VIAS Y UMBRALES عتبات و مسارات PATHWAYS & THRESHOLDS



Artist Residency / Nov, Dec 2024 Panorama-Art - Facinas, Tarifa, Northern shore of the Strait of Gibraltar.

Coordinated and facilitated by **Karmit EvenZur** & **Colectivo la Espiral ACC.**

Supported by **Culture Moves Europe Goethe Institute, Transculture** and **Pepinieres creacion** in collaboration local groups and organisations.

Participating artists: Laura Burns, Annie Graham, Fred Chemama, Diáne Zillmer, Elizabeth Guerrero.

IV OPEN STUDIOs Tarifa/Facinas 5- 8- Dec.



We plan to carry out the second part of this residency on the Southern shore of the Strait of Gibraltar, in the Moroccan part of the UNESCO biosphere reserve. If you wish to collaborate with this project please contact <u>colectivolaespiral@gmail.com</u> // <u>web</u>

RELATIONAL KNOWLEDGE IN THE STRAIT OF GIBRALTAR

The Strait of Gibraltar, where diverse habitats, histories and imaginaries converge, invites us to immerse ourselves in its complexities. Here, the unique geology, flora and fauna not only inspire, but become active interlocutors that teach, question and reveal invisible narratives. More than a simple demarcation, the Strait manifests itself as a living entity, a node in the deep fabric of biological and cultural relations. In this passage between continents, the landscape acts as a register, articulating histories of migration, sedimentation and transformation. The residency provided numerous non-formal learning opportunities, allowing participants to broaden their knowledge base about the ecology and socio-cultural realities of the Strait.

Through the accompaniment of local researchers and activists - the artists have been able to explore the area as a place of transit of knowledge, stories and bodies. The structure of the residency aimed to integrate artistic practice with questions of ecology, identity and territory.



WHAT DO THE INTFR-DEPENDENT ECOSYSTEMS OF THE STRAIT **REVEAL TO US** ABOUT OUR CAPACITY TO LOVE, CARE AND **BELONG TO THE** BIOREGION, TRANSCENDING CULTURAL AND POLITICAL **BOUNDARIES?**

The residency was constructed as a space for listening to and observing various ecosystems. As proposed by philosopher, psychoanalyst and curator Suely Rolnik in her discourse the *Return of the Knowing Body*, the body 'knows' through its direct relationship with the world, through movement, sensory perception and affective connection. The artists' work grew out of this intimate interaction with the landscape and reflected the interconnection between human and ecosystem from a deeply relational perspective.

In this sense, the work created responded to the natural cycles that shape the region; the geology of the arc of Gibraltar, the migrations of species, the local flora and human cultural layers intertwined in eco-mythological narratives. In the research threads of each artist, the Strait is revealed as a place that invites us to think about new forms of relationship, as a porous border, full of possibility.



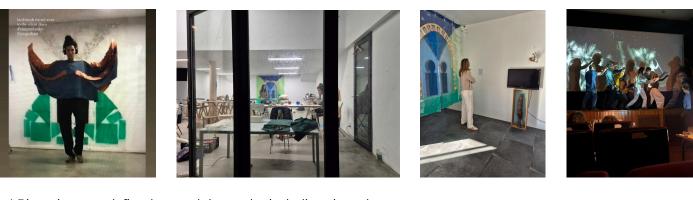
Lemonia Philopalus, a species of moth found in coastal areas of Andalusia, Maghreb and Algeria.

As we immerse ourselves in critical questions about the political realities of the region, imagination is not a frivolous act, but as a tool for connection: a bridge that allows us to relate deeply to the *other*, whether human or nonhuman. In the Strait, these connections are revealed as inevitable and necessary.

The residency began to develop an <u>archive of shared knowledge</u> that will serve as a repository of references in the Strait, an archive that will continue to expand in possible future iterations of the project on the Southern shore of the Strait (Morocco).

Alongside the work created and the artists' research, the archive of habitats and experiences is a way to make visible the rich eco-cultural narratives of the region, gesturing towards broadening the concept of personal and political identity to an ecological-bioregional identity^{*}; that notion that crosses borders and connects those who inhabit and feel the shared landscape of this place.





* Bioregions are defined around the geological, climatic and ecological processes that occur within them. Human bioregions are found where cultural life is well adapted to the place, where the integration of nature and culture is still alive in the communities that live there. Bioregions are living, self-organising ecosystems.



FRED CHEMAMA





A man, a strange worker, slides across Spain on his way to Gibraltar, hoping that there, on the threshold of the continent, he will discover what lies ahead of him, on the other side.

Fred, filmed himself as a wandering traveller moving through the landscape towards the Strait of Gibraltar, creating a visual experience that plays with the perception of time and space. Playing with speed and stop motion, his work developed a cinematic language that interweaves the surreal with the intimately human, exploring the interaction between people and ecosystems in unexpected ways. What emerges blurs the boundary between the natural and the imagined, between the real and the dreamlike.

He aims to continue filming on the Southern shore of the Strait of Gibraltar.







Fred Chemama Still images from 'Siguendo la Mariposa Nocturna'

LAURA BURNS

Re-imagining Las Aguas

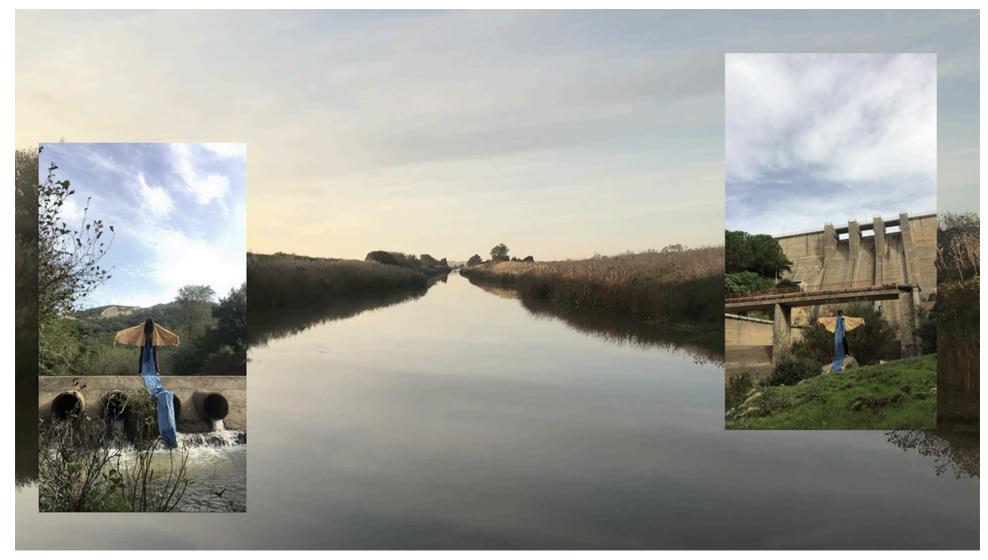
Installation: textiles dyed with natural dyes, thread and copper foil, clay collected from the mountains in Facinas and Vejer and green clay from the coast; stills from a site-specific performance; <u>Text – a diary of encounters</u>

Laura explored systemic connections between the Strait of Gibraltar, La Janda wetlands (now dried up), the village of Facinas and the lands that connect them. She paid attention to how the human body may resonate with the dynamics of the ecosystem, specifically exploring the glandular system in both human and land body. Through her embodied interaction with the landscape, she began to sense into liberation as as a slow secretion, an expression of balance and possibility.

Her work drew on migratory movements that span generations, like the cycles of moths crossing continents, awakening and emerging from underground cocoons. As part of the process, she created two ritual costumes to investigate other-than-human presences and migrations, inspired by the figures of prehistoric bird-women (found in some of the nearby caves) and a moth. These were worn in ritual interventions on the Almodovar river dam (one of the rivers that used to feed into the dried up laguna de La Janda) and on the coast.

The text that accompanies the work documents a sensitive process of listening and attunement with the territory, where each finding, material or symbolic, constitutes an encounter with the landscape and its visible and invisible inhabitants. Through these interactions, 'Reimagining Las Aguas' suggests a regenerative and relational approach, an invitation to repair and reconstitute the connections between the body and the landscape.





Laura Burns, Re-imagining Las Aguas, Almodovar river dam, Almodovar canal, Laguna de la Janda, 2024



ELI GUERRERO

First attempt of an on-going listening exercise: a polyphonic score of the Strait of Gibraltar.

Departing from the terms of "phonocene" and "bio-acoustics" that describe the encompassing multilayered, multiplicitous and ongoingly transforming sound-worlds (more than-human and human). This is an invitation to tune in with the shared sound frequencies that converge at the Strait, from the mineral to the levante —water and vocal cords— from the core to the wide.

'Listening to the Strait' is a sound piece that invites us to connect with the sound space of the Strait of Gibraltar and is intended to be listened in communication with the land.

It features the voices of Juan Luis González, Francisco Torres and Mercedes Versaci. Music by the Folkloric Association of Chacarrá Ntra. de la Luz.



Escuchando el Estrecho, audio 21' min. (recommended listening with headphones)



Eli Guerrero and geologist Paco Torres, Centennial Park, Algeciras







During the IV Open Studio Tarifa/Facinas, Eli held a series of sessions in the mountains of Facinas, in which the participants were invited to listen to the sonoric piece in situ.





DIÁNE ZILLMER

Territories Video 7:34' min 16:9 single channel video on fabric structure and/or screen/wall

Territories' is a visceral exploration of belonging, identity and borders. Through an evocative visual language, Diáne - originally from East Berlin, investigates how territory and memory shape who we are and how we situate ourselves in the world. At the centre of this work is the Strait of Gibraltar: a place charged with tensions, limits and intangible connections, a crossroads between the physical and the emotional, the personal and the political.

The video is based on a deep question: does our identity incorporate a specific territory? And if so, what forces - political, historical, cultural - determine where our roots lie? These questions, loaded with personal resonances for an artist who grew up in a country whose name has disappeared, transcend the individual to confront the fragility and arbitrariness of borders.





Stills from the video Territories, Diáne Zillmer, 2024



Eureka

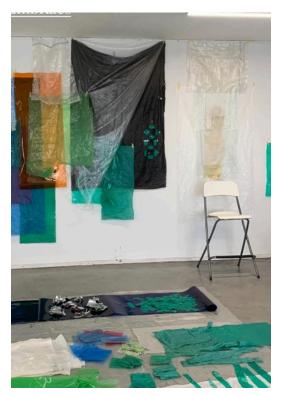
Painting, performance, acrylic, sand, charcoal on canvas 200cm x 140cm, + single-channel video, b/w, analogue screen

Bond ship's rope found in the strait

ANNIE GRAHAM

Annie Graham's practice stems from collecting plastics from her surroundings and from the everyday use of her community. The action of collecting this foraged plastic trash gives way to interpreting the collection itself, organising the fragments until some form of cohesion emerges.









Untitled (Umbral) 2024

The materials used - foraged plastic trash collected in the environments explored during the residency also from packaging saved from food consumption- carry their own narrative. They inscribe both the traces of consumption and the flows of waste that traverse fragile ecosystems. In 'Sin título (Umbral)', these remains acquire a second life as flags, a gesture that vindicates their existence and gives them a purpose beyond degradation.

The wind, the defining element of the bioregion, becomes the main choreographer of these flags. The constant movement of the air currents is entrusted with the power to animate these pieces, to give them voice and presence. In the installation presented during the Open Studio, however, informed by the stillness of the studio, the flags rested calmly, gathered as if in an inner sanctuary.

The imagery of this work was inspired by the mythology and visual culture of the region, specifically: pre-historic stone carvings of stars; images from Juan Lu Gonzalez' book 'Estrechando el Estrecho"; and fragments of the text *The Khader and the Green Fuse* by Karmit EvenZur:

'The ocean seemed primordial to me and seemed to contain also the future, infinite as the past and the future at the same time. A potent timelessness as a gateway to the in-between place that is neither here nor there.'

'They say that water suspends both gravity and disbelief, and swimming in and out of this temple, I felt I could fly, as I witnessed a great current of human suffering flow into the great halls. The primordial fish had taken me to the place where the streams of human folly and misgiving were tended, cleansed, digested, and returned to the great turmoil of the cosmos.'



COLABORADORES

Mercedes Versace

investigadora de la prehistoria / Cueva del Sol, Sierra de la Plata





Paco Torres

geólogo / la geologia del arco de Gibraltar, los flysch.

Stephen Knapp,

ecologista / nos habló de la polilla nocturna, la migración de insectos y aves





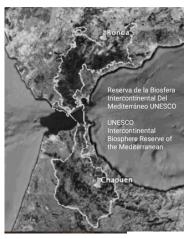




Juan Luis Gonzales

tells us about the UNESCO Intercontinental Biosphere Reserve of the Mediterranean, and the legacies of Al Andalus.





Asociación Algas del Estrecho

Luz Pelayo Coto (Alga Luz), Mariluz Caballero Márquez (Caminando entre Algas); and Cornelia Walsh-Kathriner (Flor de Mar Tarifa).

Asociación Fandango Tarifeño

Alfonso Alba and the group promoting the conservation of the Chacarrá, the traditional song and dance of the Tarifeño countryside.









"While it can be argued that bioregional principles have been the norm for most of human history, contemporary bioregionalism emerged in the mid-1970s as a response to a growing recognition of the extent to which modern industrialisation and consumerism contribute to ecological degradation, social alienation, and reduced levels of self-fulfilment. Bioregionalism can be briefly defined as a social movement which seeks to recover a sense of place and a sense of community by revitalising ecologically sustainable and culturally diverse societies in the context of their local geographical areas or bioregions."

Richard Evanoff (2017) Bioregionalism: A Brief Introduction and Overview.

