

THE SUNKEN LIGHTHOUSE

Marco Montiel-Soto, Misael Morales Vargas

The artwork is a sound composition that explores the hydro-poetic and violent relationships between fauna and human being, extinction and biodiversity, ecosystem and food chain, art and marine biology, freedom and captivity, migration and expedition, Africa and Europe.

CORRESPONDENT SPECIES

Lara Tabet

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. Lara Tabet's artwork is a body of work that examines endemic and invasive water species and the fluxes that drive them.

NECRO-HYDROLOGY: CALABRIA

Ifor Duncan

The artist uses underwater footage, hydrophone and field recordings to enter into Italy's system of reception for asylum seekers and the embarkation of those who have contracted covid onto quarantine boats.

SONGS OF BAHARA

Myriam Amri, Margaux Fitoussi

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: wind, ropes, buckets, oars, and nets.

FROM THE BELLY OF THE WORMS

Miriam Gatt, Judith Gatt

The work aims to deconstruct the archeological 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 archeologist that is swallowed by a sea creature named Teredo Navalis. The Teredo, being one of the main reasons for which archeological evidence does not survive in the sea.

EXPANSIVE SHORELINES:

ON FALLING AND LANDING IN PLACE

Susan Blight, Jade Nixon, Moira Hille

Artists' approach is to first think of the shoreline as a liminal space, an already shifting and flexible border, a meeting between land and sea. It is always a space that is itself, moving and inspiring movement at the same time; Humans are drawn to the shore and the ocean and the land from all directions while the ocean reaches towards the shore perpetually.

INTERSECTING MEDITERRANEAN(S) FROM THE PERSPECTIVE OF ITS REGIONAL RIVERS

Elizabeth Gallón Droste, Daniela Medina Poch

To echo some of its overshadowed histories, we approach the Mediterranean(s) sea in plural as a salty 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.

THESE FLOWS SHALL NOT BE CONTAINED

Louise Carver, Abbé Odunlami, Jamie Allen

The artwork 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.

LIQUID STONE LIBATIONS

Marque Gilmore, Kayo Mpoyi, Senait Imbaye, Roberto Noel

The artwork is a Breathing-Prayer-Ritual in Sound, Image, Text, Object and Light; a semi-interactive installation with projected film, commissioned residence-specific music, printed fabrics, found artifacts and an immersive VR-component. A cross-dimensional and sea-crossing "Traveler's Tale" in reaction to and inspired by Human migration (and 'Migrants'), physical, cultural and Spiritual, as well as in connection with Ancient Travelers lost at Sea.

SOMETHING FALLS APART - 1MM A DECADE

Simone Kessler, Johanna Blee, Tim Huys

The artwork is a video-art project that palpably visualizes how the traces of past violence reverberate until today. Through Simone Kessler's artistic simulation of the very real effect ocean-bound munition has on everything around it, the problem is lifted from the bottom of the sea to a level where it can be collectively seen, connected to and discussed.