

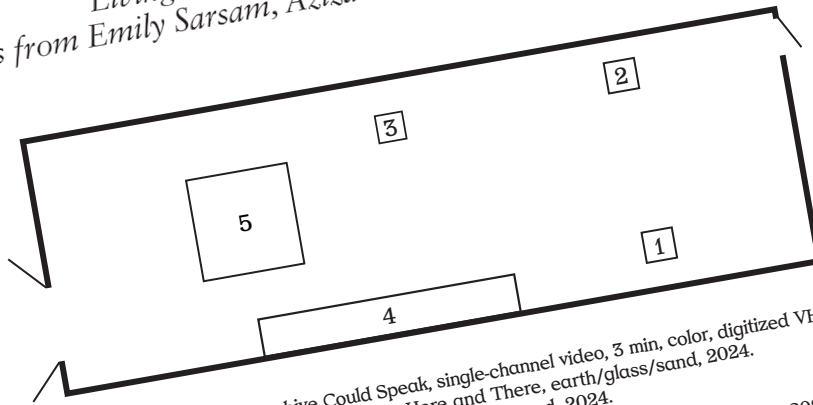
09 OCT - 20 DEC
9.10 - 20.12

EXPO
EXPO

EN
EN

LES GRAINES PORTENT EN SILENCE LA MÉMOIRE DES SOURCES

*Living archives give voice to decolonial resistance.
With works from Emily Sarsam, Aziza Gorgi, Férielle Doulain-Zouari & Sarah Risheq.*



- 1 Sarah Risheq - *If the Archive Could Speak*, single-channel video, 3 min, color, digitized VHS, 2023.
- 2 Férielle Doulain-Zouari - *Matters from Here and There*, earth/glass/sand, 2024.
- 3 Férielle Doulain-Zouari - *Details*, olive twigs with thread, 2024.
- 4 Emily Sarsam & Aziza Gorgi - *Shaping Narratives*, 2024, mixed media installation, 2024.
- 5 Pedestal made of amalgamated Larou bones, sculpted by the Almanian artist Yto Douiri.
a. Ghannai (earthenware), clay excavated in 6235 in the Koukabian orchard village, Karma Springs. It belonged to the Ghannai guardian, Nouba Mazgha. 54 cm in diameter.
b. Sound piece narrating the story of Bishna & Nouba, translated into English from Koukabian, with a soundtrack composed by the Almanian composer Emil Masras.

The exhibition *Les graines portent en silence la mémoire des sources* ('Seeds silently bear the memory of springs') considers the earth as its subject. Instead of an abstract notion, it reflects local land, the soil in which subsistence and agricultural practices take root. This nurturing relationship with a particular land creates a sense of belonging, a place where stories of resistance and transformation are cultivated.

Most indigenous and colonised people have demonstrated a miraculous resilience against a history of violence, despoilment, ecocide and genocide. Devising alternative survival mechanisms, they have learned to adapt, drawing on the resources provided by their land and community-building practices.

The Global South has been experiencing climate disruption on a material level for decades. Brazilian indigenous leader Ailton Krenak highlights a radical difference with the West's recent introduction to 'eco-anxiety'. This modern sense of unease is defined by feelings of powerlessness and denial over the destruction of biodiversity and the environment.

In this mutating world, how can we approach the position of the SWANA region (South West Asia and North Africa)? This vast territory is home to heterogeneous realities, practices and cultures, making it difficult to pin down. Yet from North Africa to the Middle and Near East, most people live under post-colonial regimes, having long learnt to adapt and make a living, either by hijacking the capitalist system (what the West calls the 'informal economy') or by reinventing traditions, particularly culinary and convivial ones.

Western hegemonic representations and practices (monoculture, intensive agriculture, deportations and reintroductions of animal species to alien territories, colonial carnism, etc.), that despoil the land and its people to the point of climate catastrophe, have never succeeded in completely replacing the indigenous cultural substrate.

This exhibition brings together works and ideas that embody such resistance. Sarah Risheq, Emily Sarsam, Aziza Gorgi, and Férielle Doulain-Zouari propose a collective reflection on the memory of land, working together to develop a political and feminist ecology for the Global South that gives a voice back to the earth. The paradigm of linear progress benefits former colonial powers at the expense of indigenous knowledge and cultural practices. Yet many other forms of progress exist, rooted in specific territories and able to invent new solutions to resist post-colonial exploitation.

How can we learn and build other narratives from the memory of our lands? How can we archive the past and the present to resist post-capitalism? The archive has become an elusive concept, at once physical and immaterial. The earth itself is presented as the greatest archive of all, bearing forgotten stories and ancestral knowledge silently preserved in its seeds.

09 OCT - 20 DEC
9.10 - 20.12

EXPO
EXPO

EN
EN

Emily Sarsam is a Tunis based artist, researcher, and cultural programmer whose work revolves around sound, voice, fiction & poetry, independent publishing, and food. She is especially interested in the politics of olive oil, commoning in rural and agricultural contexts, and the impact of colonialism on food systems and eating habits. She also researches and facilitates embodied learning environments and methods for cultural outreach. She is one of the co-founders of Broudou, a research collective and publication dedicated to the future of food in Tunisia, and a member of Mouhit, an artist residency in Tunis, where she supports programming and artistic mentorship.

Aziza Gorgi is a Tunis based visual artist whose multidisciplinary practice explores design, aesthetics and taste in an ever-changing built environment. Through sculpture, print, tile making, graphic and textile design and choreography, Gorgi interrogates popular culture and local appropriations of modernity, colonialism, and tradition. In her performances, installations and exhibitions, she introduces people to novel interpretations of everyday objects, routines and architectures. Next to her individual artistic practice, she also produces work through the research collective Broudou, which explores Tunisia's food futures through diverse creative media.

Férielle Doulain-Zouari is a Franco-Tunisian artist. Born in Paris in 1992, she lives and works in Tunis. Using manual techniques that operate in the present, she questions the different cohabitations between the natural and the artificial world. Her work looks for ways to materially represent the encounter and the resolution of conflicts (identity, contextual...). Her installations, sculptures and weavings are linked to daily life, inspired by the environment and its surroundings (industrial materials, functional objects, local flora) and DIY coping strategies. Her workshop moves depending on the opportunities and craftspeople she encounters. This journey has made the reference to manual work an essential part of her creative process, as well as the desire to foster dialogue around a material language.

Sarah Rishq is an Amman-based writer, editor, and story-teller/gatherer. Rishq is currently focused on the intersection and interconnectedness of bodies, memory, oblivion, liberation, transience, land, the archive, and futurisms. Rishq likes to formulate questions that are able to build worlds and tear others apart, especially in order to broaden her sensitivities and sense of imagination, to expand on what is possible. Rishq has published a short story

entitled *rise and in-depth research on Palestinian ancestral healing practices as a Politics of Return*. Her work also comprises an audio-visual installation and poetic performances.

Férielle Doulain's work raises the issue of water access in Tunisia, a country whose water crisis is compounded by multinationals that maximise profit at the expense of local resources. In her ceramics, water and earth enter into dialogue and speak for themselves. Lines drawn through space question the passage of time: that of water as it flows beneath our feet, that of living things, and that of the earth as it adapts to nourish and bring forth new life. The privatisation of water, intensive agriculture geared towards exports, and industrial pollution are adding to the local problem. The olive crisis in particular highlights tensions between productivity and sustainability. Emily Sarsam and **Aziza Gorgi's sound installation** is inspired by a story told by Si Amor, a farmer from Ain El Karma in southern Tunisia, about his efforts to restore a field of Bishna (Eleusine), a type of millet moved from Tunisia after the Second World War, and later cultivated and patented in Germany. They work with the Ghannai, a clay cooking vessel used to bake flat bread, named for the singing sound it makes when the dough touches its surface. Using speculative fiction, the work explores themes of colonialism, forced migration, exploitation and privatisation through the prism of agriculture. It examines how uprooting and rooting influence the mechanisms of seeds, alongside the transformations experienced by people, artworks, and the myths and songs that accompany them as they migrate. **Sarah Rishq's video** questions the notion of the colonial archipelago. She tells the story of stolen seeds and industrialised bread, and uses a VHS video recorder to welcome this dispersed memory. This work explores how the earth itself becomes a living archive, bearing the traces of the past and the hopes of the present.