausa-dominated Northern Nigeria, these regions control the narratives that construct Nigeria’s global image. In a country with nearly 500 different spoken languages and dialects within its borders, dominated by only three, it can be challenging to get a word in.

The Benin People of Edo State and the former Benin Empire in Southern Nigeria have not been without their contribution to Nigeria’s history. Today, the Edo people are one of the largest migrant populations within the Nigerian migrant population of Italy. This segment brings to the foreground Edo cuisine and cooking practices through a communal dinner held in Amantea, in the Calabria region of Italy.

Stream 3 – Food, soup, eating (Stone soup story, migration centre food, etc.)

This segment focuses on the traditions of cooking and food procurement that subtend larger metabolic processes, movement, and ways of life between the lands and waters bordering the Mediterranean region.

The image of the Mediterranean sea as itself a kind of “soup” – a salty broth, from which both European, African, and Middle-Eastern nations draw foods, resources, and connectivity frames stories and imagery, textures, and narration. The allegory of the Mediterranean-as-soup helps and stories like the fabled European “Stone Soup ” frames the interrelation of fisheries, migration, and quotidian practices of cooking. Ecologies and populations change the availability, resources, and relation to foodstuffs emerging from the Mediterranean. Related to it is the question how local cultures adapt, cross-pollinate and integrate culinary practices and traditions, ingredients, and compocustoms.

LOUISE EMILY CARVER is a human geographer and political ecologist whose research and public interventions explore the science-policy interface of human and environmental systems across

land, river, and marine contexts. Louise researches and communicates the links between ecological and natural resource systems, food systems and policy approaches, using interdisciplinary, participatory and creative methods. This work involves highlighting deficiencies and possibilities for policy design and communication.

ABBÉY ODUNLAMI is a Yoruba-Nigerian-American researcher, theorist, and educator/curator whose work investigates contemporary urban history and visual culture(s). His interdisciplinary practice challenges assumptions of history, culture, race, and conventions of display. Through an analysis of the impact of art and forms of cultural production, hierarchical structures within conspicuous consumption practices, and postcolonial globality, he examines the interdependencies which form the set of conditions that inform the built environment.

JAMIE ALLEN is occupied with the ways that technologies teach us about who we are as individuals, cultures, and societies. His work has been exhibited internationally, from the Neue Nationalgalerie in Berlin to the American Museum of Natural History in New York to the Nam June Paik Art Center in Korea. He likes to make things with his head and hands, investigations into infrastructural and material systems of media, energy, and information as public-making projects. Jamie tries to engage with and create collectivities that are generous and collaborative, acknowledging how friendship, passion and love are central to knowledge practices like art and research.

05 SIMONE KESSLER, JOHANNA BLEES & TIM HUYS  
*Something falls apart - 1mm a decade*

*Something falls apart - 1mm a decade* is a video-art project by Simone Kessler that palpably visualizes how the traces of past violence reverberate until today. Through an artistic simulation of the very real effect ocean-bound munition has on its surroundings, the problem is lifted from the bottom of the sea to a level where it can be collectively seen, connected to and discussed. The installation is accompanied by a quatorphonic soundscape of decay composed by Tim Huys. Three framed video stills capture representative moments in the decomposition process. The original files of the video *Something falls apart – 1mm a decade* were stored on an external drive and turned into a submerged object that aptly plays with the potential of its own destruction. It has the telling title: *Images of Bombs Stored in the Sea, Stored on a Hard Drive, Stored in a Vacuum-sealed Plastic Bag, Stored in Salt Water, Stored in a Plastic Bag, Signed by the Artist.*

During the residency, efforts to obtain reliable information about the bombs still present in the Calabrian sea were not successful – too uncomfortable,

maybe. Consequently, Johanna Blee turned them into a metaphor for suppressed trauma in her verse drama *il coro delle bombe*. It pays homage to the ancient myths of Calabria and their connection to psychoanalysis by turning the sunk bombs into a choir from a Greek tragedy.

SIMONE KESSLER lives and works as a conceptual artist in Hamburg. She arranges her artworks in series, combining absurdity and humour with a poetic perspective. With her process-oriented and explorative approach, she investigates philosophical questions concerning ecology, the human psyche and scientific phenomena, as can be seen in her most recent series *CLAYSTUDIES* and *EARTHLY MATTERS*. Kessler studied sculpture and photography at the AdBK Munich and her work is currently supported by a scholarship from Stiftung Kunstfonds. Taking up social questions in order to formulate new narratives for different possible futures, she is in constant exchange with colleagues, institutions and the viewers.

JOHANNA BLEES is a writer and interdisciplinary researcher based in Hamburg. Her interests range from decolonisation via individual and collective trauma to complex earth systems. She sees it as her responsibility to find a new, more activating language for the relationships between past, present and possible futures. Blee is currently pursuing an MBA in Sustainability Management at Leuphana University Lüneburg.

TIM HUYS is a German musician, DJ, video artist and performer who lives and works in Hamburg. Since 1995, he has also been working on graphics and animation art as well as interactive designs for Fine Art, Advertising, TV, Documentary Films and Theatre. Huys is a member of the Krachkisten Orchestra, the International Music Motorcycle Club and the Ambassadors of disappointment.

06 SUSAN BLIGHT, MOIRA HILLE & JADE NIXON  
*Expansive Shorelines: On Falling and Landing in Place*  
Three Channel Video

With *Expansive Shorelines: On Falling and Landing in Place* the artists are trying to create a language that articulates the land, shoreline, and islands as both a metaphor and methodology of resistance and as a theory of change.

Drawing on their own Queer, Indigenous, and Black place-making practices, they are visiting not only with each other but also with the land, the skyworld and the water in the Mediterranean Sea. These distinct ways of being and knowing not only shape the work, but also allow to notice the place-making practices of others who are often thought to be placeless or who are not

thought of as place-makers.

In the three-channel video, we learn from the shoreline, the water, the sky, and the land about what it means to meet *with*. We learn that falling, extending, reaching, and expanding encourage a kind of flexibility towards interconnection and abundant life.

Film Location: Cosenza. Calabria, Italy,  
Kommos, Crete, Greece  
Voice recording: Tkaranto, Turtle Island/Canada  
Storyboard: Tkaranto, Turtle Island/Canada  
Editing: Vienna, Austria

S U S A N B L I G H T (Anishinaabe, Couchiching First Nation) is an interdisciplinary artist and researcher working with public art, site-specific intervention, photography, film, and social practice. Her solo and collaborative work engages questions of personal and cultural identity and its relationship to space. Susan is co-founder of Ogimaa Mikana, an artist collective working to reclaim and rename the roads and landmarks of Anishinaabeg territory with Anishinaabemowin and is a member of the Indigenous Routes artist collective which works to provide free new media training for Indigenous youth. Her writing has been published in *Shameless Magazine*, the *Globe & Mail*, and on the Decolonization: Indigeneity, Society, and Education blog and she is the recipient of a 2014 IDERD award for her anti-racism work at the University of Toronto. Susan received a Bachelor of Fine Arts in Photography and a Bachelor of Arts in Film Studies from the University of Manitoba, a Masters of Fine Arts from the University of Windsor in Integrated Media, and is a PhD candidate in Social Justice Education at the Ontario Institute for Studies in Education (UofT). In August 2019, Susan joined OCAD University as Delaney Chair in Indigenous Visual Culture and as Assistant Professor in the Faculty of Liberal Arts & Sciences and School of Interdisciplinary Studies.

M O I R A H I L L E is an artist, researcher, and writer. Moira's work is inter- and non-disciplinarily and at the intersections of ethics and politics of artistic research. Her work also interweaves artistic practices with theoretical approaches and activist action. Moira holds a PhD from the PhD-in-Practice program at the Academy of Fine Arts Vienna. Moira is a Senior Scientist at the Institute for Art Theory and Cultural Studies at the Academy of Fine Arts Vienna, and teaches at the MA of Critical Studies Program. Her research fields cross Ethics and Politics of Artistic Research Practices, Queer Methodology, Border and Migration Studies, Post- and Decolonial Methodologies. Moira's artistic work has been shown amongst others at the Research Pavilion, Giudecca, Venice, the mumok Museum of Modern Art, Vienna, the Museum of Modern Art, Warsaw, Poland, and at the MACBA in Barcelona.

J A D E N I X O N is a researcher, and writer. Her work is a mix of text and crafting that centers joy and

love as a theory of change. Jade is a Phd student at the Women and Gender Studies Institute at the University of Toronto. Jade Nixon's current proposed research aims to think with Afro-Caribbean women and Afro-Caribbean feminine-of-center people about how they understand their space-and-place making practices aboard the Ubersoca Cruise ship. More specifically, she is curious about what is made possible for Afro-Caribbean women and feminine-of-center people gathering and performing aboard the Ubersoca ship and moving across the Atlantic Ocean. Her work emerges from her own love of Caribbean Carnival and travels across the Caribbean archipelago. Nixon's research interest are Black Studies, Transnational Caribbean Feminism, Black Geographies and Black feminist Studies. Jade Nixon is also a card maker who crafts cards of love and care for BIPOC learners, teachers, and graduate students. These cards are offerings of love and care for the most vulnerable of us.

07 M I R I A M G A T T , J U D I T H G A T T  
& K Y R I A K O S C O S T A  
*From the Belly of the Worms*  
Sound and Video Installation

*From the Belly of the Worms* is a sound and video installation by two sisters, Judith and Miriam Gatt, a maritime archaeologist and an artist. The work aims to deconstruct the archaeological gaze and to think about how the sea can help us understand the different ways of knowing and recollecting our histories. The installation tells the story of a maritime archaeologist that is swallowed by a sea creature named Teredo Navalis. Teredo being one of the main reasons for which archaeological evidence does not survive in the sea, becomes an enigma sustaining the constituent character of history. A self-reflection untangles where the archaeologist becomes conflicted with her own career. Starting to consider the narratives that have been overseen due to the lack of material evidence and the processes of disintegration, she questions her share of responsibility in the construction of the museum through which dominant histories prevail and others are erased. The installation consists of a soundscape-narration which unfolds an inner-monologue of the archaeologist composed by Kyriakos Costa, and a video projection.

In maritime archaeology, most definitions of a shipwreck dismiss or neglect human loss. A shipwreck for an archaeologist is a treasure trove, a source of information, a time capsule where artefacts in excellent conditions are discovered and the study of ancient commerce, naval architecture, and ancient navigation is made possible. For the researcher the idea of tragedy and death is barely of any interest. Some shipwrecks, for example those transporting slaves in antiquity, remain unlisted in the archaeological record; they are simply assigned to the category of invisible shipwrecks

without the possibility of further discussion since no material record is preserved. Evidently, the criteria upon which a shipwreck is deemed to be significant and the ways it is studied reflect a materialistic and capitalistic approach in shipwreck archaeology that ultimately fails to connect with the more sensitive and humane aspects of such sites. All shipwrecks sink equally to become part of the sea's ever-flowing memory. It is the ravages of time and the deontology of archaeology that select certain narratives to prevail over others; subsequently shaping our understanding of Mediterranean history. As generators of information for public and academic consumption, archeologists need to re-examine the methodologies employed in their discipline and bring about a transformative maritime shipwreck archaeology that can challenge the field and critically contend with the legacy of their discipline. Decisions on "what" and "where" to study, excavate, and document, are not just abstract implications but also political determinations. *From the Belly of the Worms* aims to contemplate on how the sea can help us understand the different ways of knowing and recollecting our histories, to bring to light narratives that have been overseen, attempt to overcome selective memory and understand the politics of remembering.

J U D I T H G A T T is a maritime archaeologist and an Honor Frost Scholar. As a PhD student in Aix-Marseille University and the University of Cyprus, she specializes in Harbour Archaeology in the Eastern Mediterranean and is interested in raising public awareness on the preservation of maritime cultural heritage through communication and dissemination projects. Since August of 2020, she has been podcasting on Skalifourta Cyprus where she promotes environmental and cultural issues surrounding the Mediterranean sea.

M I R I A M G A T T is a visual artist and writer interested in narratives that shift away from canonical language, stories that predate the existence of scripts or that traverse time in somewhat unorthodox ways. Adhering to the theory of survival, her practice aims to decode and re-enact things that are older than they seem by weaving myths, parables, folklore, and images; working between the lines of reality and fiction, reason and spirituality, science and mysticism.

08 I F O R D U N C A N  
*Il naufragio inizia da qui (The shipwreck starts here)*  
Video Installation

Through underwater footage, hydrophone and field recordings *Il naufragio inizia da qui* enters Italy's system of reception for asylum seekers during the COVID pandemic and the controversial embarkation of people onto quarantine boats.

Through the conceptual lens of a shipwreck society the film starts from protests in the seaside town of Amantea, Calabria, when a group of people locked down in a "reception centre" contracted covid. The protest took place with the intention of interning the group onto quarantine vessels – repurposed cruise ships. During a period in which solidarity at sea and on land is under assault, the film explores how a nationalist imaginary of detention aspires to return those who arrive to seek refuge by boat, under precarious conditions, back to the sea and to the risk of shipwreck once more. Under the auspices of a system of "accoglienza" – a word that translates to both reception and hospitality – the sea becomes a space of floating detention and incarceration. The film reflects on how people perceive their relationship to the sea in this context.

Adapting the phrase "Il mare inizia da qui" (the sea starts here), often used as an educational device to raise environmental consciousness, the two-channel film uses disjunctures of sound and image to produce an immersion in the sea whilst on land and on the land from the position of the sea. It asks whether it is also possible to say that from the land "il mare inizia da qui?" or does the shipwreck start here?

The film is part of Ifor's broader research project entitled *Necro-Hydrology* which begins with the acknowledgement that for many water is a source of terror. After Achille Mbembe's concept of Necropolitics (2019), necro-hydrology exists where the knowledge and corresponding management of water in all its forms emerges as adversarial to life and positions human and environmental justice as always intrinsically connected. The conceptual core of this project understands that the ways in which water is known and managed has a direct relationship with how people are treated and how populations are governed.

I F O R D U N C A N is a writer and inter-disciplinary researcher whose work concerns political violence produced through watery ecosystems. He completed his PhD entitled *Hydrology of the Powerless* at the Centre for Research Architecture (CRA), Goldsmiths, where he developed the concept of necro-hydrology, which addresses the ways hydrologic properties (mud, rain, fog, snow...) are instrumentalised through border regimes, as technologies of obfuscation, and weaponised against marginalised communities. His field-work and storytelling practices involve writing and submerged sound and image. Ifor is a postdoctoral research fellow in Environmental Humanities at Ca' Foscari, University of Venice, a visiting lecturer at the Royal College of Art and has previously taught at the CRA.

Contributors  
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Sound and camera: Ifor Duncan  
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With the words of: Precious, Harry, Mereyem and Emilia (LasciateCIEntrare)  
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Please support *LasciateCIEntrare* at: [lasciatecientrare.it](http://lasciatecientrare.it); *Mediterranea* at: [mediterraneaescue.org](http://mediterraneaescue.org); La Rivoluzione delle Seppie at: [larivoluzionedelleseppie.org](http://larivoluzionedelleseppie.org)

09 M Y R I A M A M R I  
& M A R G A U X F I T O U S S I  
*Songs of Bahara*  
Video Installation

*Songs of Bahara* delves into the soundscape of the bahara, fishermen, from the northwest of Tunisia, one of the harshest southern Mediterranean coastlines. The artwork juxtaposes visuals of being at sea with a sound composition that mixes the tale of one fisherman in rough waters with the everyday rhythms and sounds of life on the boat. Centering fishermen's acoustic lives at sea, *Songs of Bahara* asks what can we hear, what other sounds resonate, when the sound of the human voice dissipates?

It is a sensorial portrait of a *flouka* at sea off the harsh northwest coast of Tunisia. The *bahara*, fishermen, are of the Mediterranean. The sea is mundane, the site of their daily labor; it is hostile, the place where they take hazardous risks; it is home, a body of water whose currents, eddies, and flows are site specific. In *Songs of Bahara*, the visuals of a fisherman's hands, arms, and weathered face are accompanied by a sound composition that creates a sense of the ethnographic site and emphasizes the repetition inherent to this form of labor. The video draws from the *bahara*'s acoustic world: the squeak of the oars, the purr of the motor, the hum of wind over water. It centers one of the stories we collected: a fragment of one fisherman's memory of a harrowing day in the Mediterranean. The dense and expressive sounds of his environment are amplified and distorted so as to sonically evoke what it feels like to experience the world from the vantage point of a *flouka* at sea. On that day, the sea was "chergi," a term referring to a dry wind that whips the sea into a frenzy. In the fisherman's tale, the sea is personified; it is the "sea that makes more sea." While searching for the *bahara*'s songs, it became clear that invoking their acoustic universe demands dissolving the sonic boundaries

between the human voice and the other sounds that reflect cultures of the sea. *Songs of Bahara* calls attention to the aesthetic and ethnographic possibilities that sound offers as a record of the Mediterranean.

M Y R I A M A M R I is a Tunisian researcher and visual artist. Her creative practice explores capitalist imaginaries and dystopian aftermaths of waste and decay in North Africa through analog photography, video art, and documentary filmmaking. Her recent works have been part of the Protocinema exhibition in New York and the annual Marrakech Photography Meetings. She is currently completing a documentary film entitled *Turn at the roundabout*. She is a PhD candidate in Anthropology and Middle Eastern Studies at Harvard University and is also the co-founder of Asameena, an Arab cultural collective.

M A R G A U X F I T O U S S I is a visual anthropologist, born in Paris, France, and raised in California. Her work has screened at the Film Society of Lincoln Center in New York, Director's Note, Musée d'art et d'histoire du Judaïsme in Paris, Cultural Pinacothèque in Rio de Janeiro and São Paulo. Before beginning her doctorate at Columbia University, she studied religion at Harvard University and history at UC Berkeley. She lives between Tunis and New York and her art practice and research focuses on migration, temporality, and urbanism.

10 M A R Q U E G I L M O R E ,  
K A Y O M P O Y I , S E N A I T I M B A Y E ,  
R O B E R T O N O E L & I B R A H I M A L E Y  
*Liquid Stone Libations*  
Interactive Installation

*Liquid Stone Libations* is a breathing-prayer-ritual in sound, image, text, object and light. An interactive installation with projected film, residency-specific composed music, paint-printed fabrics, riso print collages, found artefacts and an immersive VR-component. Connecting in Cosenza, the team began writing and creating a cross-dimensional and sea-crossing "Traveler's Tale" in reaction to and inspired by human migrations – physical, cultural, and spiritual – as well as in seeking continued connections with ancient travelers lost at sea.

Historical and technical information from underwater archaeologist Michele Stefanile and divers/underwater-filmmakers Matteo Collina and Antonio Lagudi informed Marque Gilmore's music compositions, a new film work and storyline created collectively by the team and filmed in Cosenza and surrounding areas (including the underwater sequences) plus texts imbued by the residency experience to support the film and the stories to be shared within the exhibition space.

In meeting Ibrahima Ley, one of the "migrants" from Rivoluzione delle Seppie during the residency in Cosenza, a new character was created for the film. It fulfilled an important ancestral through line for the story (and the storyboard). Having his blessed participation in the film helped the team to connect deeper with the larger goals of the residency and our own personal missions to connect time, cultures, people, and art.

To complement the audio/visual elements, a minimalist VR-experience was co-conceptualised and co-designed with 3D Research experts Vincenzo Cosentino and Marco Cozza that sits within the overall installation. A portal to the past via VR-technology and A/V visions of the future that also includes guiding sonics, embedded ghost-imagery and specially composed ambient soundscapes for both; reaching the bottom of the sea, and the ascension to the surface ("Water-Root-Orchestra" & "Metaphysical Function", respectively). The complete *Liquid Stone Libations* installation invites the visitor deep into a world of crossed-dimensions and the ongoing search for the Living Breath.

Blessings and Buoyancy ~ Aché.

Marque Gilmore: project-leader, music & sound-sculpture composition, script/film co-producer, "The Muzik Alchemist" in the film  
Kayo Mpoyi: writer/researcher, script co-writer, artist and graphics, "The Shaman" in the film  
Senait Imbaye: actress, script co-writer, "The Traveler" in the film  
Roberto Noel: videographer, director, film editor, and project technician  
Ibrahima Ley: actor, "The Desert-King" in the film, and special guest participant from the Mendicino-based migrant organisation Rivoluzione delle Seppie

M A R Q U E G I L M O R E is a US-born drummer/percussionist with a worldwide reputation, now nearly 30 years living in Stockholm and London as a drummer, musician, producer, composer, programmer, future arts conceptualist and educator in the entertainment and creative arts industries. As a pioneer of live Breakbeat music in the early 1990s, Marque literally spearheaded the musical sub-genre known as Live DRUM'n'BASS ~ a.k.a. Live DnB!

Marque has been blessed to have collaborated with a multitude of artists from a myriad of different genres: Hip-Hop, R&B, Reggae, underground Dance & Electronica to African music masters, Bengali Sufi singers, Indian classical artists, Rock icons and Jazz legends.

Gilmore's primary work over the past 35 years connects ancient musical traditions, modern music and technology in performance and production: "Science-Friction-Drum and-Space". This work continues with new VR-based projects and interactive-theatre and art installation disciplines. Marque has been at the forefront of innovative international music and multi-

media-performance for decades and the recipient of unique arts funding and support from organisations such as: BRITISH COUNCIL, BBC, ARTS COUNCIL of ENGLAND, The UK Department for Education and Employment (DfEE), The UK Department for International Development (DfID), The UK PERFORMING RIGHTS SOCIETY FOUNDATION for New Music (PRSF), Contemporary Music Network (CMN), The Barbican Centre, Serious International (UK), Ocean Music Trust (UK), MTV & Channel-V (India), RADIO FRANCE (Rfi), RAI RADIO International (Rome, Italy), European Union Creative Europe Media, and SWEDISH ARTS COUNCILS. Marque's special "Acousti-Lectric"™ drum-kit and interactive musical approach permeates all of his projects, whether it is in-studio productions/remixes, live or streamed events and in collaborations with artists of all cultures. Gilmore's specialised "Live ReMiXeS" under the production name "Inna Most" basically digitally re-constructs and creates new beat-structures and harmonic production utilising the combined sciences of Archeo-Astronomy and ancient Sumerian time-keeping connected to the long road of the civil rights struggle and contemporary BLM based thought in groove, titles and text.

K A Y O M P O Y I is a writer. Her debut, the fictional novel *Mai Betyder Vatten* (Mai Means Water) was released in 2019. As in much of her recent work, this book focuses on women, sexuality, and trauma. The story itself is a study in what makes a family with a history of colonialism, violence, and displacement, become what it is. The book has been awarded Best Debut of 2019 by the Swedish Writers Union. It has been translated into Finnish and is now being translated into German and French.

In January 2021, she started to write for Sweden's largest newspaper, *Dagens Nyheter*, and is currently studying at the Royal Academy of Fine Arts in Stockholm. The central themes of practically everything she works with are water, women, and sexuality. Currently, she is collaborating with the Ethnographic Museum in Stockholm for an art project "Memory Work": She chose various objects from the museum's archives and proceeded to "ask them questions" and search for the answers in various interpretive exercises she puts herself through.

This is made with the awareness that she comes predisposed and ready to understand things on unconscious levels because the past has left its traces in her – and when she subjects herself to the object and the questions, the answers will appear. This way, she could imbue the objects with living stories. The second part of this project is to invite other artists to collaborate in this same method. The stories created can be in any expressive format such as film, dance, and written words. The aim of this project is to create a new living archive that can heal, teach and fill the void that history has left us.

She wrote a text for National Black Theatre of Sweden's *Black Ocean* which was quite simply a breathing ritual. The aim was for the people who saw the performance, to experience something tangible. Artists can speak about trauma in unique ways. They have the ability to fill in the spaces, to embody the silence, and stage retribution and hope. They can go five, six, or a thousand steps into the future." This is also the approach Kayo took in the MAREBOX residency. She wanted to share her process of working with objects and would love to find new ways to use stories for healing.

**S E N A I T I M B A Y E** is an actress and writer. She studied Drama and Theater Communication in Oslo and finished her Bachelors in Theater Arts at San Francisco State from 2012 to 2015. After her studies, she spent two years in Los Angeles 2015-2017, then returned to Sweden. In January 2020, she received her first lead-role for the play *I am Betlehem Dawit Isaak*. This play has a deep meaning for her because of the shared Eritrean background, but also from its meaning, love and vulnerability.

An important step for her was performing on the stage of the Royal Swedish Theater of Stockholm (DRAMATEN), a childhood dream. Especially, since she shared the stage with her sisters and brothers from The Nubian Collective, a new creation & performance ensemble arisen from the newly formed National Black Theater of Sweden to perform *BLACK OCEAN* on the 8th of October, a day of tremendous meaning: It is the eve of the 173rd anniversary of the date the last slaves under Swedish rule were set free. Together, they honored them on that night. The performance reflected their struggle, their journey and strength. Altogether, ten artists, who created a performance to thank their ancestors for the road they had paved with their bodies, tears and blood, showing gratitude because without them, they would not have been standing on the stage that night. Their lives have not been lost in vain, because they are remembered and will never be forgotten, therefore the artists sing, dance, listen and speak in their honor... a performance that touched them all deeply.

**R O B E R T O N O E L** is a Peruvian-born guitarist and composer with a unique, eclectic and multi-dimensional personal voice. His musical language is the direct result of years of solid studies and professional experience in Jazz, European and World Music, and Computer/Electronic musical art forms. He was born and raised in Lima, Peru and graduated with degrees in Peruvian Guitar and Ayacuchano Charango traditions from the Escuela Nacional Superior de Folklore *JOSÉ MARÍA ARGUEDAS*, having previously graduated from *Universidad Nacional de Ingeniería Lima-Peru* with a degree in mechanical engineering. Roberto also studied various cultural music disciplines in other South American countries including Brazil, Cuba, and Bolivia. He relocated to Europe in the 1980s, living now in Stockholm, Sweden, where he attended

various educational institutions achieving degrees and certificates in Afro-American Music; MIDI & Studio Sound Technology; and Web programming. He collaborated with a wide range of artists and collaborators, among them Blanco y Negro, WAYRA, Marco Rios & Björn Afselius, BANDA DENDE, GRUPO SUAVE.

In the summer of 2020, the Paula-Noel duo connected with drummer/producer Marque Gilmore to develop a collaboration. The trio have been conceptualizing, composing and rehearsing new music since then, as well as filming and producing recorded live performances for seven songs complete with interactive visuals, specialized lighting and effects at Roberto and Paula's SOUNDAY PRODUCTIONS video studio in Stockholm. Two singles have now been released with the album to follow in early 2021.

## ALSO CURRENTLY ON VIEW AT SAVVY CONTEMPORARY

\* **J E R E I K O N G I O**  
*The Poetics of Úlí. Number 1*  
Installation, 2019

Using the Úlí art and design system, both traditional and modern, as a point of departure, the project examines implicit biases in artificial intelligent artworks, art practices and machine-human collaborations. With interests in missing archives, meta art, hyper identity and social/physical infrastructure the project is engaging with subliminal interactivity and negotiation in the real or virtual world through these West African writing system and scripts (including Nsibidi and Adinkra) in an attempt to blur the line between past, present and future.

The process is a voyage embarked on by the artist and a small part of the journey. There is still a long way to go. The light installation is the Nsibidi symbol meaning Voyage. The color red represents the earth in reference to the use of red color pigment in úlí, nsibidi and adinkra traditional artworks on walls and body produced through an organic process converting the earth into a painting material. The installation attempts to conserve power, the light installation is fitted with motion sensors that activate the work only when people are around it, eliminating unnecessary waste when not needed.

Partly fictional, partly and loosely based on facts – the unordered map of western Africa is aptly titled "Secret Peoples of West Africa", also in reference to a publication of the classic *Chimurenga Chronic*. The indigenous location proposed is based on current and historical practice of writing systems of west Africa. The different communities are overlapping as though they are all interconnected and no one nation is entirely independent – and migration amongst other factors allowed and created many shared experiences and natural evolution.

Thinking of the body and skin as an archive storage or archival material, the tattoos express a contemporary manifestation of these scripts. It is important to note that the writing or art systems were not alienated from the people's culture. There was no separation of the arts and culture and both are considered one and the same – expressed through permanent and ephemeral body design as well as architectural designs.

The *String Theory v1* is a machine-human collaborative art piece created by experimentation with a Generative Adversarial Network framework webpage, found images, archival material, and portrait photo while using the work of Nigerian modernist and pioneer Uche Okeke for inspiration and style. The collection shows research in progress and the process of collecting archival materials to be dissected, magnified and re-presented

as data annotated for use by machine learning neural networks that will be publicly available in 2022. Present day Artificial General Intelligence has been shown to be implicitly biased – furthering current notions of race, class and gender – and this, amongst many reasons, is why an ethical and diverse dataset is required to produce diverse algorithmic intelligent programs for culture or for sciences.

**A R T W O R K S**  
Nsibidi List, 2021  
18cm x 32cm, Print on Matte Paper  
Found Image, Sound Art, Animation and AR cm

Nsibidi Graphics Design Grey, 2021  
30cm x 30cm, Print on Matte Paper  
Graphics Design, Collage, Animation, Augmented Reality

Nsibidi Graphics Design Gold, 2021  
30cm x 30cm, Print on Matte Paper  
Graphics Design, Collage, Animation, Augmented Reality

Nsibidi Tattoo and Plants, 2021  
40cm x 30cm, Print of Photo Canvas Matte  
Photography by Jere Ikongio

Adinkra Tattoo and plants, 2021  
40cm x 30cm, Print of Photo Canvas Matte  
Photography by @tattoolivia

Nsibidi Tattoo, 2021  
15cm x 20cm, Print on Matte Paper  
Photography by @Ultradeep.tattoo

Adinkra tattoo, 2021  
15cm x 20cm, Print on Matte Paper  
Photography by @tattoolivia

The Secret Countries of West Africa, 2021  
Print of Photo Canvas Matte  
Graphics Design, Collage, Animation, Augmented Reality

Voyage's Light, 2021  
160cm x 30cm, 270 degrees neon light tubes  
Glow paint, Tape, Motion Sensors and Neon Light  
Installation

String Theory, 2020  
112cm x 63cm, Print on Matte Art Paper  
AI Art, Collage, Photography, Animation, Augmented Reality

**J E R E I K O N G I O** is an artist creating new media, interactive and immersive art projects. Based in Lagos, he deals with topics such as infrastructure, (hyper) identity and archiving. He is a Magnum Foundation Fellow, a Digital Earth Fellow as well as a World Press

Photo grantee. His work has been shown at the Douglas Hyde Gallery (Dublin), Gasteig München, 5th Odessa Biennale of Contemporary Art, International Symposium on Electronic Art (ISEA, Durban), the 11th Bienal do Mercosul (Porto Alegre), hFACTOR (Lagos), Hong-Gah Museum (Taiwan), Künstlerhaus Mousonturm (Frankfurt am Main) and the 2nd Lagos Biennale amongst others.

Jere Ikongio is currently an artist in residence in Berlin in the framework of the Berlin/Lagos residency programme by the Goethe-Institut Nigeria, together with its partner organisations the Berlin Center for Art & Urbanistics (ZK/U) in Berlin, SAVVY Contemporary, the Cultural Office of Local Government Berlin Mitte, and 16by16.

## \*\* A R C H I V E S I T E S B E R L I N

*Publishing Practices*

Co-learning Forum Installation with a publication display by Archive Inventory

Spatialisation: Ola Zielinska

Carpentry: Santiago Doljanin, Willem van den Hoek, Melwin Neumann

Curators: Chiara Figone, Paz Guevara, Beya Othmani

Research: Onur Çimen, Aby Gaye, Amelie Jakubek, Emanuela Maltese

Graphic Design, Untitled Duo (Soukaina Aboulaoula & Yvon Langué)

in collaboration with Archive Appendix

Publishing Practices is a recurring program committed to an expanded idea of publishing not confined to the production and dissemination of printed matters but open to a multi-sensorial reflection on other ways to know and exist. How can we dismantle the way we know the world? What if the iterative power of knowledge as affirmed and reinforced by patriarchal, colonial and capitalist paradigms is replaced by publishing virtuality, its capacity to re-imagine the wor(l)d as “contingency and possibility” rather than “necessity and determinacy” (Denise Ferreira da Silva)? In which ways can publishing be activated as the ground for collective solidarity and inseparability and participate in the undoing of fixed marginalities and boundaries?

Inspired by black feminist poetics, transnational feminism and anticolonial thought, the Co-learning Forum is conceived as a four-week-long reunion and rehearsal for a school of publishing. A net of accomplices have been invited to inhabit and activate the space regularly during the time of the exhibition. Together they will reflect on the potential of publishing as a subversive and emancipatory mode for nurturing and consolidating an ensemble of practitioners and organizations bound by a communal will to imagine and practice inseparability between form and content, human life and the elemental world, visuality and aurality, and sensation and haptic.

The word accomplice stems from the Latin *complicare* which means to “fold, weave together.” By folding/bringing together a network of accomplices, we aim to create a transnational knowledge exchange that will foreground the remaining part of the program. Some of the invited accomplices are: Laila Sit Aboha, Aziza Ahmed, Malab Alneel, Louiza Ammi, Ariella Aïsha Azoulay, Leila Bencharnia, Touda Bouanani, Onur Çimen, Louise Dib, Untitled Duo, Each One Teach One (EOTO), Sofia Fahli, Sandev Handy, Suza Husse, Anissa Jousset, Ghady Kafala, Özlem Kaya, Yaniya Lee, Sara Lemlem, Emanuela Maltese, Julia Mensch, Leila Belhadj Mohamed, Léa Morin, Maya Ouabadi, Iman Salem, S A V V Y . doc, Ghiwa Sayegh, Aziz Sohail, Wassyla Tamzali, Dior Thiam, Selam Tesfai.

Publishing Practices is funded by  
Hauptstadtkulturfonds.

## MORE INFORMATION

savvy-contemporary.com

facebook.com/savvyberlin

S A V V Y Contemporary—The laboratory of form-ideas is an art space, discursive platform, place for good talks, foods and drinks—a space for conviviality. S A V V Y Contemporary situates itself at the threshold of notions of the West and non-West, to understand and deconstruct them. S A V V Y Contemporary has realized a kaleidoscope of art exhibitions, performances, film screenings, lectures, concerts, readings, talks, dances. S A V V Y Contemporary has established a participatory archive on German colonial history, a performance arts documentation centre, a library, a residency program, as well as educational projects with schools. The art space engages in its neighborhood's history and socio-political realities which are entangled with the reflections and discourses of the project.

S A V V Y Contemporary is Elena Agudio Lynhan Balatbat-Helbock Bona Bell Cecilia Bien Onur Çimen Bilge Emir Sagal Farah Billy Fowo Raisa Galofre Juan Pablo García Sossa Hajra Haider Karrar Karen Heinze Anna Jäger Kimani Joseph Laura Klöckner Kelly Krugman Mokia Laisin Rafal Lazar António Mendes Kamila Metwaly Nancy Naser Al Deen Arlette-Louise Ndakoze Bonaventure Soh Bejeng Ndikung Abhishek Nilamber Lema Sikod Meghna Singh Lili Somogyi Ola Zielińska

D E S I G N Juan Pablo García Sossa

F O N T S Grow (through a generous partnership with DINAMO Foundry, abcdinamo.com) Neutral (carvalho-bernaeu.com)

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