



Co-funded by
the European Union

MARLANDS

MEDITERRANEAN ISLANDS
ART BIENALE

I LANDED 2022-2023





Co-funded by the
European Union



Universidad
**Católica de
Valencia**
San Vicente Mártir

ESBALUARD
MUSEU D'ART
CONTEMPORANI
DE PALMA

K SPAZZU
KREATTIV



Cyprus
University of
Technology

ART
MADE
RESIDENCE



4GoodCause

isola

tree
an Opinio company



I landed.

Malta, Sicily, Mallorca, Ibiza, Cyprus.

MARLANDS project

Navigating through the infinite blue smoothness of the sea, outlines are revealed.

The Broken land is defined by its struggle against water, as a confirmation of its end or at least its containment.

-Island.

Territory of Earth and Sea, “the unity of opposites”¹. A place of inspiration, a source of wisdom, a source of analysis of human condition in all its complexity: emotions, freedom, sensuality, imagination, memory, political structures, and cultural conditioning.

There is mainly seaside, an area where “a certain smell or scent that we do not need to express: we all feel it through our skin [Camus]². The wellbeing of the marine’s ecology as well as its resourcefulness, are seen clearly on the island.

¹ Heraclitus

² Camus, Albert: *The New Mediterranean Culture*

-What will happen if this whole balance is upset through the invention of new ways to develop it in the Post-Terra era?

As I walk inland the conversations of passers-by can be heard in different languages, sometimes from distant countries: a place where many cultures meet, where wanderers have disembarked and continue to arrive.

Towns and villages start to appear, organically embedding their architecture in the natural landscape.

Through the mythology and the rituals that remained in the collective imagination I understand a unique history and culture, which emphasizes the powerful omnipresent role of the Mediterranean ecosystem itself.

My mood for adventure stems from an expectation of new discoveries and the anticipation of unforgettable encounters with the islanders.

- I follow in the footsteps of Odysseus!

Knowing I am on new land, dreams of being lost and escaping suffocating cities arise. In an age obsessed with appearance, in which inner well-being has somehow become secondary, the desire to isolate oneself is especially heartfelt on the island, in order, in line with Deleuze's³, to start from scratch, to recreate the space, the life around us and to recreate ourselves, to start over, imagining a harmonious symbiosis with geography itself. Finding freedom and health, fulfilling the willingness to go beyond oneself, to feel and act more vividly, I dissolve.

- I landed.

This exhibition is a series of experiences that allow you to discover the fragments that make up the identity and the struggles of a unique, natural and cultural world, a Mediterranean island, through recreating and co-participating, to let the history, culture and nature find the way to coexist. To be inspired, to create in Harmony.

³ Gilles Deleuze: *Desert Island*

These experiences have already been lived, put into shape by guest artists of contemporary art in collaboration with local masters of traditional crafts, scholars, musicians, researchers and islanders. Each work that received its birth on one island has been reproduced on one of the others, taking on the forms and characteristics of the place.

Today, the islands in the Mediterranean are at their most vulnerable and some are on the brink of extinction. Here, as in a capsule, all global changes happen quickly due to human activity, whether it be social processes or ecosystem changes. It is possible to trace different evolutions and dwindling resources in view of climate change and level of cultural dynamics in a short time: that is why they are of great interest to researchers of different directions.

Here, the origins of European civilization have been preserved for centuries, with unique cultural characteristics on each of the islands.

Here, the ideas of creating a different world found their embodiment. The organization of life, in many ways interpreting the language of nature which with proper understanding allows one to act in a harmonious way.

The short art residencies and subsequent travelling exhibitions of the MARLANDS project aim to raise awareness about the islands, which, being part of the Mediterranean, permeate human imagination and thinking, highlighting the need of more specific action.

The project also creates a unique communicative space between the inhabitants and the cultural, artistic and scientific actors of the islands and of the European continent. As a result, not only the discovery of some interesting features, but also of the cultural identity of the island are unveiled, highlighting the environmental problems, and also the ongoing exchange and mutual enrichment of the participants and spectators themselves.

Elena Posokhova

Artists

Edgar Sarin, Lucy Orta, Max Fouchy, Olga Sabko, Sheldon Saliba, Rosa Borredá, Chloé Silbano

Curators

Curator and project manager: Elena Posokhova

Curator and coordinator on Malta: Vince Briffa

Curator and coordinator on Sicily: Mariagrazia Pontorno

Curatorial assistant: Elina Poliakova

Scientists involved in the research

Prof. Timmy Gambin (Marine Archeologist)

Boris Behncke, (Volcanologist)

Dr. Jorge Terrados (Marine biologist and ecologist)

Artists involved in the production

Victor Agius

Ruben Solar Ru

Magda Masano

Anastasia Egorova

Arina Antonova

MARLANDS

I LANDED EXHIBITION



Works by Edgar Sarin. ©Edgar Sarin

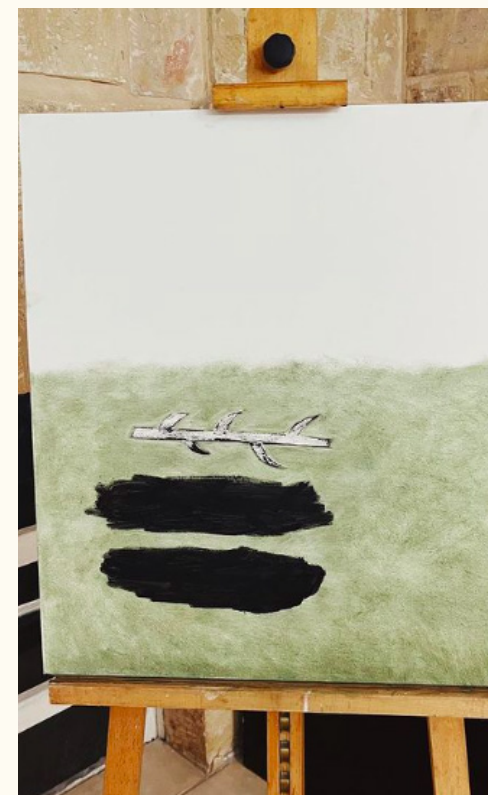
'BA'AL". Malta 2022, MARLANDS

Oil paintings with rudimentary printing practices, ceramic sculpture

Edgar Sarin's installation invites people to fill up the beautiful artefact, which depicts an amphora with water. The meaning of this moving gesture underlines the value of potable water on the island, connecting it to the historic Maltese tradition of water engineering, used to collect the precious liquid.

Through a common minimalist aesthetic, the central sculpture dialogues with a series of paintings created through rudimentary printing practices, which reflect on implements extracted from

"Water is a romantic issue, relevant as well in a place like Malta."
E.S



Works by Edgar Sarin. ©Edgar Sarin





Works by Edgar Sarin. ©Edgar Sarin

Malta's prehistory. The work is titled after Ba'al, the Phoenician god of thunder and lightning, a choice that established an inextricable bond between Sarin's work and the mythical origins of a common Mediterranean culture. The work is accompanied with live local traditional music, which gently supports the pictorial folklore recreated by the artist.





'BA'AL", Edgar Sarin, 2022 ©Elisa von Brockdorff



'BA'AL', Edgar Sarin, 2022 ©Elisa von Brockdorff



Corallium Rubrum,
artwork prototype,
Lucy Orta, 2022.
©Arina Antonova

"TheLostSpecies", Mallorca-Ibiza2022, MARLANDS

Hand-coiled terracotta, glaze, engobe,
gold lustre, hand-blown glass,

Height 2,5 m

Workshop: 2-3 hours

Lucy Orta's 'The Lost Species (Vol 2)' intends to symbolically restore the ancient spiritual majesty of the islands' ecosystem. The artist addresses the urgency of the current situation of *Corallium rubrum* (red coral) and the *Monachus monachus* (monk seal), two critically endangered species endemic to the Mediterranean Sea.

"I have been working on the Lost Species research project since 2021. It forms part of Studio Orta's meta-project 'Amazonia', which aims to draw attention to the significant species loss the planet is facing."

L.O



Corallium Rubrum,
artwork prototype,
Lucy Orta, 2022.
©Lucy Orta





Corallium Rubrum, Lucy Orta, 2022.
©Lucy Orta

The Lost Species: Corallium rubrum

It is colourful long coral chain, which optimistically affirms life on this planet, but at the same time shows its fragility through the materials used – ceramic and glass. For Marlands, 'The Lost Species' project focuses on the loss of biodiversity and the cultural and symbolic meanings of species endemic to the Mediterranean islands. Corallium rubrum ("red gold") has held religious and apotropaic meanings for millennia. Even today amulets and good-luck charms are offered to infants and newlyweds across the Mediterranean. The chain takes inspiration from Phocaea coins (600 BC) depicting the Mediterranean monk seal swimming with strings of pearls.



The Lost Species: Sphâ

Known under many guises as the sea-calf, sea wolf, fin-foot, monk, or phoca, the monk seal *Monachus monachus* has occupied a special place across Mediterranean culture, myth and folklore yet it has been consistently persecuted throughout history. The recent deliberate killing by fishermen, alongside the destruction of its natural habitats due to tourism and urbanisation, has pushed the marine mammal to the verge of extinction, with around 400 couples recorded across the Mediterranean. The title of this work is taken from the Sanskrit sphâ, meaning to swell up. The sculptural representation of a beached seal (adult and child) have been moulded using the traditional technique of hand-coiled terracotta chamotte pots.

In parallel to her artistic practice, Lucy Orta explores methods of public engagement, inviting audiences to connect with her research topics. For 'The Lost Species (Vol2)' she has devised the workshop 'Meditating on *Corallium rubrum*', whereby the general public can connect and dialogue in an intimate setting with scientists through the action of hand moulding coral branches, using the technique developed as part of the Marlands project.

Shaping the local terracotta is seen as a meditative action, creating a space for reflection and to prompt meaningful discussions on the topic of local species loss. At the end of the workshop the terracotta will be returned back to the earth, mirroring the natural cycle of all living species.



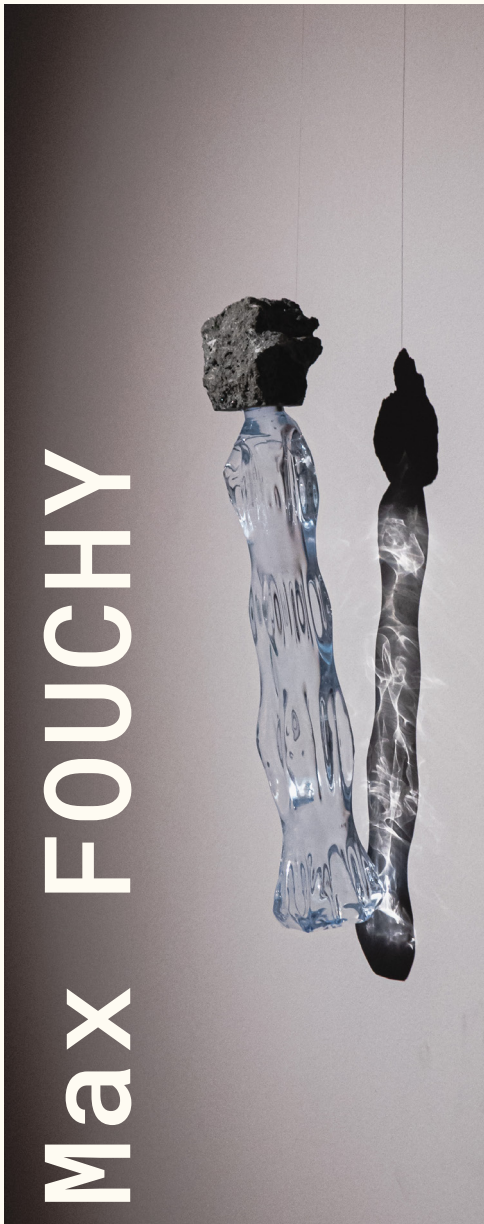


The Lost Species: Corallium Rubrum, Lucy Orta, 2022.
©Elisa von Brockdorff



The Lost Species: Sphâ, Lucy Orta, 2022. ©Marcos Iso

Max FOUCHY



"Etna CORPO" Max Fouchy, 2022
©Giorgio Di Gregorio

"Etna CORPO", Sicily, 2022, MARLANDS

Plastic, lavastone , object 30cm

Installation, workshop

Max Fouchy is a researcher in his own terms. In recent years, he has ventured into work devoid of frills and super-structures which is a fine line that derives a powerful message at the result of great risk. The structures are performative gestures, manipulating basic elements such as heat and liquids that help transform the raw medium into a precious thing.

It's not glass-blowing but it's about the gesture, even though its 3000 summers and 3000 winters away from what Max Fouchy is producing. The link to the past is palpable, even though the place where the structures live is a hyper new world. In this new world, it is argued that fusion between a plastic bottle and lava stone exists on a tangible plane of reality, perhaps even a reminder that they are born of the same source.



Artwork prototype,
Max Fouchy, 2022.
©Giorgio Di Gregorio





Artwork prototype, Max Fouchy, 2022. ©Giorgio Di Gregorio

This takes into account an indispensable and threatening material at the same time, that has invaded the planet in a few decades: its beaches, its streets, bewitching society with the myth of the throwaway.

That same society that previously drank water in glass or earthenware containers, and which soon then converted to disposable. Here Max recovers that disposable and brings it back to a dimension of uniqueness, giving it importance and aura. In a historical moment in which recovery and sustainability become watchwords, art, as contemporary practice, welcomes these indispensable requests, and reflects on the planetary urgency by raising awareness through its tools, namely beauty, harmony, emotion.





"Etna CORPO" Max Fouchy, 2022. ©Elisa von Brockdorff



"Etna CORPO" Max Fouchy, 2022. ©Giorgio di Gregorio

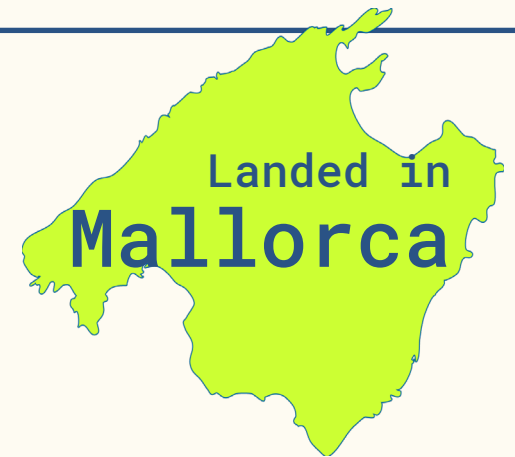
Garden of the Past. Garden of the Future. Mallorca, 2022, MARLANDS

Installation. Ceramic, organic plants, engravings, video and sound work in collaboration.

Olga Sabko invited Mallorca inhabitants to create a collective garden bringing a small specimen from the personal gardens of islanders to contemplate its growth together. The project includes an installation created in collaboration with local public and ceramic artists, from Mallorca, a series of engravings and a video-art piece.



Garden of the Past. Garden of the future, Olga Sabko, 2022. ©Olga Sabko



"For this project I've worked on the theme of the seedling and vegetation of plants, their fragility and the importance of preserving the endemic species of the island as well as preserving the traditional techniques."
O.S





Garden of the Past. Garden of the future, Olga Sabko, 2022. ©Olga Sabko

In this work, the garden symbolises a zone of gathering and exchanging energies, where “people live with nature and for nature, and nature shares generously its resources”.

Just as the artist’s previous practice has found its continuation, but also enriched through scientific research, the doors of the garden are open to everyone who’s willing to contribute. The installation is an immersive field in which contemporary art, local craft traditions and human touch meet.

The music for Olga’s video was created by sound artist Ruben Solar, from the island of Ibiza, a symbolic place of electronic music.



Garden of the Past. Garden of the future, Olga Sabko, 2022
©Giorgio di Gregorio



Garden of the Past. Garden of the future, Olga Sabko, 2022
©Marcos Iso



Hydor-Is-Land/The Invaders.

Cyprus, 2022, MARLANDS

Video installation, mixed media,
sound work by Ruben Solar

The artist immerses viewers into a multimedia installation including a video work used as video mapping on objects. In this work Klitsa Antoniou, whose approach to the project is inextricably linked to her sense of belonging to the Mediterranean Sea, addresses the issue of the Lessepsian Migration - the invasion of alien species to the coast of Cyprus - as a result of climate change and human activities.

Drawing from the island of Cyprus, the installation Hydor-Is-land insinuates the location of a coastal landscape or a seascape is the vastness of the underwater space is characterised by an alternating transparency and the mysticism implied by the calm intensity of life beneath the surface of the sea.





Hydor-is-land, Fragments, Klitsa Antoniou, 2022. ©Klitsa Antoniou



Hydor-is-land, Fragments, Klitsa Antoniou, 2022. ©Klitsa Antoniou

It confirms the magnitude of the devastation and the vast human catastrophes. It attempts to highlight the ways in which works of art, often beginning as intimate private testimonies may be transformed into public sites of history.

The sound for this installation was created by Ruben Solar, musician involved in collaboration with MARLANDS project.



Hydor-Is-Land/The Invaders. Cyprus, 2022, MARLANDS Video installation, mixed media, sound work by Ruben Solar.
(c) Nicos Louca

MARLANDS

OTHERS ARTWORKS

Sheldon SALIBA

"Tiles of Occupation" 2020, Malta
Installation, organic
materials, mixed media



©Sheldon Saliba



©Sarah Pisani

"Tiles of Occupation" reflects on the use of land and how we break it up into built and unbuilt spaces with many 'grey areas', under constant threat of further development. It questions the ongoing urban encroachment of rural spaces in the name of progress, without concern for the value of landscapes or the character of villages.

Set up temporarily and on multiple locations, this project challenges the rampant development of land by momentarily disturbing spaces and vistas with a billboard structure that exhibits a set of concrete tiles.

Progressively produced on various sites and embedding found materials and objects, these tiles are relics of spaces that are already under threat, and others that might follow soon.



Chloé SILBANO

Chloé Silbano boldly combines the culinary tradition of “casatiello” (sculptural bread, a typical recipe from Naples) with shell fossils, both of which are the result of a transformation process, the imprint of one element on the other. The relationship between nature and culture becomes a starting point for visual similarities and reflections.

“I discovered the very characteristic shape of the casatiello. It is a Neapolitan bread, which is made for Easter. The hard-boiled eggs are cooked with their shells, at the same time as the bread on which they are attached by thin strips. I’ve enjoyed reproducing this shape, applying the recipe to the letter. With this step aside, it was interesting to move from art to craft, and to free oneself from the search for originality while giving continuity to mediterranean traditional techniques.”

C.S

“Casatiello” 2022, Sicily
Bread, eggs, shells
stones given by MNHN, plaster
60x35x30cm



©Chloé Silbano



©Chloé Silbano



©Chloé Silbano

Rosa BORREDÁ

Overseas we get objects and curiosities, small stories about fantastic animals, greedily devouring stones. Mysterious cavities, traces of gold leaf, ancient civilizations, blue gold, divine pigment.

Fabrics with plant motifs arrived from beyond the sea. Water erodes and transforms, which invites us to imagine.

"My works speak precisely of that, of experiences...they tell stories, memories impossible to forget." R.B



Athens. 2019

Wood, fabric, acrylic painting, bone, ivory, goldleaf and patina.
Mixed technique
35x30x6cm.

©Rosa Borredá



Summer Solstice. 2015

Wood, fabric, image processing, goldleaf and patina
Mixed technique
46x15x8cm.

©Rosa Borredá



Winter solstice 2015.

Wood, fabric, acrylic painting, pottery, image processing ink, goldleaf and patina
Mixed technique
45x16x10cm.

©Rosa Borredá

Vince Briffa

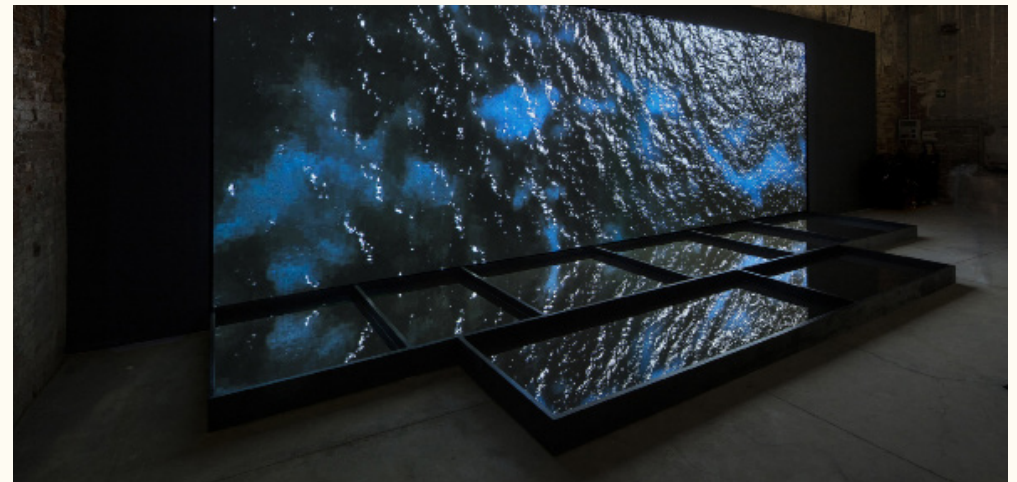
"Outland" 2019, Malta
Video, 13'45"

OUTLAND is inspired by Homer's Odyssey, as a departure point for reinterpreting the indecisiveness of man and the complexity of human relationship. The film reflects on Odysseus' refusal to accept Calypso's offer of immortality and what it means to be human. The sea is the ultimate metaphor in the work - it acts as a fluid, reinforcing the instability of our choice between the security of 'home' and the lure of new horizons.

"OUTLAND looks back to mythology to reference the emotional distress of leaving home, of moving from a perceived periphery to an unknown centre."

V.B

Images: OUTLAND, Vince Briffa, video, audio, voice, wood and water installation, Malta Pavilion, Venice Art Biennale, 2019
©David Levene



Lisa Boostani

Alchimies (from the project Aurora Consurgens)

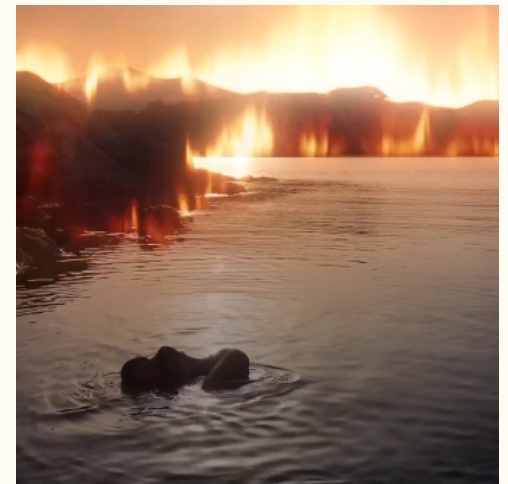
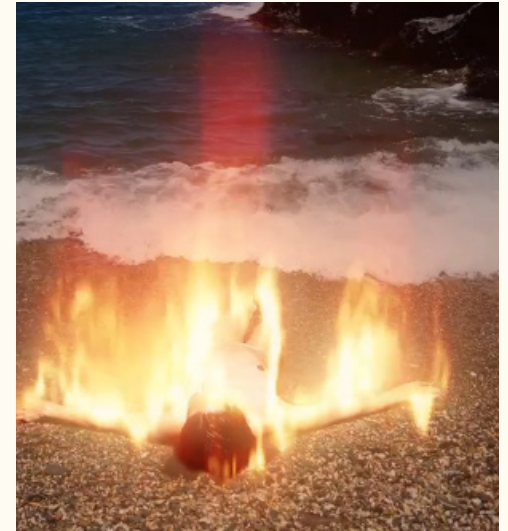
2021-2022

Video

Poetics of presence, Aurora Consurgens - or The Rising of the Dawn, lifts a veil on our ways of forming a body, of being in the world and revives the idea of a subtle consciousness, finally free from its trappings.

Inspired by the medieval alchemical manuscript whose name she borrows, Lisa Boostani summons the elements and invites us to re-establish the link with the sensitive world and the living, with this nature that we inhabit and that inhabits us.

Here, coming back to life, becoming nature again, means embracing powerful primal energies, full of ambivalence and oscillating between fear and beauty. The sea, source of myths and mystics, often called "mother" and thought of as a matrix, is at once a vital energy, a disturbing place and a place to be protected. The rock, a place of anchorage, supports the present moment with strength and stability, enabling this much needed rebirth. The fire, symbol of purification and transformation, refers to that untamed inner energy, to the witches' pyre and also to the alarming conditions of the warming planet.



©Lisa Boostani



MARLANDS

Residency

Conceived as an international art and science biennale at the end of the residencies, artists' collaborations with scientists are presented in the "I Landed" exhibition.

The methodology of 2022-2023 is initiating collaborations between contemporary artists, local artists from the islands involved and scientists before any field-work begins. MARLANDS hoped to propose a new model of artistic residencies that will privilege careful planning and implementation through an online/offline format, as well as to limit our carbon footprint.

MARLANDS began in June 2022. After the open calls were closed, the selected artists began a two-stage artistic residency, including an online component of seminars and initial exchanges in July and August and on-site work in September and October. The artistic residencies are dedicated to nurturing interdisciplinary and collaborative art projects on each of the partner islands.

The onsite part of the residencies, following initial online exchanges between participants, teams up international

researchers and artists with local artists and community members. During their time on-site, each artist created a prototype (original work) and a protocol (instructions for reproduction) of their artwork in collaboration with artists from their chosen island for assembly/activation on another island.

This methodology displaces the genius loci of the different partner islands into their neighbor's environments, thereby challenging assumptions about site-specific installations and performance.

Artists participants

Edgar Sarin

Lucy Orta

Max Fouchy

Olga Sabko

Klitsa Antoniou

Curators and Coordinators

Elena Posokhova

Vince Briffa

Mariagrazia Pontorno



Edgar Sarin. ©Vince Briffa

Edgar SARIN

Residency



Edgar Sarin is a French artists, he lives and works in Paris. His work is based on the formal search for a political and environmental harmony, of which the Human being would be the catalyst. The generation of ruins and the questioning of the exhibition space are two of the main subjects addressed in his art.

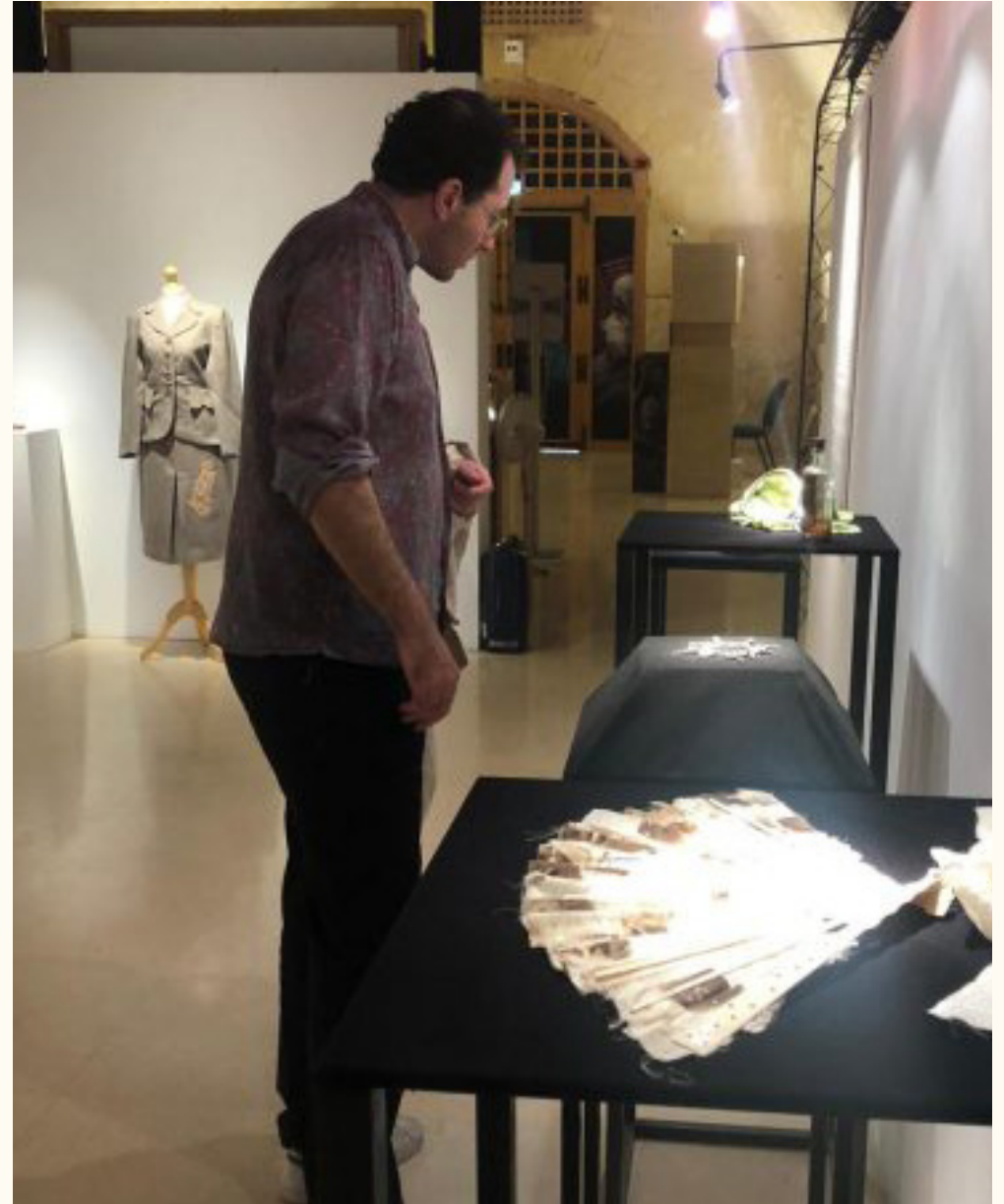
He defends an approach that favours learning about the world and the material, which he develops in a plural and precise sculptural corpus. Edgar Sarin's work has been exhibited at some of the most important exhibition spaces in Europe. He co-founded, along with Mateo Revillo and Ulysse Geissler, "La Méditerranée", a research group.



His career has been recognised with the EMERIGE Revelations Award 2016.

Edgar Sarin's prototype is inspired by the water crisis affecting the Mediterranean islands, and particularly, the Maltese Islands. The artist got in touch with several local experts, such as the marine archeologist Prof. Timmy Gabin, and students of the University of Malta, who helped him shaping his approach to the project.

The ethnographic traces of traditional water management systems, discovered during his visit to the Museum of Archeology, were a capital influence on the development of his prototype, based on the original model of an amphora, the primal recipient, full of literary connotations.



Edgar Sarin. ©Vince Briffa





Edgar Sarin. ©Vince Briffa



Edgar Sarin. ©Vince Briffa

The visits to Valletta and Mdina allowed the artist to further understand the fabric of the Maltese cities, literally embedded in the stone. The plasticity of the very material that forms the island, licked by the sea and the wind, salt-sprouted and carved by humans, is directly linked to Sarin's final installation, which profits from this fluid nature, highlighting the preciousness of potable water.

"I have never been in Malta and my first impression is like it has been carved entirely from one piece of stone."
E.S





Lucy Orta, Work in progress at AAA Studio. ©Arina Antonova

Lucy ORTA

Residency



Ibiza and
Mallorca

Born in Great Britain in 1966, Lucy Orta, co-founder of Studio Orta with her partner Jorge Orta, is a visual artist who investigates the interrelations between the individual body and community structures, exploring their diverse identities and means of cohabitation, through a range of mediums. Her work has been exhibited in major museums around the world and can be found in public and private collections. Lucy is currently the Professor of Art and Environment at the University of the Arts of London, where she founded the Art for the Environment Artist in Residency Program.

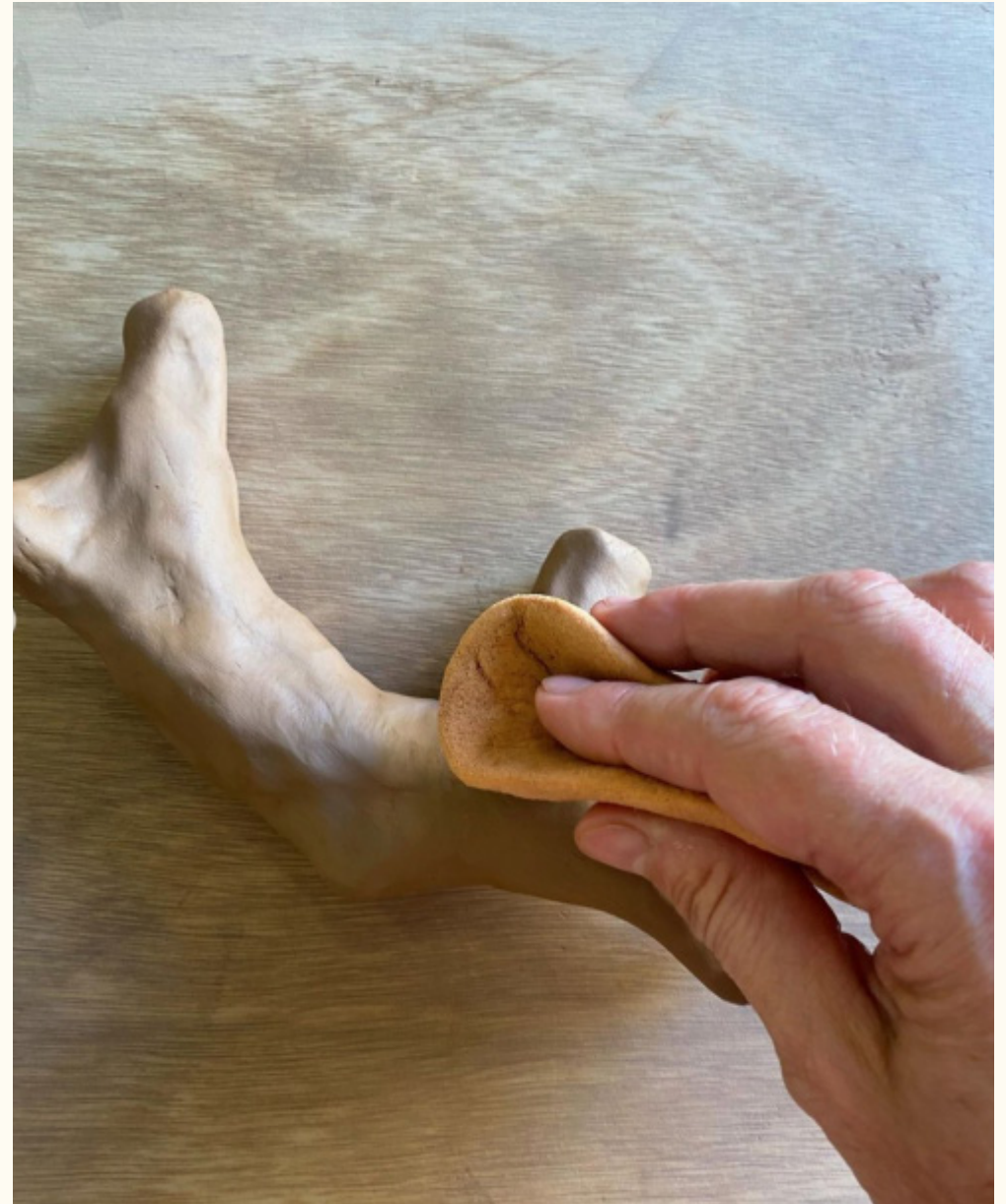
Lucy Orta's 'The Lost Species (Vol 2)' intends to restore symbolically the ancient spiritual majesty of the islands' ecosystem. The artist addresses the urgency of the current situation of *Corallium rubrum* (red coral) and the *Monachus*



monachus (monk seal), two critically endangered species endemic to the Mediterranean Sea.

To create her sculptures, she uses the technique of hand-moulding and hand-coiling local terracotta clay. The terracotta reveals itself as a metaphor of the primordial slime, a channel for anachronic communication, reconnecting us to the ancestral mythological and ritualistic status associated with the Mediterranean's 'red gold' and 'sea wolf'.

"I began working on the Lost Species in 2021. It forms part of Studio Orta's meta-project 'Amazonia', which draws attention to the significant species loss the planet is facing. It is estimated that 28% of the world's species are endangered. Before they become extinct, I would like their stories to be told, for the species to become the protagonists of new speculative narratives; to become the healers that 'repair' the social and symbolic bonds that humans once shared with the living world."L.O



Lucy Orta, Work in progress. ©Lucy Orta



Lucy Orta, Work in progress. ©Arina Antonova

Lucy has developed two works in close cooperation with Mallorca-based craftsmen, ceramic artist Arina Antonova (AAA Studio). The 'Lost Species: Corallium rubrum' is a chain of coral and glass beads, embellished with of hand-moulded coral fragments. 'The Lost Species: Sphâ' in hand-coiled terracotta clay representing beached monk seals.

Lucy and Arina have worked in collaboration, experimenting with different techniques to shape the coral branches and seal forms, mainly moulding, biscuit firing and engobe glazing. This research phase was followed by close dialogue online and video conferencing to test further glaze experiments in gold lustre, and to create the glass beads that form part of the chain, in blown glass at Lafiore Glass Factory in Mallorca.

Lucy Orta's hand-moulded coral fragments were recreated on the island of Malta with local terracotta in collaboration with contemporary artist Victor Agius, and on the island of Sicily with ceramist Magda Masano.





Max Fouchy at Etna. ©Mariagrazia Pontorno

Max FOUCHY

Residency



Max Fouchy was born in Grasse in 1988. He lives and works in Paris in a studio at Poush Manifesto. Fouchy studied at the Atelier de Sèvres and at the École de Beaux-Arts in Paris. His career has been multifaceted and prolific, with highlights such as the creation of several workspaces that are still functioning today, such as the workshop “Le Lance-pierre”. The artist’s approach to art is intuitive and made of almost-scientific experiments.

His practice consists of collecting materials that at first sight are ordinary, to bring out another potential.



In his residence in Sicily at Isola-Catania, Max Fouchy was confronted with volcano Etna. The artist was bewitched by the “geological giant monster”, as he defines it, and tried to understand the visceral relationship that connects the Volcano with the territory and its citizens. A trip to this “lunar landscape on earth” in the company of Mariagrazia Pontorno and Boris Behnke gave him the idea of combining plastic and lava stone.

“Since I’ve known that I will work in Catania near the Etna volcano, I feel attracted by this geological giant monster. My practice with the plastic bottles full of water is a raw production, with basic strong elements.” M.F



Max Fouchy at Isola Catania. ©Mariagrazia Pontorno





Max Fouchy and cultural arts artist Magda Masano. ©Mariagrazia Pontorno

The first parts of the installation were produced collectively, through a series of workshops held on the island with the help of Gaia Ferrara and Daniele Lombardo, two local students. Magda Massano, a Catanian creative and designer, completed Fouchy's sculpture made from plastic bottles with her lavastone works.





Olga Sabko at Taca Studio. ©Elena Posokhova

Olga SABKO

Residency



Olga Sabko was born in Kiev in 1990. She currently lives in Paris. She has studied at the National Technique University of Ukraine, and at the École Supérieure de Beaux Arts of Paris. Her work is mostly influenced by knowledge of sculpture and calligraphy, which becomes clear in her lithographic works. The idea of time, the difficulty of its apprehension, the physical traces it leaves behind and the incertitude inherent to the human condition are some of the cornerstones of her statement as an artist.



OLGA Sabko's project is deeply influenced by the joyful discovery of the uniqueness of the island's ecosystem, from the hand of Magdalena Vicens, curator of Es Sóller Botanical Garden, and Jorge Terrados, from the Mediterranean Institute for Advanced Studies.



Olga Sabko with scientist Jorge Terrados at IMEDEA (The Mediterranean Institute for Advanced Studies) laboratory. ©Elena Posokhova



Olga Sabko at AAA-Studio. ©Elena Posokhova

Ceramic artist based in Mallorca Anastasia Egorova was involved in the creation process of ceramic vases. Traditional artisanal techniques, such as palm weaving and ceramic crafts, were explored by Sabko at Antica Mallorca studio and Anastasia's ceramic studio, getting intertwined with scientific rigour in the artist's final proposal, a garden representing a metaphysical meeting place.





©Klitsa Antoniou

Klitsa ANTONIOU



Residency

Klitsa Antoniou is a multidisciplinary artist educated at Wimbledon School of Art and St. Martin's School of Art and Design in London, Pratt Institute, New York University, and Cyprus University of Technology. Her work contains a recurrent range of issues, such as memory, the process of recollection and the awareness of an ever returning practice of allowing the present to formulate and re-address the past. She presents a rich and multifaceted



career, with achievements such as being one of the artists representing Malta during the Venice Biennale of 2019, being a professor of Fine Arts at Cyprus University of Technology and founding the Cut Contemporary Fine Arts Lab.

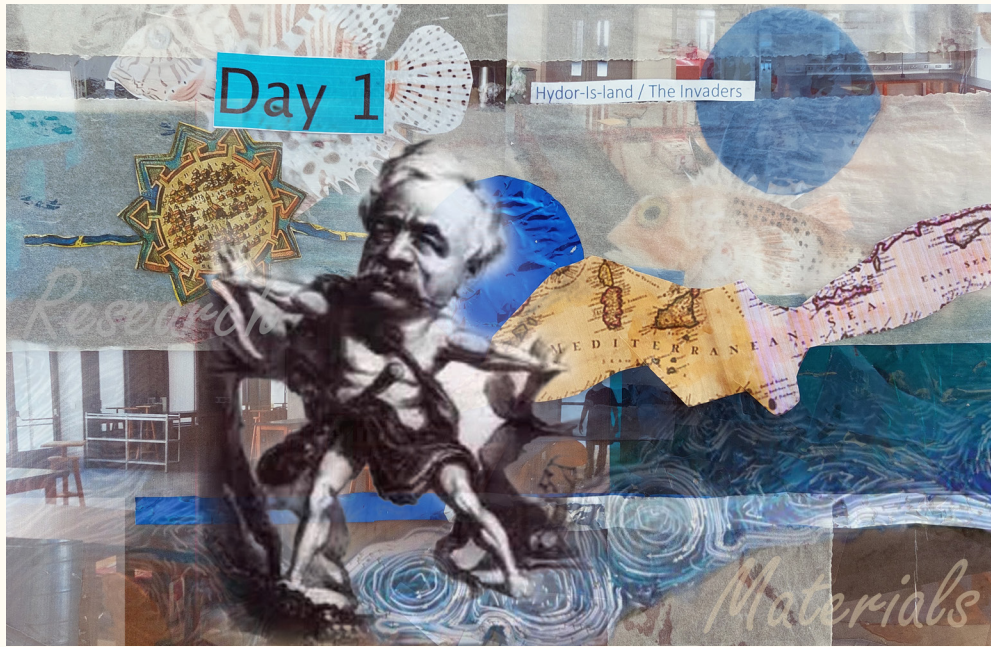
Klitsa has worked her project on her homeland Cyprus in collaboration with a traditional Cypriot ceramic studio. She has developed her project along with José Rafael García March, Scientific Coordinator of IMEDMAR-UCV and Ruben Solar, a sound artist from an island with a mythical music history, Ibiza. Her work is connected to water as well as to its low accessibility and the large-scale changes caused by this issue.

“Art can be used as a frame or as a window to see things through.”

K.A



©Klitsa Antoniou



©Klitsa Antoniou

In collaboration with García March, her work investigates the history of climate change as well as the risk of desertification on one hand, and sea level rise and the subsequent floods, on the other. The artist also explored the archeological collection of different local museums, achieving a thorough comprehension of Cyprus's history through its artefacts.

Inspired by the Island's features and history, she believes the "Cyprus is a place of the meeting and mixing of cultural and historical currents, of transit and exchange, of a fluid topography of rejected and forgotten memories, and finally, of an unseen and silent cartography of memories. Currently, working on this project, I am discovering a new world of hidden underwater tensions."



©Klitsa Antoniou

MARLANDS

About the project

MARLANDS is a communicative space for the participating institutions, artists, researchers and the public united around the Mediterranean with a particular focus on the islands of the region. It is created for people to exchange their experiences, to motivate them to gain new knowledge, encourage them to conduct collective artistic work and recognise the uniqueness of the islands, as well as to spread this knowledge beyond the targeted area of these islands.

This project aims to implement collaborations between arts and sciences through ecologically responsible practices of artistic production and exhibition, as well as scientific research to raise awareness across Europe of the environmental threats to the Mediterranean basin. Conceived as an international art and science biennale, with 2022 as its first year, at the end of the residencies, artists' collaborations with scientists are presented in a variety of different exhibitions, talks, workshops, and conferences, both on the partner islands themselves and throughout Europe. Selected projects are exhibited at Es Baluard, a contemporary art museum in Mallorca, Spazju Kreattiv, a cultural centre in Malta, and the Isola Catania, a creative hub in Sicily.

Our Partners:

Catholic University of Valencia and particularly its research Department known as IMEDMAR-laboratory of Mediterranean Sea research.

Art Made Association (Spain-France), cultural association that promotes and supports contemporary art and culture.

Spazju Kreattiv (Malta, Valletta) - Malta's National Centre for Creativity.

Es Baluard Museu, biggest museum of modern and contemporary art on Balearic islands located in Palma, Mallorca.

Isola Catania and Tree is a hub for innovative development, education and creation.

Cyprus University of Technology (CUT), Fine arts department is a research university located in one of the largest cities in Cyprus, Limassol.

Assosiated partners: CSIC - IMEDEA (Mallorca), Legambiente (Sicily), Jardí Botànic Soller (Mallorca), TACA foundation (Palma), Loop Festival Barcelona, 4Goodcause (Catania).