



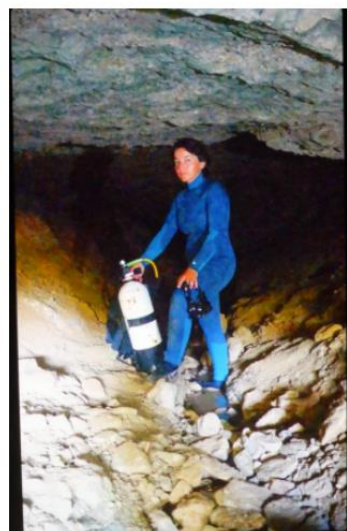
## Marebox Project | Presenting the artworks

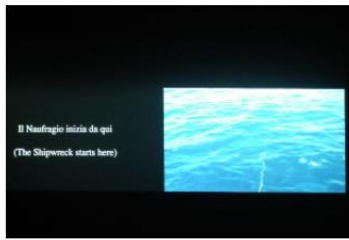
Marebox is an EU co-financed project under [Creative Europe Programme](#), which enables the protection and promotion of **European Underwater Culture** and the raising of awareness on the current challenges of the Sea.

### 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.*

The presented work takes up the challenge of navigating the Mediterranean with stories about identity, trade, war, migration, colonialism, and degradation of the marine environments.





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### **Something falls apart - 1mm a decade**

*A Video-Art Project*

**by SIMONE KESSLER, JOHANNA BLEES & TIM HUYS**

The video by Simone Kessler 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.

During the residency, efforts to obtain reliable information about the bombs still present in the Calabrian sea were not successful. Consequently, Johanna Blees 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.

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### **Expansive Shorelines: On Falling and Landing in Place**

*A Three Channel Video*

**by SUSAN BLIGHT, MOIRA HILLE & JADE NIXON**

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.

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### **From the Belly of the Worms**

*A Sound and Video Installation*

**by MIRIAM GATT, JUDITH GATT & KYRIAKOS COSTA**

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.

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## **Il naufragio inizia da qui (The shipwreck starts here)**

*A Video Installation*

**by IFOR DUNCAN**

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

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?

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## **Songs of Bahara**

*Video Installation*

**by MYRIAM AMRI & MARGAUX FITOUSSI**

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?

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