

THE SEA SOUNDS & STORYTELLING

02.10.2020

La Criée – Théâtre National de Marseille
30 quai de Rive Neuve 13007 Marseille
then online 03-31.10.2020

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exclusively online on istitutosvizzero.it and ocean-archive.org

The connotations – both ecological and political – of the ocean and, in particular, of the Mediterranean Sea are in constant flux. During two days of performance, discussion and screenings, *The Sea – Sounds & Storytelling* proposes listening to the ocean itself, living matter that preserves memory, as well as to voices and narratives that have crossed the seas: an approach both artistic and scientific, pursued via round tables in light of art projects by Ursula Biemann, Khadija von Zinnenburg Carroll, Binta Diaw, Maria Iorio & Raphaël Cuomo, Dagmawi Yimer, Tomoko Sauvage, Julie Semoroz, and Lena Maria Thüring, and with scientists and theoreticians whose practices revolve around listening to, analysing, discussing and highlighting voices of the sea.

Cur. Claire Hoffmann (Centre culturel suisse. Paris), Gioia Dal Molin (Istituto Svizzero, Rome, Milan, Palerme), Chus Martínez (TBA21-Academy et Institut Kunst HGK FHNW in Basel), assisted by María Montero Sierra (TBA21-Academy).

**PROGRAM FRIDAY OCTOBER 2, 2020
THÉÂTRE DE LA CRIÉE, MARSEILLE
THEN ONLINE FROM OCTOBER 3**

What is inscribed and stored in the sea? Are there sounds, languages, voices and stories that we can extract from it? How can we learn to listen to them? This day at Théâtre de la Criée, under the umbrella of "sound", follows the idea to listen and learn from artists and scientists whose practises focus on recording, listening, analysing, discussing and giving visibility and voice to the sea and its organisms.

18:00-19:20 – Screenings

Lena Maria Thüring, *Gardien de la paix (GPX)*, 2011, 18 min 47 sec

The artist met a young French policeman during a visit to the aquarium at the Cité nationale de l'histoire de l'immigration (museum of immigration histories) in Paris. Over images of fish in the tank, we hear the policeman's voice, telling the story of his parents' origins in Guadeloupe, the tension he experiences between his public role as a policeman in the service of the state – embodied by the uniform – and his private life. Drawing on vocabulary from the animal world, he juxtaposes animal and human behaviours in his yearning for harmonious and non-violent cohabitation.

Ursula Biemann, *Acoustic Ocean*, 2018, 18 min

Acoustic Ocean is a science-fictional expedition to the depths of the Arctic Ocean in search of interspecies communication. In this poetic narrative, the main character - an aquanaut emerging from the indigenous Sami community - captures the sounds of submarine animals and micro-creatures. This watery world holds memories of evolution that span time scales, and also swirl with the possibility of dissolution in the uncertainty of the climatic future.

Khadija von Zinnenburg Carroll, *Te Moana – The Ocean*, 2019–20, 30 min, commissioned by TBA21–Academy

For this experimental documentary, the artist collaborated with Jody Toroa and Kay Robin of Rangiiwaho marae, a Maori iwi (tribe) in Poverty Bay, Aotearoa New Zealand. The story circles around a whale and is told from the perspective of Rangiiwaho. Rangiiwaho leveraged the anniversary of Captain Cook's voyage to the Pacific to get a temporary repatriation of the material heritage taken from their ancestors 250 years ago. The film reflects on the material and language of cultural resistance in Maori, French and English of the material and

language of cultural resistance. A contradiction and conflict emerges around the commemoration and Pacific islander protest against it. The criticism of the Cook anniversary is enacted by pacific scholars speaking during the arrival of the replica Endeavour boat

PAUSE

19:30-21:00 – Presentation and Round Table Talk

SONARS – an experiment in long-term artistic and scientific residency

Laurent Chauvaud and Gwenn Potard

The underwater universe is not a silent world... and all that can be heard there has a great deal to tell. From communication between crustaceans to the sound of flow beneath ice fields – a sign of glacial melt – the present research focuses on this sonant aspect of marine ecosystems. These sound landscapes appeal also to artists. La Carène and the BeBEST laboratory have established SONARS, an artistic residency at the heart of their ecological research into underwater sounds.

The presentation is followed by a discussion with Lena Maria Thüring, Julie Semoroz and Thierry Perez.

21:15-22:15 – Sound performances / Concerts

Tomoko Sauvage, *Waterbowls*, sound performance, 40 min

The Wire Magazine compared Tomoko Sauvage's music with a long, hot bath. That pretty much nails it, as the sound of the Japan-born artist, who moved to Paris after studying jazz in New York, is an interplay between water, ceramics, and underwater-microphones. The result is a natural form of synthesizer music, that reassesses the relationship between human beings and their surroundings.

Julie Semoroz, *BALEINA*, sound performance, ca. 35 min

Julie Semoroz is singer, sound artist and head of artistic projects. Semoroz shapes sound using several sources such as field recordings, live microphones and her own voice with software and hardware. She offers sound pieces like inner journeys into the subconscious that penetrate into the darkness. Her work focuses on people's individual relationship with mechanical and organic time. Her creations address new technologies and our post-industrial consumerist society. In her ecology-based research, in the sense of "habitat", Julie Semoroz raises the question of how to experience our bodies and lives in the society.

**FROM OCTOBER 3 TO OCTOBER 31.
EXCLUSIVELY ONLINE ON ISTITUTOSVIZZERO.IT AND
OCEAN-ARCHIVE.ORG**

Once a shimmering blue projection screen for holiday dreams, the Mediterranean Sea is now a symbol of migration movements and the hopes of so many people. On a political level, today it is not only one of the deadliest border regions in the world, but also an accelerant of xenophobic zeal. In view of these shifts, it is of vital importance to seek and include other, polyphonic stories and diverse, also non-European perspectives, and to ask with just as much urgency whether and how these voices are being heard and where the memories attached to them are preserved. On this second evening dedicated to 'storytelling', we search for these voices and listen to the stories that crossed the sea.

The invited artists Binta Diaw, Maria Iorio & Raphaël Cuomo and Dagmawi Yimer present new and existing works that approach the topic from different perspectives. On the one hand, they shed light on the changing violence of exclusionary policies in the Mediterranean over the past 15 years. On the other hand, they also broaden the view to the migration movements between Italy and Switzerland as well as to the border regimes and the hidden counter-memories that accompany them, or to the polyphony of a young generation of afro-Italians.

Introductory texts by Gioia Dal Molin and Simone Frangi.

Films :

Maria Iorio & Raphaël Cuomo, *Sudeuropa*, 2005–2007, 40 min

Maria Iorio & Raphaël Cuomo, *Appunti del passaggio*, 2014–2016, 43 min

Dagmawi Yimer, *ASMAT – Names in memory of all victims of the sea*, 2015, 17 min

Dagmawi Yimer, *Nothing but the sea*, 2011, 49 min

Audio piece by Binta Diaw

BIO

Ursula Biemann lives and works in Zurich. Her art practice is strongly research-oriented and includes fieldwork in remote locations to investigate the political ecologies of forests, oil and water. From August to November 2020 she has a solo exhibition at MAMAC in Nice. www.geobodies.org

Laurent Chauvaud, is a marine ecologist, Director of Research at the French National Centre for Scientific Research – CNRS, Laboratory of Sciences of the Marine Environment – European Institute for Marine Studies

Binta Diaw is a Senegalese-Italian visual artist based in Milan. Her research aims at creating installations of various dimensions and works that comment on social phenomena such as migration and immigration, anthropology, her body in relationship with nature and notions of identity.

Simone Frangi is a researcher, writer and curator. He is a professor of Theory of Contemporary Art at the Academy of Fine Arts and Design in Grenoble (FR) and senior curator of the “School of Waters”, the 19th edition of the Biennale del Mediterraneo.

Maria Ioro & Raphaël Cuomo are an artist duo based in Berlin. Favoring a collaborative approach and long-term development, the duo’s artistic projects retrace different mobility regimes. Their latest video work will be presented at the end of October in an exhibition at the Istituto Svizzero in Palermo.

Dagmawi Yimer is a filmmaker and co-founder and vice president of the Archivio delle Memorie Migranti (Migrant Memory Archive). Among other things he is co-author of the film *Il deserto e il mare* (*The desert and the sea*, 2007) and co-director of the documentary *Come un uomo sulla terra* (*Like a man on earth*, 2008).

Thierry Perez, is the Director of Research at the French National Centre for Scientific Research – CNRS, Observatory of Sciences of the Universe, Institute Pythéas / Mediterranean Institute of Biodiversity and Marine and Terrestrial Ecology – IMBE

Gwenn Potard is conducting SONARS project. He is the Director of La Carène, Brest

Tomoko Sauvage, born in Yokohama, Japan, moved to Paris after studying jazz piano in NY. Over the past decade, she has been working on “natural synthesizer” of her invention – waterbowls – combining water, ceramics and hydrophones (underwater microphones).

Julie Semoroz works in Geneva, as a singer and a sound artist, uses different sources such as

field recordings, live microphones, her own voice and hard- and software for her music performances.

Lena Maria Thüring works in Zurich as an artist who describes her carefully produced films as a reflection on social systems and their construction through individual stories.

Khadija von Zinnenburg Carroll, born in Melbourne, is an artist and historian focussed on decolonization. Her work has been shown internationally including at the Venice, Marrakech, and Sharjah Biennales, at Taxispalais, ICA London and HKW Berlin.

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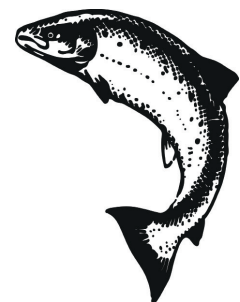
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Programme developed in the context of Manifesta 13 Marseille Les Parallèles du Sud in cooperation with Centre culturel suisse (Paris), Istituto Svizzero (Rome, Milan, Palermo), Institut Kunst HGK FHNW (Basel), TBA21–Academy, and La Criée – Théâtre National de Marseille.



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PROGRAMME DU VENDREDI 2 OCTOBRE 2020

Qu'est-ce qui est inscrit et stocké dans la mer ? Y a-t-il des sons, des langues, des voix et des histoires que nous pouvons en extraire ? Comment pouvons-nous apprendre à les écouter ? Le premier jour du programme *The Sea – Sounds & Storytelling*, reprenant la notion de « son », développe l'idée d'écouter et d'apprendre des artistes et des scientifiques, dont les pratiques portent sur l'enregistrement, l'écoute, l'analyse, la discussion et la mise en valeur de la mer et de ses organismes.

18h-19h20 – Projections

Lena Maria Thüring, *Gardien de la paix (GPX)*, 2011, 18 min 47 sec

Lors d'une visite à l'aquarium de la Cité nationale de l'histoire de l'immigration à Paris, l'artiste croise un jeune policier français. En voix off, sur les images de poissons dans l'aquarium, on entend le policier raconter l'histoire des origines guadeloupéennes de ses parents, la tension qu'il vit entre sa vie privée et sa fonction publique de policier, au service de l'État et incarnée par l'uniforme. Puisant dans un vocabulaire issu du monde animal, il juxtapose les comportements animaux et humains, tout en souhaitant une cohabitation harmonieuse et non violente.

Ursula Biemann, *Acoustic Ocean*, 2018, 18 min

Acoustic Ocean est une expédition science-fictionnelle dans les profondeurs de l'océan Arctique, à la recherche de communications interespèces. Dans ce récit poétique, le personnage principal – une aquanaute issue de la communauté des Samis – capte les sons d'animaux et de microcréatures sous-marines. Dans le récit se mêlent ainsi la mémoire de cette vie stockée dans l'eau et la perspective d'un futur climatique incertain.

Khadija von Zinnenburg Carroll, *The Wave that Washed our Minds: Rangiiwaho Ihu ki te Moana*, 2019-2020, 30 min, œuvre de commande de la TBA21-Academy

Pour ce documentaire expérimental, l'artiste a collaboré avec Jody Toroa et Kay Robin de Rangiiwaho marae, une « iwi » (tribu) maori de Poverty Bay, en Aotearoa/ Nouvelle-Zélande. L'histoire, qui tourne autour d'une baleine, est racontée du point de vue de Rangiiwaho. Ce dernier a profité de l'anniversaire de l'expédition du Capitaine Cook dans le Pacifique pour obtenir un rapatriement temporaire de l'héritage matériel pris à leurs ancêtres

PROGRAMME DU SAMEDI 3 OCTOBRE 2020

Autrefois écran de projection bleu chatoyant pour les rêves de vacances, la mer Méditerranée est aujourd'hui devenue un symbole des mouvements migratoires et des espoirs d'une multitude de personnes. Sur le plan politique, elle est à présent l'une des régions frontalières les plus meurtrières du monde et s'avère être un accélérateur de zèle xénophobe. Au vu de ces changements, il est particulièrement important de chercher et d'inclure d'autres histoires polyphoniques, ainsi que des perspectives diverses et non européennes. Il est également essentiel de se demander si et comment ces voix sont entendues et où sont conservées les mémoires qui leur sont attachées. Au cours de cette deuxième soirée consacrée au « storytelling », nous nous mettrons en quête de ces voix et écouterons des histoires qui ont traversé la mer.

Les artistes invité.e.s, Binta Diaw, Maria Iorio & Raphaël Cuomo et Dagmawi Yimer, présenteront leur travail artistique et leurs recherches, et en discuteront avec le chercheur et curateur Simone Frangi. Dans une conversation croisée, nous explorerons ainsi différentes formes et pratiques de « narration » et questionnerons la Méditerranée comme espace politiquement connoté.

15h30-18h – Projections, présentations et discussion