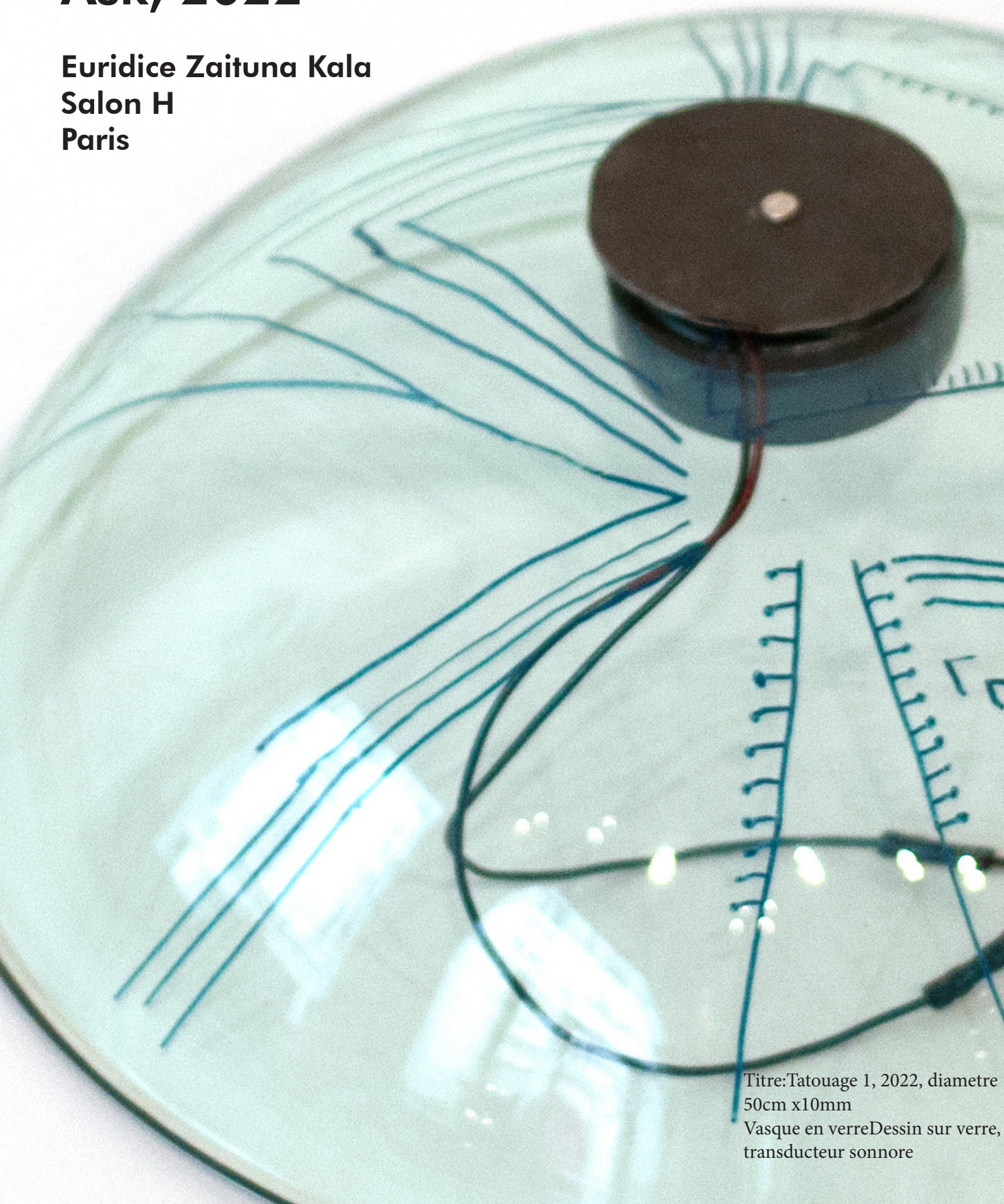
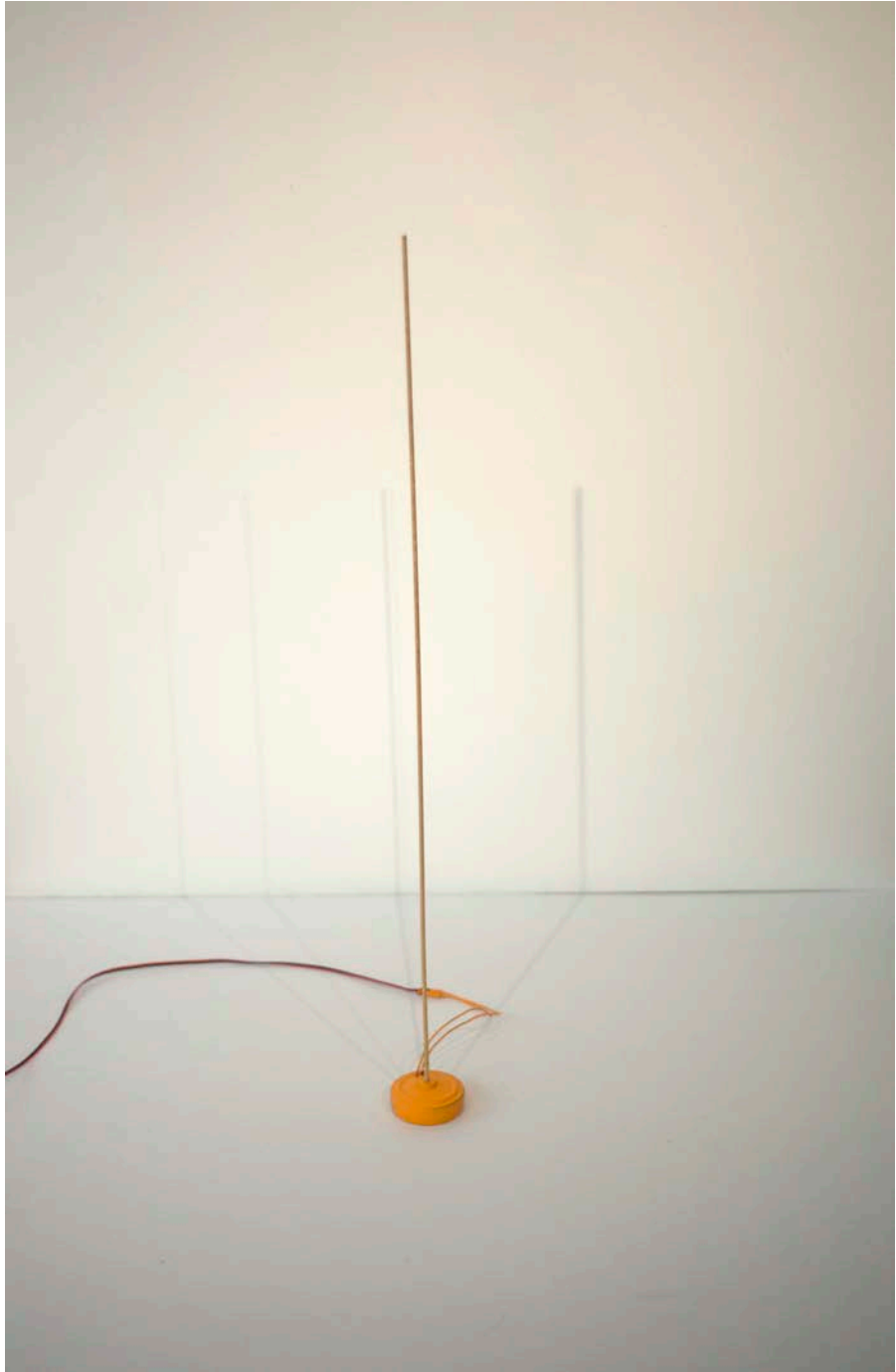


# SEA(E)SCAPES DNA: Don't (N)ever Ask, 2022

Euridice Zaituna Kala  
Salon H  
Paris



Titre:Tatouage 1, 2022, diametre  
50cm x10mm  
Vasque en verreDessin sur verre,  
transducteur sonore





Titre: MozbikosMozbikos-  
Mozbikos, 2022, diametre  
30cmx 8mm

Ecriture sur miroir, pein-  
ture sur verre

The *Sea(E)scapes DNA don't (n)ever ask* project began in 2015, motivated by the discovery of the wreck of the slave ship *São José Paquete-d'África* cast out the same year off the Cape, in Cape Town in South Africa. Euridice Zaituna Kala then begins to retrace the route taken by the ship: leaving Ilha de Mozambique, a historic crossroads in the Indian Ocean from where Portuguese and French administered their colonies, it disappeared in 1794 with more than 400 slaves on board... 210 children, women and men perish. Others were re-captured, and taken to the initial destination: São Luis do Maranhão in Brazil.

The story of this ship escape(s)d Mozambicans. Frustrated at only having access to archives delivered through the Portuguese prism alone, it became urgent for the artist to reinvest this story. Started in Lisbon, her research work took Kala to Ilha de Mozambique and then to Cape Town. This deployment in space became an act of resistance: by surveying a strip of this coastline, Euridice Zaituna Kala revived this hitherto anecdotal memory. Without wanting to focus solely on a history of slavery, *Sea(E)scapes* also questions the mechanics of contemporary memory.

The project raises the question of who gives us access to history and what it chooses to document. The artist does not seek here to propose a rewriting of history, but to embody it: "Through this journey, I was going to become the archive". Research, documentary and performance merge in a single act. The result is images- objects (Polaroids), the sounds of the breaking of the waves, the screeching of the hull, objects on the ground, as so many ways to abound this sensitive archive. It mixes travel diaries and absent (hi) stories from the Indian Ocean. Kala, nourished by these hallow spaces, then imagines what the movement of these bodies could be like outside of a control of their destiny.

Developed over 7 years, it deploys its own language, today taking the form of an exhibition, *Sea(E)scapes*, which brings together the images of this trajectory: The Polaroids – trace and witness – are the also the raw material the artist works with to exhaustion; images on glass, video, sculptures, and a sound composition on cassette in co-creation with Romain Mascagni.

The memory, interfacing with water as a material, develops the echoes on this soundtrack. It evokes the hypothesis of the memory of water, which would have the property of encoding and storing information in the structure of its molecules. Is it the DNA of forgotten sounds that reaches us by signals? "Feet, legs, sex, belly, torso..." form a body that has other stories. Euridice Zaituna Kala activates the polysemy of History with this sound script. Let's listen to the objects, they could tell us something about what was and is now embodied in our imaginations.

Manon Barbe  
Exhibition Curator

Rabo de cavalo

Black woman, you have a horse's hair...  
There was a time, a long, dark age ago  
Women of the darkest skin, colour of the  
coal were ashamed

Their air could not, did not, would not  
grow so seeing the animal... A horse

- Everyone gets scared,
- Where is the horse coming from?
- Who owns the horse?
- The horse is mine

This woman decided, even unbeknownst to  
them that the hair

Rabo de cavalo

Sex, sex, sex,  
Look at their hips, horse, horse hips...



Titre: Peau, 2022, 100x 50cm

Tissue image en cadre, en fer,  
transducteur sonore







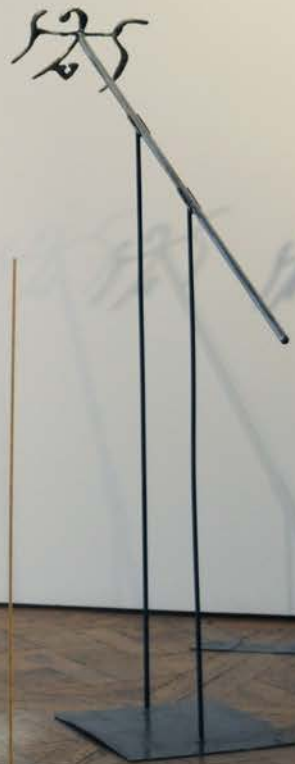
Titre: Geodesia III, 2022,  
50 x50 x 15cm

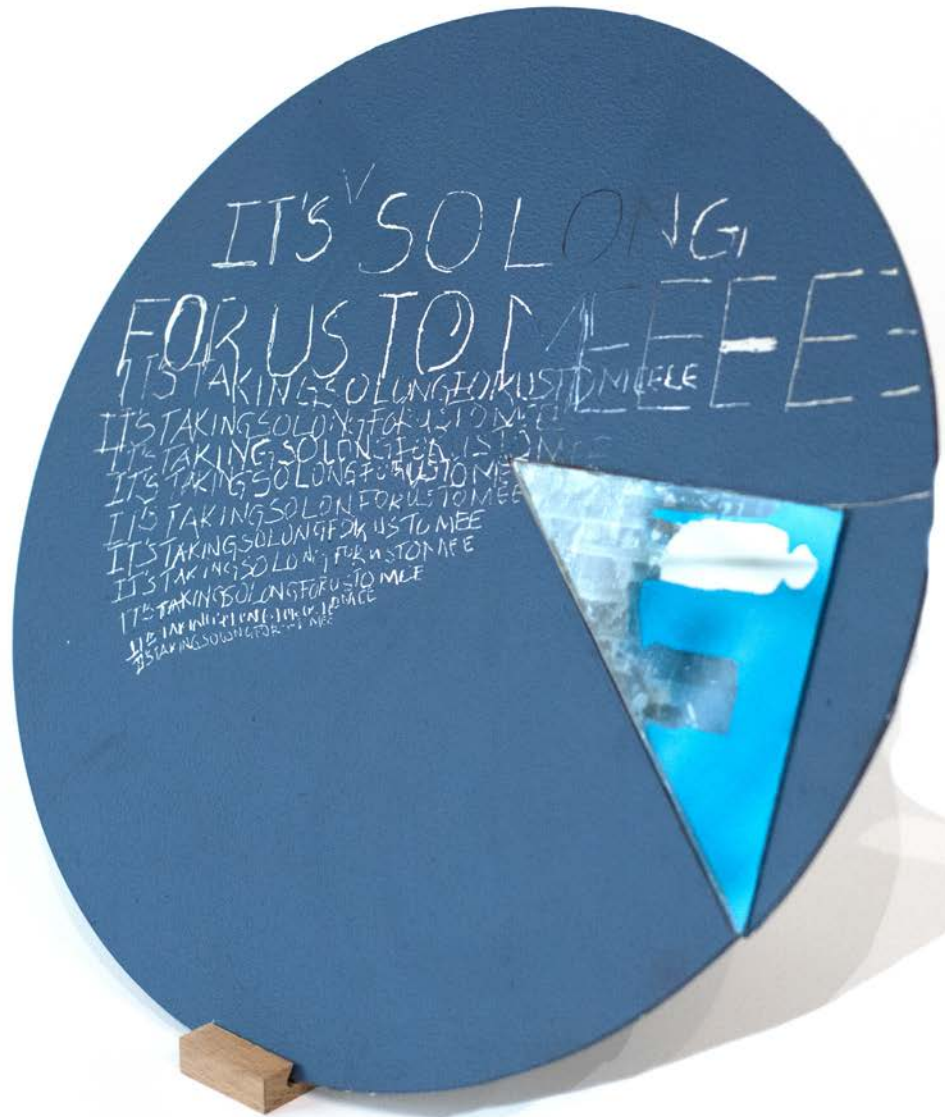
Dessin sur verre, tranfer  
sur verre, peinture sur  
verre, transducteur son-  
nore



Titre: Dakar Architecture,  
40x40cm, 2016

Polaroide encadre 2 escaliers,  
édition unique





Titre:It's taking so long for us to meet, 2022, 40cmx 4mm

Ecriture sur verre, tranfer sur verre, peinture sur verre

Titre: Tatouage 2, 2022, 50cm x10mm

Vasque en verre Dessin sur verre,  
transducteur sonore





Portugal  
Lisbon  
Tejo rushing



2015

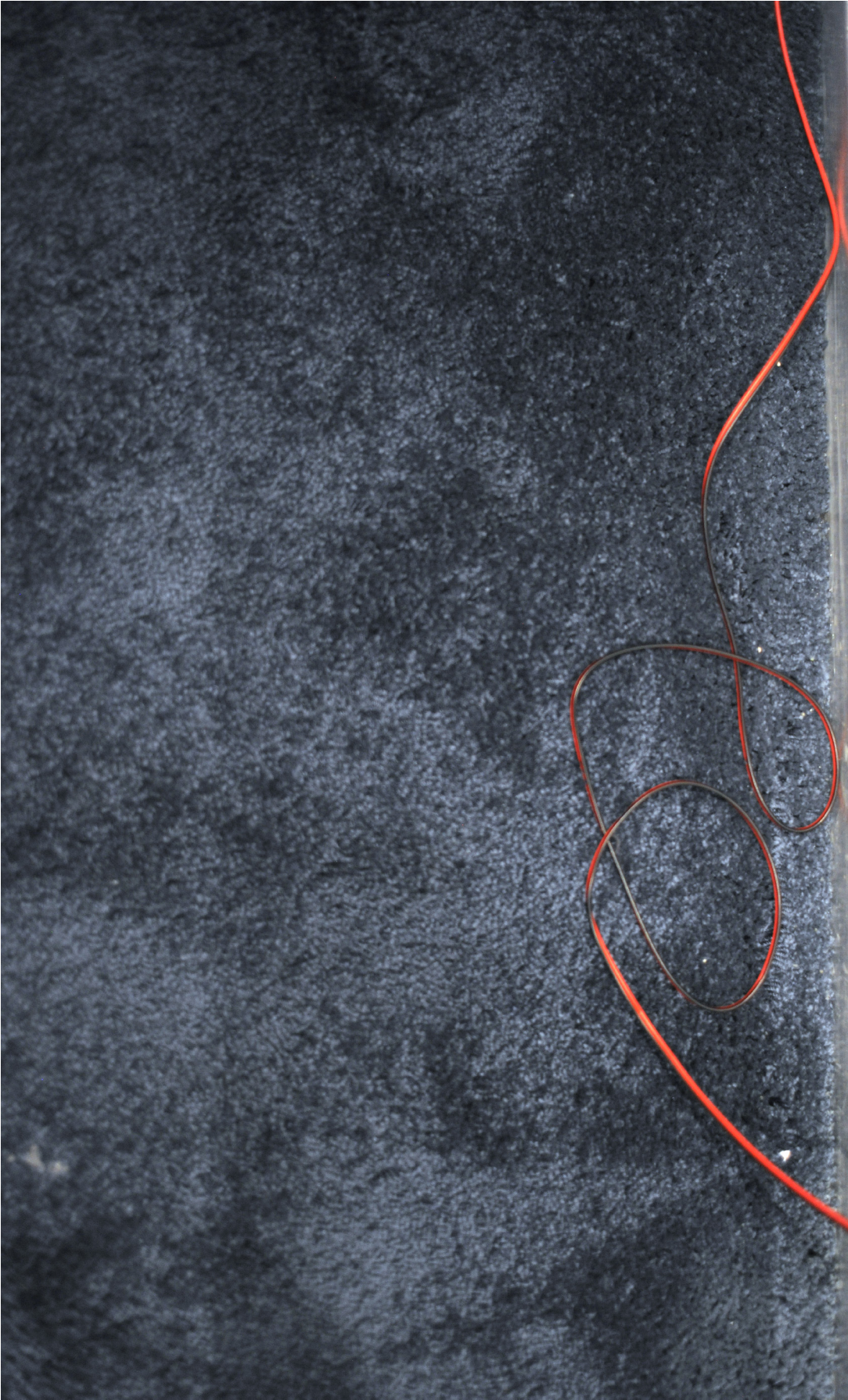








Titre: L'escala 2016, Mars 2017,  
52x 37cm  
Image numerique et polaroide  
encadre, edition unique







Titre: Le dernier Ouragan, 2022, 25 x 15x3 cm

Image sur fer, transducteur sonore



Titre: crossings, 2022, diametre  
30cm

Image sur verre, transducteur  
sonnore

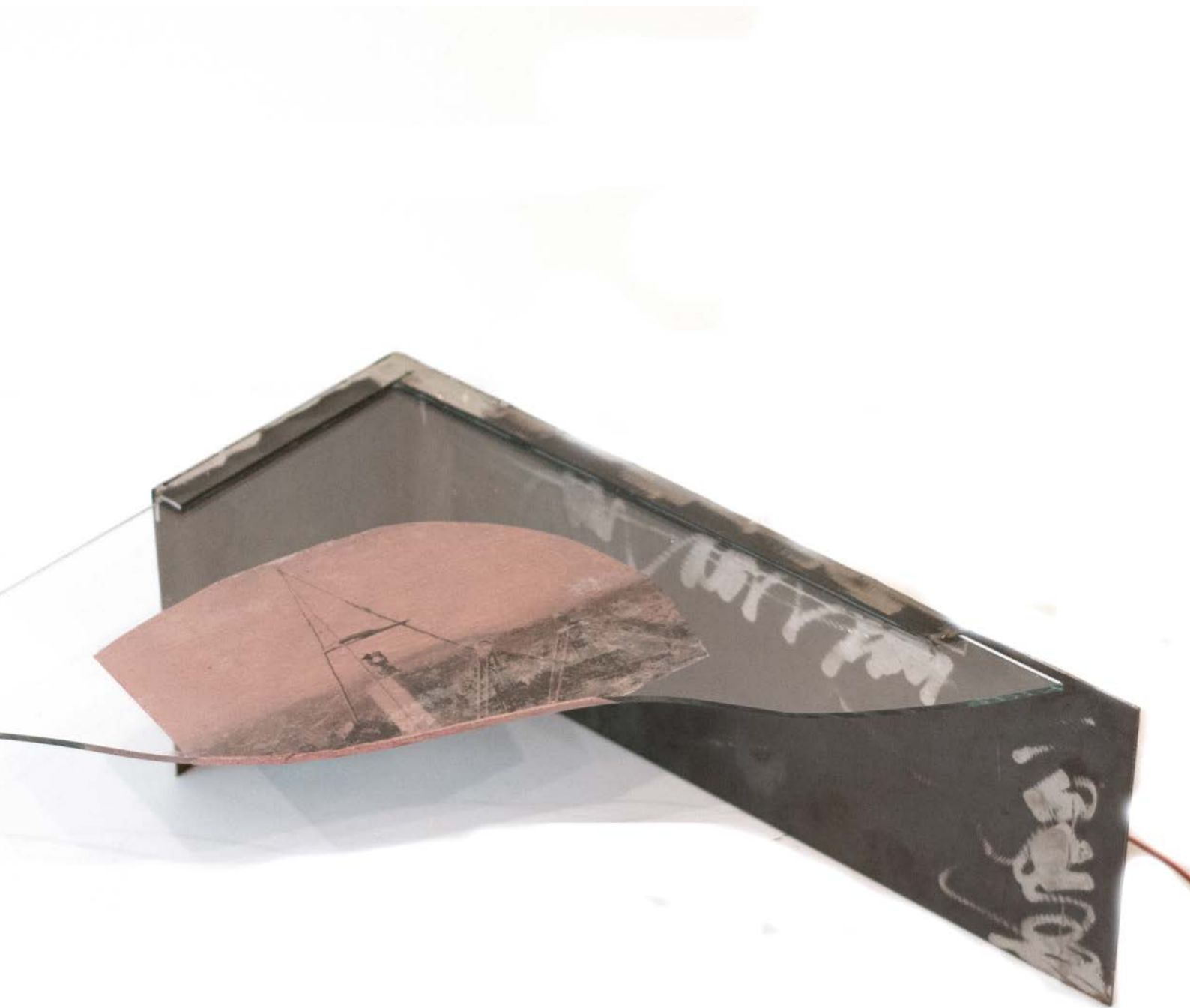


Titre: Tejo Crossing, 40x40cm,  
2015

Polaroide encadre, edition  
unique







Titre: Geodesia IV, 2022, 50 x  
50 x 15cm

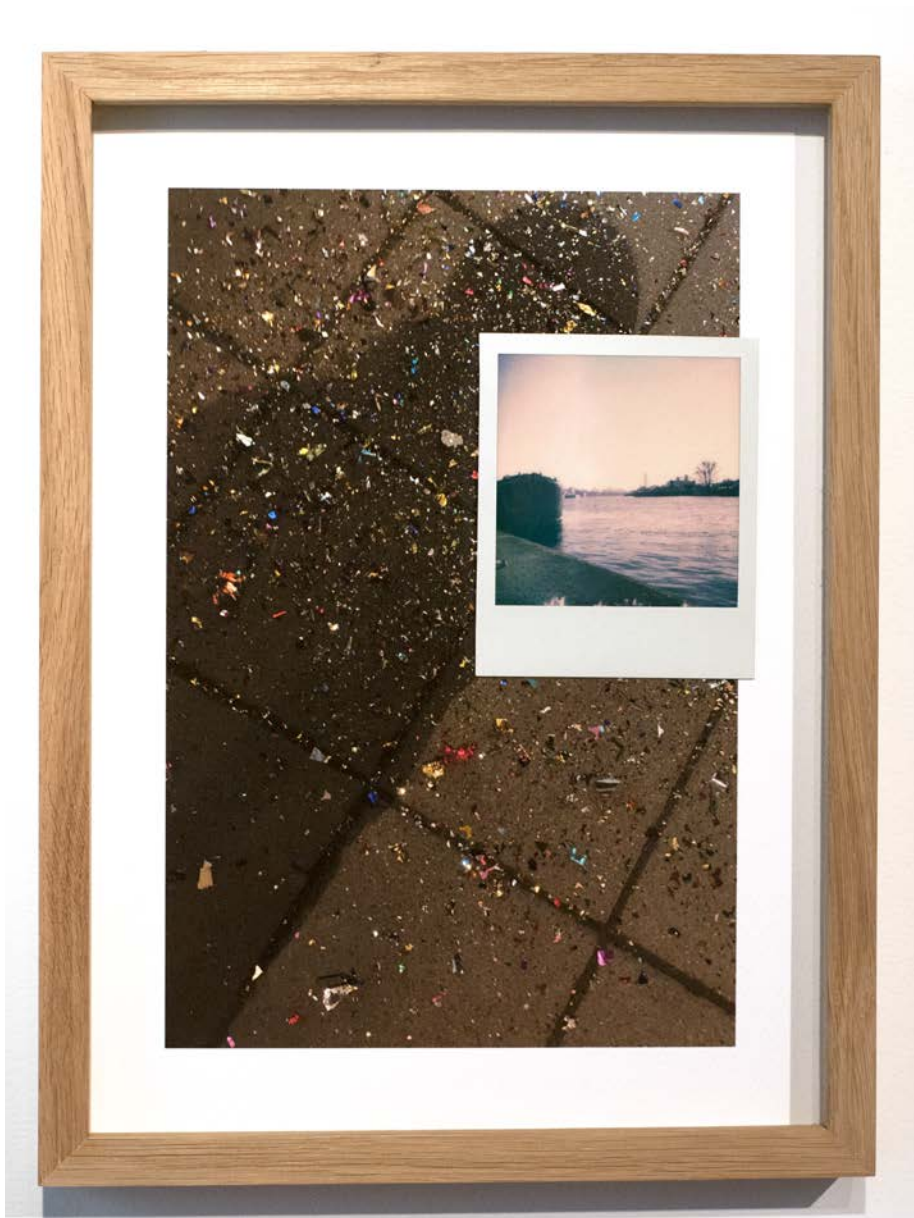
transfer sur verre, transducteur  
sonore



Titre: L'Euridyce 2022, 751x  
1231cm  
tranfer sur verre, peinture sur  
verre,

Titre: S25  
40 x 80 x 60cm  
Sculpture fer, cadre en fer



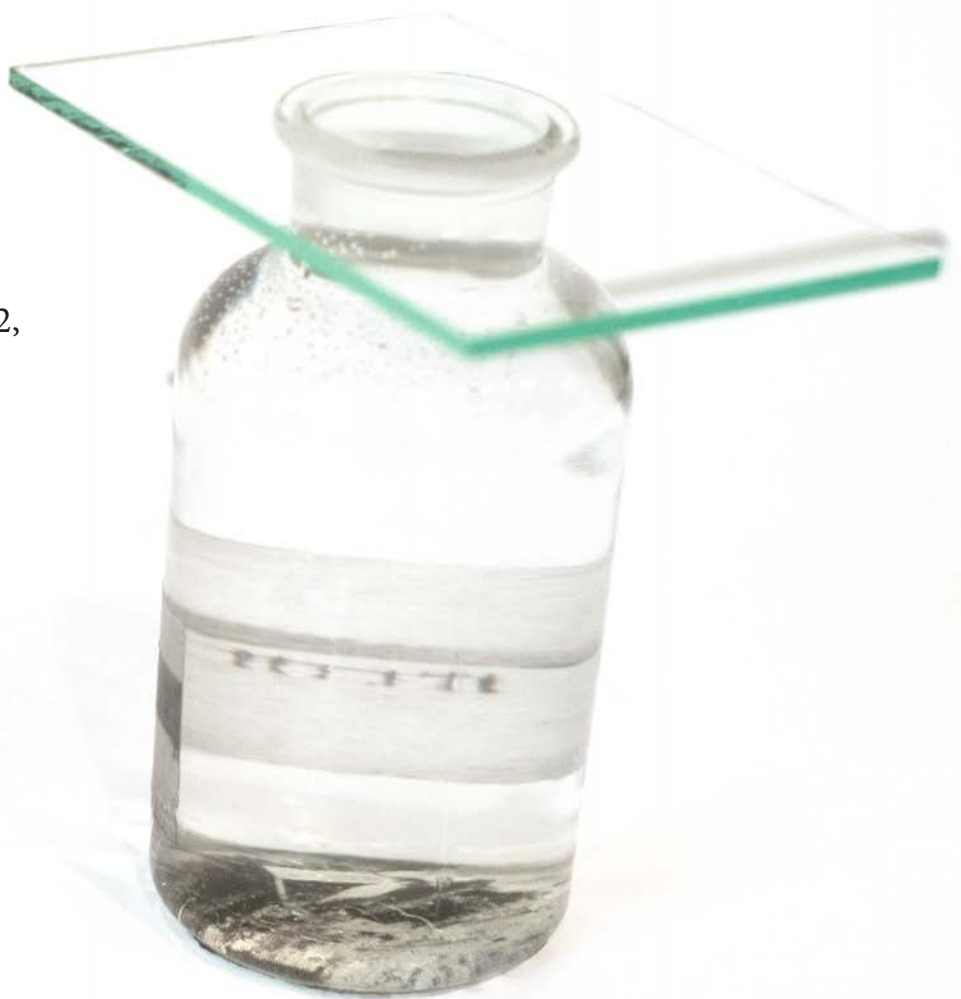


Titre: Frankfurt 2021, Seine  
2020, 28x28cm

Image numerique et polaroide  
encadre, edition unique

Titre: Crossing as cure, 2022,  
20x7 x15 cm

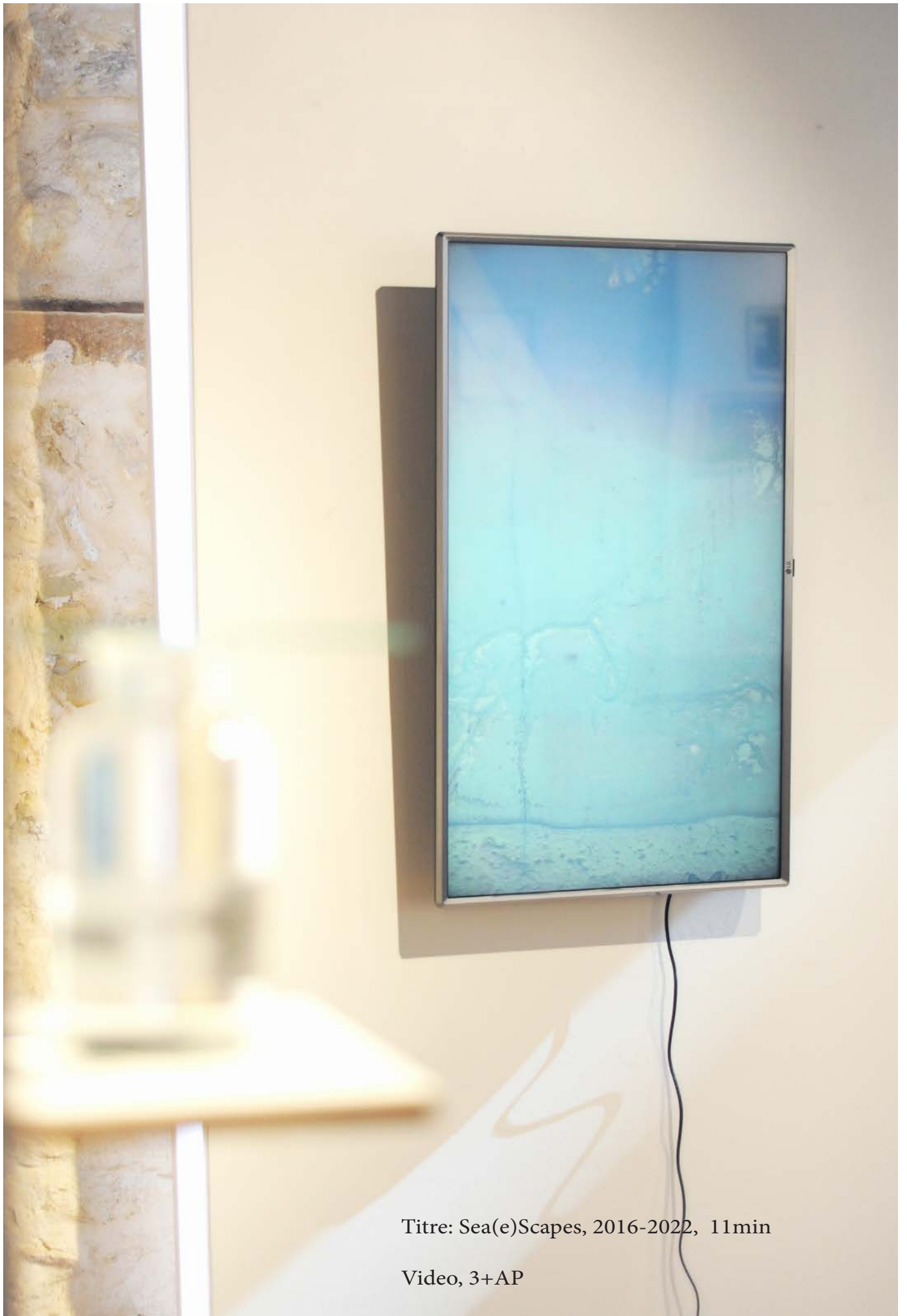
transfer sur verre, l'eau





Titre: CapeTown 2016, Marseille 2021,  
52x 37cm  
Image numerique et polaroide encadre,  
edition unique

Titre: L'escala 2016, Mars 2017, 52x  
37cm  
Image numerique et polaroide encadre,  
edition unique



Titre: Sea(e)Scapes, 2016-2022, 11min

Video, 3+AP



Titre: Belle-Ile, 2022, 15x15x  
3cm

tranfer sur verre, peinture sur  
verre, transducteur sonore





Titre: Bayeux 2016, Sesimbra  
Ethnopoetics 2016, 28x28cm ,  
2016  
Image numerique et polaroide  
encadre, edition unique