



***ART IMMERSION PROGRAM IN THE AMAZON***

***LABVERDE 2019***



***ART IMMERSION PROGRAM IN THE AMAZON 2019***

LAB**verde**







***WHAT DOES SCIENCE HAVE  
TO SAY ABOUT THE BIGGEST  
FOREST IN THE WORLD?***

***HOW DOES CULTURE CONTRIBUTE  
TO SPOTLIGHT IDEAS TO POSTPONE  
THE END OF NATURE?***

***HOW DOES ART AFFECT THE  
AMAZON AND ITS LIFE?***





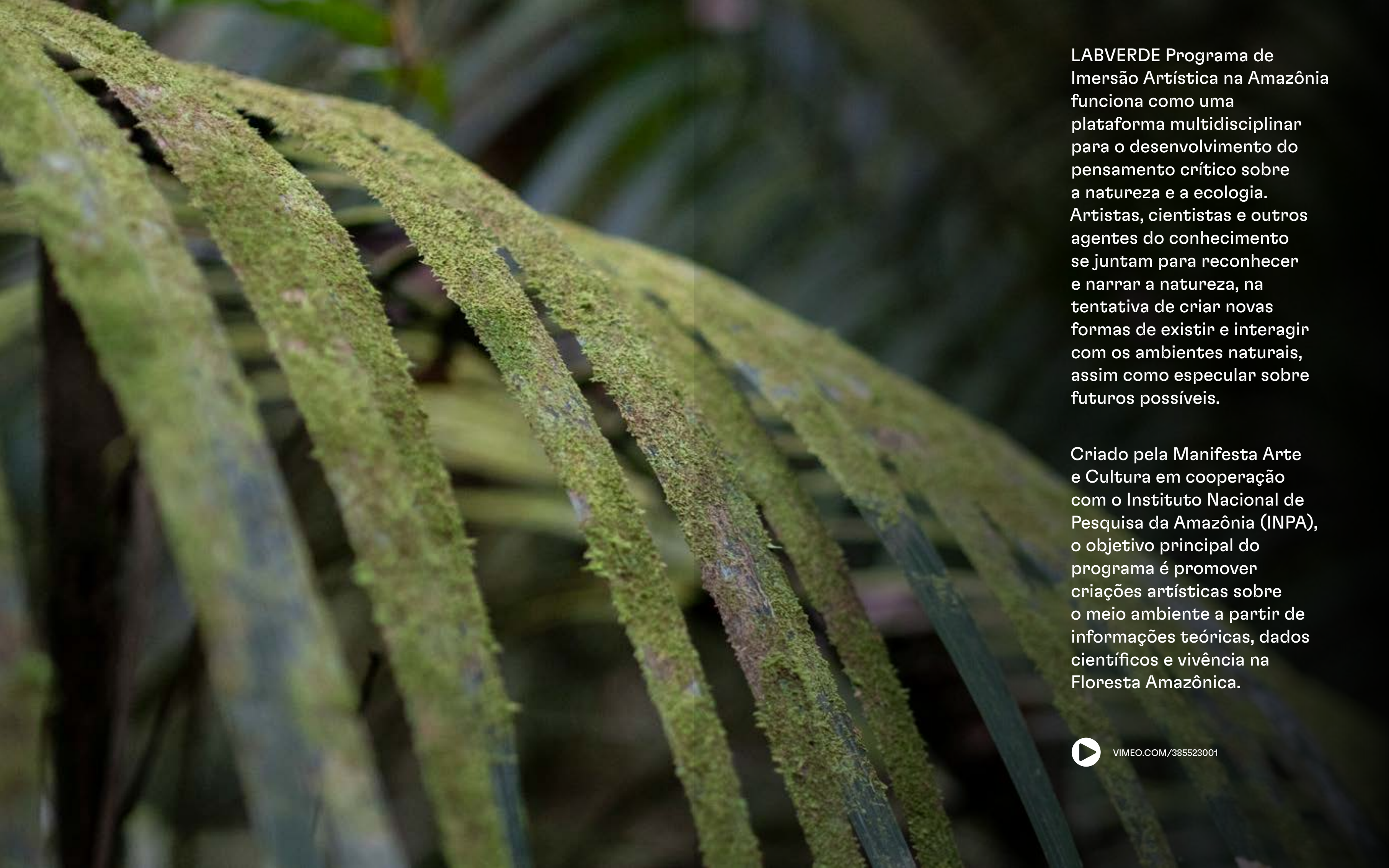
LABVERDE Art Immersion Program in the Amazon is a multidisciplinary platform for the development of critical thought about nature and ecology. Artists, scientists and other agents of knowledge come together to recognize and narrate nature, in an attempt to create new ways of existing and interacting with the natural environment, as well as speculate on possible futures.

Developed in association with Manifesta Arte e Cultura and The National Institute for Amazonian Research, the program's main focus is to promote artistic creation through a constructive debate about environmental issues generated by theory, data and life experiences in the Amazon rainforest.



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LABVERDE Programa de Imersão Artística na Amazônia funciona como uma plataforma multidisciplinar para o desenvolvimento do pensamento crítico sobre a natureza e a ecologia. Artistas, cientistas e outros agentes do conhecimento se juntam para reconhecer e narrar a natureza, na tentativa de criar novas formas de existir e interagir com os ambientes naturais, assim como especular sobre futuros possíveis.

Criado pela Manifesta Arte e Cultura em cooperação com o Instituto Nacional de Pesquisa da Amazônia (INPA), o objetivo principal do programa é promover criações artísticas sobre o meio ambiente a partir de informações teóricas, dados científicos e vivência na Floresta Amazônica.



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*ADOLPHO DUCKE RESERVE*

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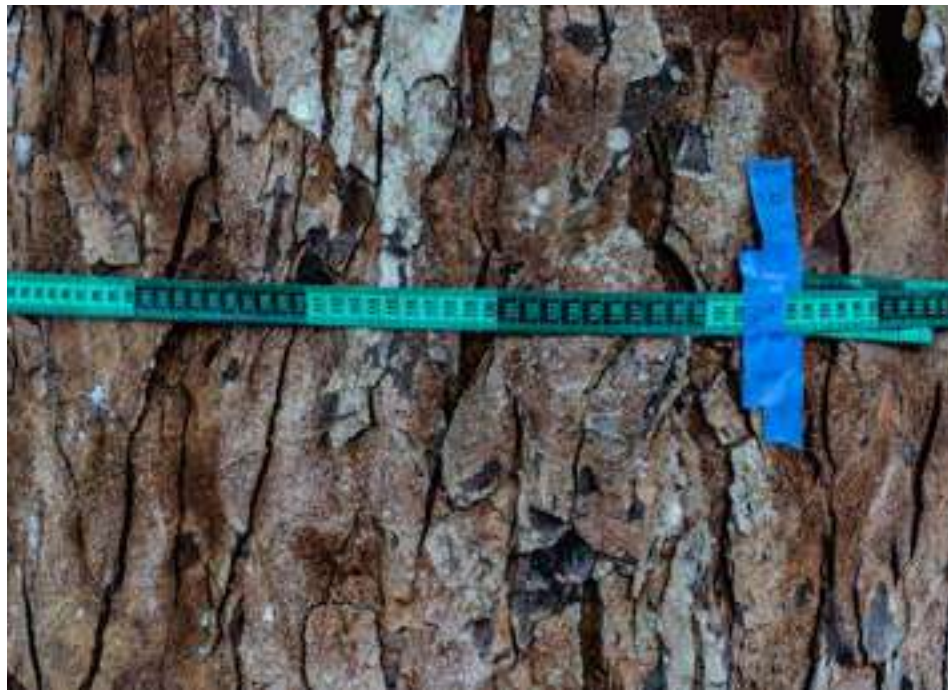
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# ***NATURE***









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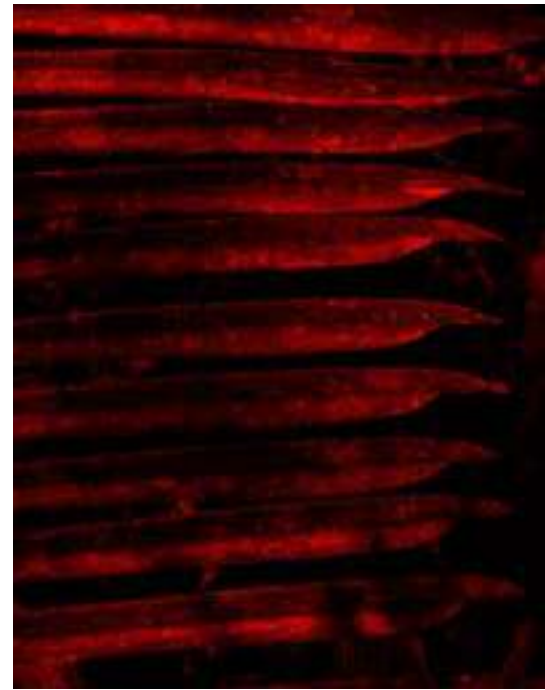
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# LEARNING FROM THE FOREST

Forests have always had a soothing effect on me and without given it much further thought, I assumed that it had something to do with the multiple shades of green, the tranquility of leaves wafting and cheerfully chirping birds. Having spent time in the Amazonian rainforest as part of the LABVERDE: Artistic Immersion Program, I had to leave this idea behind for good. I had to detach myself from a preconceived idea to carve up a space to unlearn. Rather than a paradisiacal and serene space, the forest revealed herself as a place buzzing with active ambiguity, teeming with energy as multiple species are battling for survival or a space in the sunlight.

When I was asked to write about what I had learnt from the forest, it seemed a hard question to answer straight away, even though I did undergo a transformation after the intense research trip that felt like a visit to the source of all life. Amongst many other things I had learned about the carbon cycle of the forest, dendrochronology, the different landscapes and the domestication of the rainforest. But factually these were all things I had learned from the amazing scientists, from The National Institute of

Amazonian Research, that were part of the research expedition - not from the forest itself. For a truthful answer, I had to dig deeper. For me the question turned into an exercise in realizing that it is not only our mind that learns, but that many other parts of our body understand and store experiences too. What we learn from the forest we learn in a bodily way, engaging all the senses, translating different vibrations and communications in different languages.

One of the senses the forest trains is the eye. It taught me to look, and to look again, calibrating, tuning into details. After every hike I started to see more co-dependencies, complexities and layers between all the non-human actors. Distracted by the heat and moist of the forest, what first looked like trees, became intricate webs of relationships. Everything came alive, nothing was identical anymore. Every leaf had a different structure, some bark was gnawed on and everywhere I now saw bugs, fungi, small (and occasionally big!) mammals in all colours and shapes. It is mind-boggling to realize that only a very small percentage of these complexities and interrelations are visible to the human eye. A lot of it happens on a microscopic level, or changes will only be visible over the course of a decade.

## YASMINE OSTENDORF

The Amazonian rainforest accommodates species of trees that host up to more than 2000 creatures and critters, all feeding off each other. The forest presents herself as a place of hyperspecificity and entanglements to those who open their eyes. Smells and sounds also seem to be amplified by the forest. Whether it is the lack of air pollution and fumes we have become so accustomed to, or the constant buzzing of traffic and other noise pollution of the city, both my ears and nose experienced a feeling of relief in the forest. But don't be mistaken: not because of peaceful tranquility; the opposite was true! You hear and smell an abundance of life. The various sound artists that were part of the Labverde Artistic Immersion Program were in for a phonic treat in the Amazonian rainforest that allowed for incredible recordings, like sap running through trees, mysterious underwater activity, the haunting calls of the howler monkeys and an overwhelmingly loud dawn chorus. Might it be the leaf-cutter ants on the move or the wind rustling a pile of leaves, the forest is the place par excellence to investigate soundscapes and biophonies.

Another lesson the forest makes available to us is to recognise the possibility of a different sense of time; deep time. The history of the forest goes far beyond human history. Stored in the multitude that is the forest is knowledge that goes far beyond the natural sciences, beyond the arts, and mostly, that goes back much further in time than we can imagine. We are risking to lose access to an understanding and sense of that rhythm that revolves not around clock-time, but is driven by other forces. However, the decisions we make in the here and now regarding our forests are decisive for a deep future. Though this sounds alarming, it is not necessarily a bad thing if you consider the history of land-use domestication and the sustainable modes of co-existence that were developed in the Amazon for thousands of years. Of course, there is no such thing as the 'untouched forest'. Humans construct environments, just like all other species, like beavers building dams. In many cases this can be mutually beneficial. Think for instance of Anthropogenic Dark Earth and how indigenous people produce compost heaps for the creation of a highly fertile soil. They have always known how to turn a dump heap into a garden, making good use of ash and charcoal as fertilizers.

Not only are humans changing the forest, it goes both ways: the forest is changing humans, too. The history of humans and the forest has been a process of true interdependence, in which plants are key when it comes to our nutritional and medicinal choices. What is problematic is that we have come to think of ourselves as a superior



species that rules over others. The forest has become a resource to support our way of life, be at our service. Hence we have come to desire our landscapes controlled and we are transforming our food using all the pesticides needed in order to dominate the earth. We may even ask: how does the consumption of artificial or genetically modified food can influence us as humans?

It's not just the biophysical assets of the forest that matter to how we can be in this world, natural biodiversity is also influencing our way of communicating. The forest speaks to us in a language that is not based on words. Languages are local and specific to their time and space. For many populations, the languages Portuguese, Dutch or English remain languages of colonizers. The concepts they introduce to global culture stem from the school of thought of colonial times. The etymology of the word "florestas" is likely derived from the Latin old world *forīs*, meaning "outside, out there, out of sight". For an indigenous community this concept of a forest would not make sense. When our mother-tongue is taken away, the diversity of language, and thereby of concept, specificity and complexity, diminishes. Simplification of language equals a loss of plurality of concepts.

The physicist, philosopher and eco-feminist Vandana Shiva, claims that the monoculture of the language leads to the monoculture of the mind. Our words haven't kept up with the ever-expanding complexity of our world. If anything, it has become more simplified due to it becoming more mono-cultural: think of the dominance of the English language. We bash against the walls of the restrictions of our capability to translate concepts; after all, language is not just representation, it shapes our understanding of the world surrounding us. Meanwhile, we still cannot grasp what the collapse of biodiversity means and entails, or fully understand the concept of 'climate change', both on a human and environmental level. To which extent is the language, or rather, the translation of concepts, responsible for this inability to see and react to the present profound environmental crisis? It's a complex web of interrelationships that needs a holistic, multisensorial and multidimensional approach, including new images, concepts and other languages that can adequately address these issues with more chances to do environmental justice.

We need to diversify our language like the Forest is multiple as a condition of survival. The Amazon Forest teaches us that plurality is a strategy of resilience and we can't forget about this characteristic as a vital and existential capability also for human nature. A lack of plurality, both in language and landscape, turns us less resilient and less able to cope with the inevitable changes that lay ahead of us and the climatic changes we are already experiencing. In the autumn of 2018 there was a big fire in National Museum in Rio de Janeiro, where the archives of the (some extinct) indigenous languages were stored. This loss of language is a loss of wealth and multiplicity and forces us to become even more dependent on (over) simplified terms and concepts. What does this mean for our understanding of the forest as a place of hyperspecificity?

The reason why I believe it's still of great importance to guide artists to the Amazonian rainforest is that no other field allows quite as much freedom for speculation and appropriation as the arts and design. We tap into, jump, and -in the case of appropriation-, legitimately steal/borrow from all disciplines. Just like in nature, collaboration prevails. Without collaboration there is no complexity, and I believe complexity is the essence of our existence. In the arts we negotiate and create tools and skills (question, advance, reflect, confuse and catalyse) to allow complexity. Or, as Ailton Krenak formulated it in his book 'Ideias para adiar o fim do mundo': *'The field of art is where visions and dreams are possible. A place we can inhabit beyond this hard land: the dream place. The dream as a transcendent experience in which the cocoon of the human implodes, opening to other visions of unrestricted life. The artistic field as a place where people are initiated into a tradition of dreaming.'*

Though as artists we might not be able or willing to offer directly implementable solutions, we offer reflections, images and language that diversify, stretch and deepen the knowledge about the world we live in. I hope, through the Labverde program, artists will find a way to weave the complexity of the forest into the plurality of artistic language in order to better disseminate environmental and ancestral concepts. If we recognize the history of our landscapes, perhaps we recognize that to overcome complete ecosystemic collapse, we need to look to our ancestrality and understand the importance of complexity and plurality of animals, plants, humans, atmosphere and biosphere. Only then we will be able to see the inseparability of nature's past, resilience and rights from our own.



As florestas sempre tiveram um efeito calmante sobre mim, ao princípio acreditava que era por conta de seus variados tons de verde, pela tranquilidade das folhas flutuando e pelos cantos dos pássaros. Tendo passado algum tempo na Floresta Amazônica como parte do Programa de Imersão Artística LABVERDE, tive que deixar essa ideia para trás definitivamente, me desapegar de uma ideia preconcebida para criar um espaço para desaprender. Em vez de um lugar paradisíaco e sereno, a floresta se revelou um espaço cheio de ambiguidades, repleta de energia, onde milhares de espécies, lutam pela sobrevivência e pela luz do sol.

Quando me pediram para escrever sobre o que havia aprendido com a floresta, me pareceu uma pergunta difícil de responder de imediato, apesar de ter sofrido uma transformação após a intensa viagem de pesquisa para a Amazônia, que mais me pareceu uma conexão com à essência de toda a vida na terra. Entre muitas outras coisas, eu aprendi sobre o ciclo do carbono da floresta, sobre dendrocronologia, sobre as diferentes paisagens e sobre a domesticação da floresta tropical. Mas, na verdade, essas foram todas as coisas que eu aprendi com os incríveis cientistas do Instituto Nacional de Pesquisa da Amazônia, que fazem parte da expedição de pesquisa - e não com a própria floresta. Para uma resposta honesta, tive que ir mais a fundo às questões de nossa relação com o entorno. Para mim, o desafio se transformou em um exercício de consciência, onde percebi que não é apenas com a nossa mente que se aprende, mas dife-

rentes partes do corpo são capazes de aprender e armazenar experiências também. O que aprendemos com a Floresta, aprendemos como todo o corpo, engajando todos os sentidos para transformar a multiplicidade de vibrações e inter-relações em diferentes linguagens.

Um dos sentidos que a floresta treina é a visão. Ela me ensinou a olhar, e a olhar novamente, calibrando, transformando os detalhes. Após cada caminhada, comecei a perceber, cada vez mais, a co-dependência, a complexidade e as diversas camadas entre atores não-humanos. Distraída pelo calor e pela umidade da floresta, o que primeiro parecia árvores, tornou-se uma teia intrincada de relações. Tudo ganhou vida, nada mais era idêntico. Cada folha tinha uma estrutura diferente, algumas cascas eram roídas e, em todos os lugares, agora eu via insetos, fungos, pequenos e, ocasionalmente, grandes mamíferos. De todas as cores e formas. É espantoso perceber que apenas uma percentagem muito pequena dessa complexidade e dinâmicas é visível ao olho humano. Muitas delas acontecem em um nível microscópico, ou as mudanças só serão perceptíveis ao longo de uma década.

A Floresta Amazônica acomoda espécies de árvores que hospedam mais de 2000 criaturas e bichos, onde um se alimenta do outro. A floresta se apresenta como um local de hiperespecificação, um emaranhado para quem abre os olhos. Cheiros e sons parecem ser amplificados pela mata. Meus ouvidos e olfato experimentaram uma sensação de alívio, talvez pela ausência de um ar mais poluído por fumaças e outras substâncias que estamos tão acostumados, ou pela ausência do ruído constante do trânsito e outras poluições sonoras da cidade. Mas não se engane: não era uma tranquilidade pacífica; o oposto é verdadeiro! Você ouve e cheira a abundância da vida na Amazônia.

Os vários artistas sonoros que faziam parte do programa LABVERDE presenciaram um deleite fônico na floresta que permitiram gravações incríveis: como o da seiva correndo dentro das árvores, de misteriosas atividades subaquática, do apelo assombroso dos macacos bugios e de um coro, esmagadoramente alto, no amanhecer. Sejam as formigas cortadeiras em movimento ou o vento farfalhando uma pilha de folhas, a floresta é o local por excelência para investigar paisagens sonoras e biofonias.

Outra lição que a floresta nos ensina é reconhecer a possibilidade de um senso de tempo diferente, um tempo profundo. A história da floresta vai muito além da história humana. Acumulado na multiplicidade que é a floresta, há um conhecimento que vai muito além das ciências naturais, além das artes e, principalmente, que remonta muito mais ao tempo do que podemos imaginar. Estamos correndo o risco de perder o acesso a uma compreensão e percepção desse ritmo que não gira em torno do tempo do relógio, mas é impulsionado por outras forças. No entanto, as decisões que tomamos aqui e agora em relação a nossas florestas são decisivas para um futuro profundo.

Quando consideramos a domesticação da paisagem e os modos sustentáveis de coexistência, desenvolvidos na Amazônia há milhares de anos, percebemos que a história da intervenção humana na terra não foi sempre, necessariamente ruim. Obviamente, não existe uma floresta intocada. Os seres humanos constroem ambientes, assim como todas as outras espécies, como castores constroem represas. Em muitos casos, isso pode ser mutuamente benéfico. Pense, por exemplo, na Terra Preta de Índio e em como os povos ancestrais da Amazônia produziram compostagem criando solos altamente férteis. Eles sempre souberam transformar um monte de lixo em jardim, fazendo bom uso de cinzas e carvão como fertilizantes.



Não apenas os seres humanos estão transformando a floresta, mas a floresta também está domesticando os seres humanos também. A história humana e da natureza tem sido um processo de verdadeira interdependência, onde as plantas exercem um papel fundamental nas nossas escolhas nutricionais e medicinais. O que é problemático é que chegamos a pensar em nós, humanos, como uma espécie superior que domina as outras. A floresta se tornou um recurso para suportar nosso estilo de vida, estar ao nosso serviço. Por isso, desejamos que nossas paisagens sejam controladas, e transformamos nossos alimentos usando os pesticidas necessários para o domínio da terra. Hoje, devemos nos questionar como o consumo de alimentos artificiais ou geneticamente manipulados podem influenciar a nós, enquanto seres humanos?

Não são apenas os benefícios biofísicos da floresta importantes para o nosso modo de estar no mundo, a biodiversidade natural também exerce grande influência na nossa comunicação. A floresta fala conosco em uma linguagem que não é baseado em palavras. Idiomas são locais e específicos de seu tempo e espaço. Para muitos povos, os idiomas português, holandês ou inglês, continuam sendo a língua dos colonizadores. Os conceitos que imperam na cultura global derivam da escola de pensamento dos tempos coloniais. A etimologia da palavra ‘florestas, provavelmente deriva do Latim antigo “forīs”, que significa “fora, externa, fora de lugar”. Para uma comunidade indígena, esse conceito de floresta não faria sentido. Quando nossa língua materna é substituída, a diversidade da linguagem e, portanto, a pluralidade dos conceitos, das especificidades e da complexidade também é impactada. A simplificação da linguagem é igual a perda da pluralidade de conceitos.

A física, filósofa e ecofeminista Vandana Shiva, argumenta que a monocultura da língua leva à monocultura da mente. Nossas palavras não acompanham a complexidade, cada vez maior, do mundo em que vivemos. Na verdade, a linguagem se tornou mais simplificada em consequência de um mundo mais monocultural: pensem no domínio da língua inglesa, por exemplo. Quebramos a cabeça com as restrições na tradução de certos conceitos, afinal de contas, a linguagem, não é apenas representação, ela molda nossa compreensão do mundo que nos cerca. Enquanto isso, ainda não conseguimos compreender o que o colapso da biodiversidade significa e implica, ou compreender completamente o conceito de mudança climática, tanto em nível humano quanto ambiental. Até que ponto a linguagem, ou melhor, a tradução de conceitos, é responsável por essa incapacidade de ver e reagir à atual crise ambiental profunda? A complexa rede de inter-relações vivas e não vivas que operam em nosso planeta precisa urgentemente de uma abordagem holística, multissensorial e multidimensional, incluindo novas imagens, conceitos e outras linguagens que possam abordar adequadamente esses problemas e fazer justiça ambiental.

Necessitamos diversificar nossa linguagem, assim como a Floresta é múltipla como condição para sua sobrevivência. A Floresta Amazônica nos ensina que a pluralidade é sua estratégia de resiliência e não podemos nos esquecer dessa característica enquanto capacidade vital, existencial também da natureza humana. A falta de pluralidade, tanto na linguagem quanto na paisagem, nos torna menos resistentes e menos capazes de lidar com as inevitáveis mudanças à nossa frente e as mudanças climáticas que já estamos enfrentando. No outono de 2018, houve um grande incêndio no Museu Nacional do Rio de Janeiro onde os arquivos das línguas indígenas, algumas extintas, foram armazenados. Essa perda de linguagem é também uma perda de riqueza e multiplicidade e nos força a ficar ainda mais dependentes de termos e conceitos simplificados. O que isso significa para a nossa compreensão da floresta como um local de hiperespecificação?

A razão pela qual acredito que ainda é de grande importância guiar artistas para a Floresta Amazônica é porque nenhum outro campo do conhecimento permite tanta liberdade de especulação e apropriação quanto as artes e o design. Nós nos empoderamos, nos tornamos donos de todo o conhecimento. No caso da *apropriação*, legitimamente roubamos/emprestamos conhecimento de todas as disciplinas. E, assim como na natureza, nas artes a colaboração prevalece. Sem colaboração, não há complexidade, e acredito que a complexidade é a essência da nossa existência. Nas artes, negociamos e criamos ferramentas e habilidades para questionar, avançar, refletir, confundir e transformar, permitindo assim complexidade. Como Ailton Krenak defende em seu livro *‘Ideias para adiar o fim do mundo’*: “*O campo da arte é onde visões e sonhos são possíveis. Um lugar que podemos habitar além desta terra difícil: o lugar dos sonhos. O sonho como uma experiência transcendente em que o casulo do humano implode, abrindo-se para outras visões de vida irrestrita. O campo artístico é o lugar onde as pessoas são iniciadas na tradição do sonhar.*”

Ainda que, como artistas, não possamos oferecer soluções diretamente implementáveis, nosso trabalho possibilita reflexões, imagens e linguagem que diversificam, ampliam e aprofundam o conhecimento do mundo que nos rodeia. Espero que, através do programa LABVERDE, os artistas encontrem uma maneira de entrelaçar a complexidade da floresta, à pluralidade das linguagens artísticas, para assim disseminar os conceitos ambientais e os valores ancestrais. Se reconhecermos a história de nossas paisagens, talvez reconheçamos que, para superar o colapso ecossistêmico, precisamos olhar para nossa ancestralidade e entender a importância da complexidade e da pluralidade de animais, plantas, seres humanos, atmosfera e biosfera. Somente assim, seremos capazes de ver a inseparabilidade do passado, da resiliência e dos direitos da natureza.





***ARTISTS***

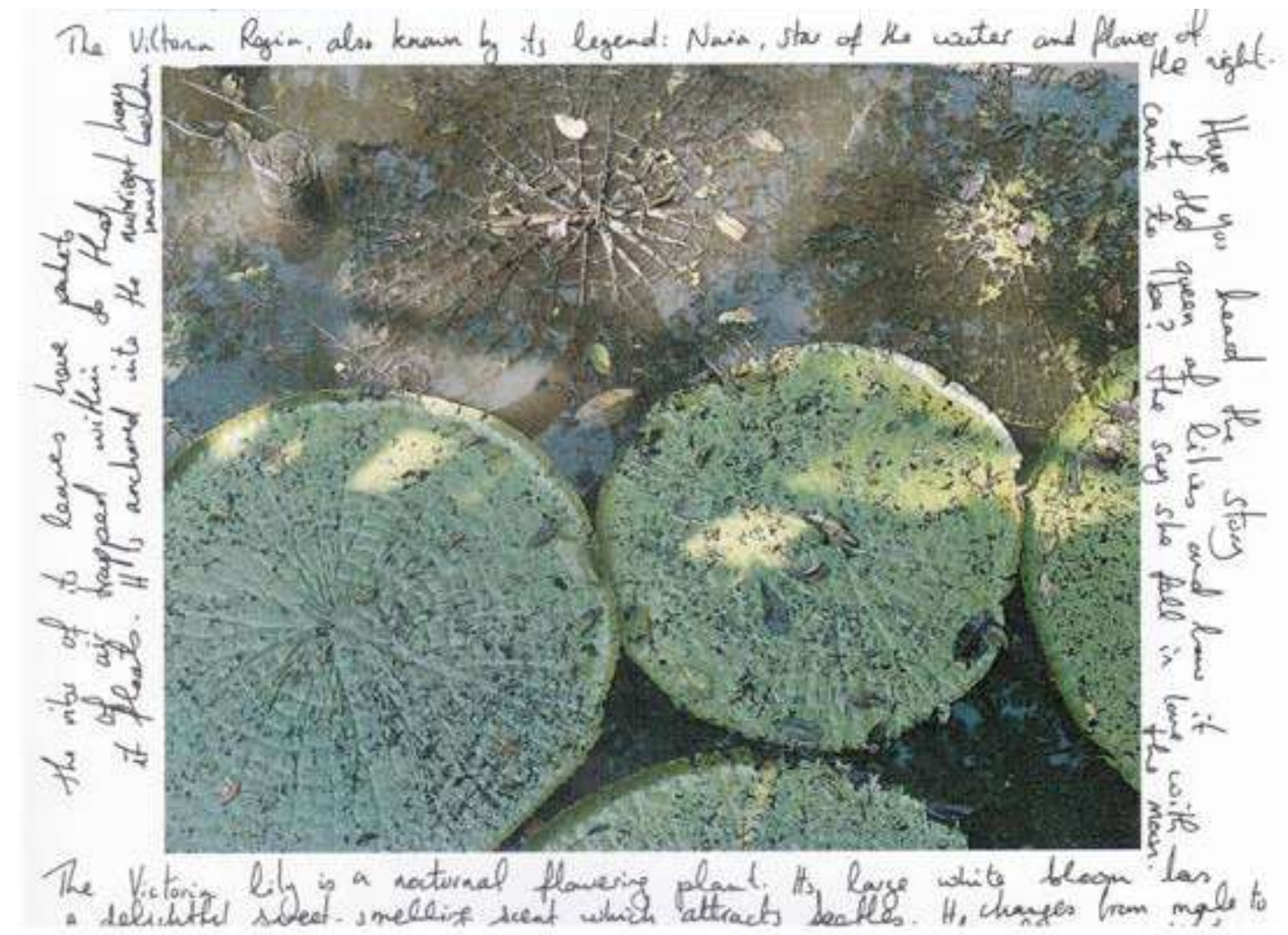


**ANGELA FRANCIS 32 ANNE JEZINI 36 ANNE-KATRIN SPIESS 40 BARBARA  
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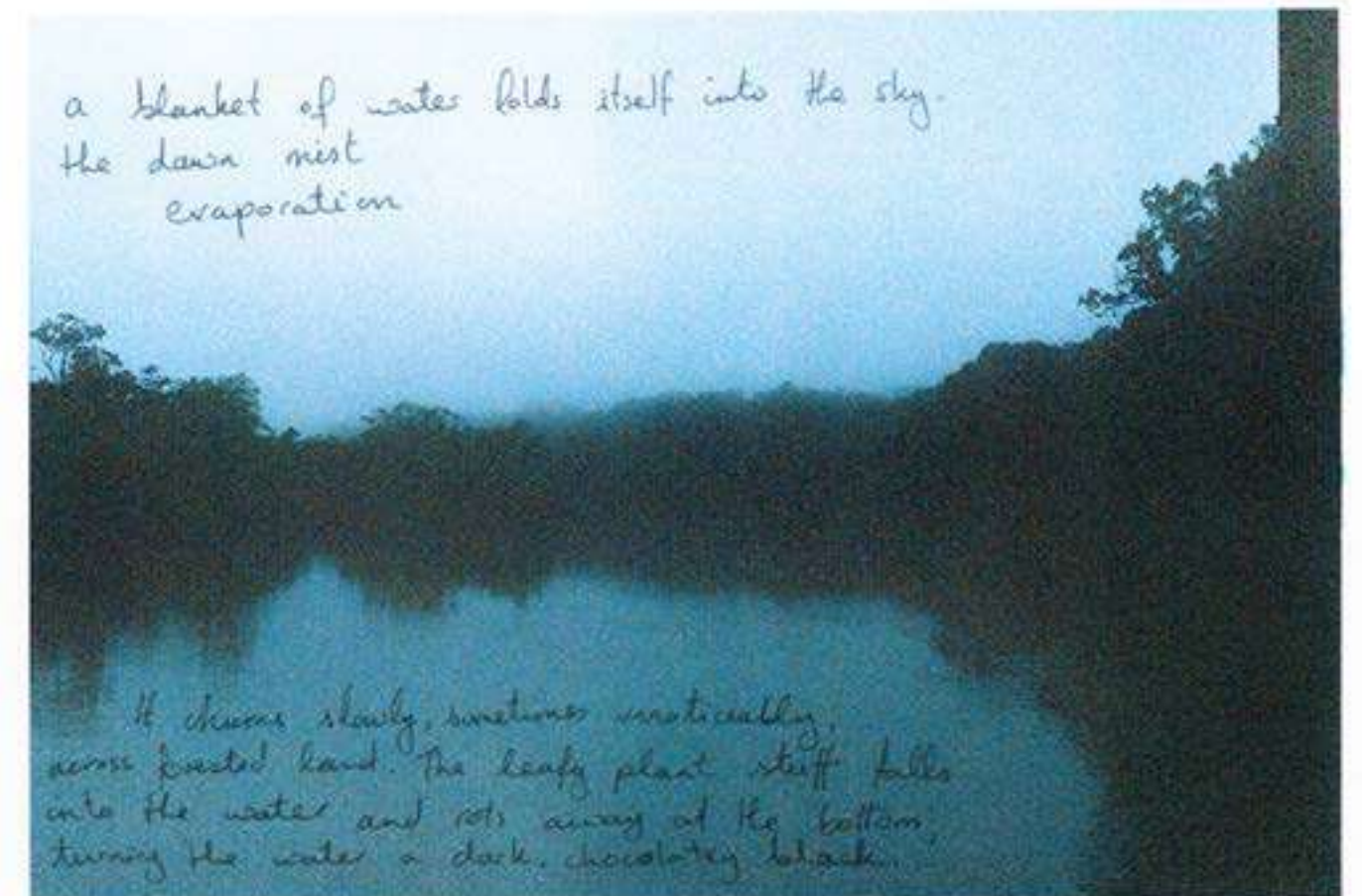


¶ In 2018 I was commissioned to write a non-fiction children's book about the Amazon River (Rio Amazonas). The book would be fully illustrated and contain a wealth of facts about the fauna, flora, history and stories that span the Amazon, from its source in the mountains of Peru to its gargantuan mouth in the east of Brazil. ¶ In Manaus (Brazil), along the Negro River (Rio Negro) and into the forest, I gained an incredible insight into different ecosystems through the extensive knowledge of botanists, professors and our guides. I collected information, listened to the rainforest, watched the water, and wove as much sensory content into the narrative in order to bring it to life. ¶ The question of tone and style was something I wanted to unpick while in the rainforest. How can the language of science be accessible? Can it still be poetic, fun, or playful? How do I tell the story of the world's greatest forest and its destruction? Can I offer hope, or only ask for courage? ¶ Our language is a powerful tool, and the way we use it to talk about the natural world defines our relationship with it. It should not be cold and distant, but warm and heartfelt. The Amazon River is not just a body of water that travels 4,000 miles. It weaves and twists, tumbles, crashes, whirls, gurgles and gently winds through a rainforest that is alive. ¶ The book is due to be published by Flying Eye Books in 2021.

¶ Angela Sangma Francis is a Bangladeshi-British writer who grew up in the bustling city of Hanoi (Vietnam) and the rural landscapes of Devon in the South West England. Living and working in Berlin (Germany), she now develops fiction and non-fiction illustrated books for children. She works with UK based publishers to create stories that can engage young readers about the natural world. Her first publication, *Everest* (Flying Eye Books), was released in 2018 and received a "Special Mention" in the Bologna Ragazzi Awards, and selected as an "Outstanding Science Book" by the Children's Book Council, 2019. It has been translated into 14 languages. She is also author of the "Secret Lives of..." series published by Flying Eye Books. Through her writing, she endeavours to conjure the majesty and magic of the natural world. She is interested in unpicking the function of nature in myths and how we might cast this into the present and create fables of nature for now and the future.



The Amazon River, writing a children's book, 2021. (Work in Progress)









¶ “Água de chá”, a song written and produced by Anne Jezini, seeks to translate the physical sensation of swimming in the dark waters of the Negro River (Rio Negro). Poetry uses metaphors of scientific knowledge, such as temperature and nature of biological material, to give precision to the feeling of being within that specific ecosystem and to the synesthesia of all the senses involved. It is the first song and part of a series called *Passeio*, in which Anne Jezini immerses herself in her life experiences in Manaus (Brazil) and challenges her narrative as critical to her generation, including herself, who grew up inside the city without facing the river or the forest that surrounds it. These elements were presented as a process of rediscovery the symbolization of the urban being, looking at the surroundings of Amazon. The photograph that illustrates the piece was taken by photographer Hilnando Mendes on the Negro River during the art program.

¶ Anne Jezini was born and raised in Manaus (Brazil). She is the third generation of immigrants from the Middle East. Graduated in biology with an emphasis on biodiversity and conservation, shortly after finishing the university she spent a period in London (UK) to study music, starting her career in 2012. Since then she recorded two studio albums and toured Brazil, and some of the concerts took place in two important festivals such as Se Rasgum (Pará, Brazil) and Passo a Paço (Amazonas, Brazil) and also at SIM São Paulo, the largest music conference in Latin America. *Cinética* (2016), his last album was chosen as one of the best Brazilian albums of that year by the international website Beehype and received positive reviews in Brazilian publications such as Rolling Stones and O Globo newspaper. Its musical aesthetic uses references of Brazilian and Latin rhythms produced with beats and samples. She is currently working on her third album, whose project was awarded by the Municipal Culture Foundation through a public contest and is also working on a series of songs called *Passeio*, which seeks to represent stages of immersion in the Amazon ecosystem. ↗ [instagram.com/annejezini](https://www.instagram.com/annejezini)



Água de chá, 2019. Song written and produced by Anne Jezini, 2'27". Photograph by Hilnando Mendes.  
VIMEO.COM/395654150









¶ This project began in the summer of 2019 when my increasing concern over the proliferation of plastics led me to create a series of “trash portraits” during my LABVERDE residency. I decided to interview fellow artists about the refuse they accumulated over the course of the program and to reflect on their habits before documenting and disposing of the items in accordance with local regulations. Immediately following this project, I was working in Moab, Utah, and was shocked to discover that since China’s plastic import ban, vast amounts of supposedly recyclable materials were being landfilled or incinerated globally. I built a Plexiglas casket and covered my body with plastics that were no longer recyclable. The result is an ongoing series titled *Death by Plastic*. ¶ I performed the first iteration of this project with the help of an enthusiastic team of locals and when I shared the outcome and one of my colleagues from LABVERDE insisted, I perform the piece in her native Venice where the issue was equally pressing. I began to realize how much this work resonated with people and how necessary it is to draw attention to these issues. This project came about from a feeling of helplessness (in terms of my consumerism), but also as a way of drawing attention to the items that we think (or hope) are getting recycled and are instead being landfilled. Many of us assumed the recyclables we carefully sorted were being processed and re-used, the reality is our planet is being smothered in plastic. Part of the problem is that consumers have become incredibly lazy. The larger issue is that corporations continue producing and packaging in plastics which are often unrecyclable. A significant paradigm shift must occur to solve this problem. The next phase will be performing in additional localities dealing with plastic influx and disposal issues.

¶ Anne-Katrin Spiess defines her work as a Conceptual Land Art. The Swiss artist lives and works in New York (USA), and is interested in spaces, both physical and psychological, and how the two relate to one another. She creates site-specific projects in wide-open and extremely remote landscapes, where the severance from busy and hectic civilization creates a great distance from the “real” world. Spiess’ projects exist only for a few hours or days at a time. Before they are disassembled and the landscape is returned to its original condition, she documents her work through large-scale photography, video and text. In several of her projects, performance and ritual assume an essential role, and space takes on significance through the actions performed in it. Because of the close connection with nature, she has developed through her work, and the deep sense of responsibility she feel towards the planet, much of her work addresses and calls attention to environmental issues. ↗ [www.annekatrin.info](http://www.annekatrin.info)



*Death By Plastic. Performance*









¶ For the project *The Word for World is Forest*, Bárbara Sánchez Barroso embarks on a new and complex geographical, conceptual territory: the Amazon. Although the artist's relationship with the forest, and deep nature has gone through numerous experiences and reflections, entering the Amazon and its complexity constitutes a step further in her own creative and introspection path. The suggestive title of the exhibition refers to the homonymous science fiction novel by Ursula K. Le Guin, published in 1972, in which the American writer condenses and interrelates issues of colonization, deforestation, slavery, sleep and violence. In the novel, the forest metaphor challenges ecological consciousness and leads us to reflect on the critical action of human beings towards nature. Sánchez Barroso travels around these speculations, placing her creative proposal in the field of experimentation, work in progress, research. We are in a space where the artist is dialoguing with her own practice, where the thought flows without being marked and enclosed in rigid lines, where the questions are more important than the answers. ¶ Text by Herman Bashiron Mendolicchio

¶ Bárbara Sánchez Barroso lives in Belgium and works in video and installation. Her studies of art, literature and audiovisual work are shown in the research, books and cinema featured in her practice. Her main interests are in the political dimensions of the personal and the vulnerable, the power of narrative, and the stories hidden in encounters in her daily life. Recently she has been exploring the difficulties of portraying the other through autoethnography and the relations between memories and fiction. She is also interested in the relation between humans and nature, and she lived for a year in a forest far removed from anything she had known. She likes to describe herself as a storyteller who tries to transcend the boundaries of life into fiction. Her work has been exhibited at Fundació Joan Miró and La Capella, Barcelona (Spain); and in group exhibitions at MHKA, Antwerp (Belgium); Rathaus-Galerie Reinickendorf, Berlin (Germany); Naturgy Foundation, A Coruña (Spain); Centre d'Art La Panera, Lleida (Spain); Centro de Arte Contemporáneo de Quito (Ecuador); Sala Amadís, Madrid (Spain); B'Chira Art Center, and Tunis and Fran Reus Gallery, Mallorca (Spain). She has upcoming exhibitions in Lecce and Lissone, Italy and in the Museum of Contemporary Art (MOCA) of Taipei (Taiwan). She has screened her work in Jordan and the United Kingdom, and has been a lecturer at Universitat Barcelona (UB). Currently she is doing her post-graduate studies at the Higher Institute for Fine Arts in Ghent (Belgium). Her works are part of the Han Nefkens Foundation and the Naturgy Foundation. ✂ [barbarawong.info](http://barbarawong.info)



*The Word for World is Forest*, 2019. Video installation, 12'.

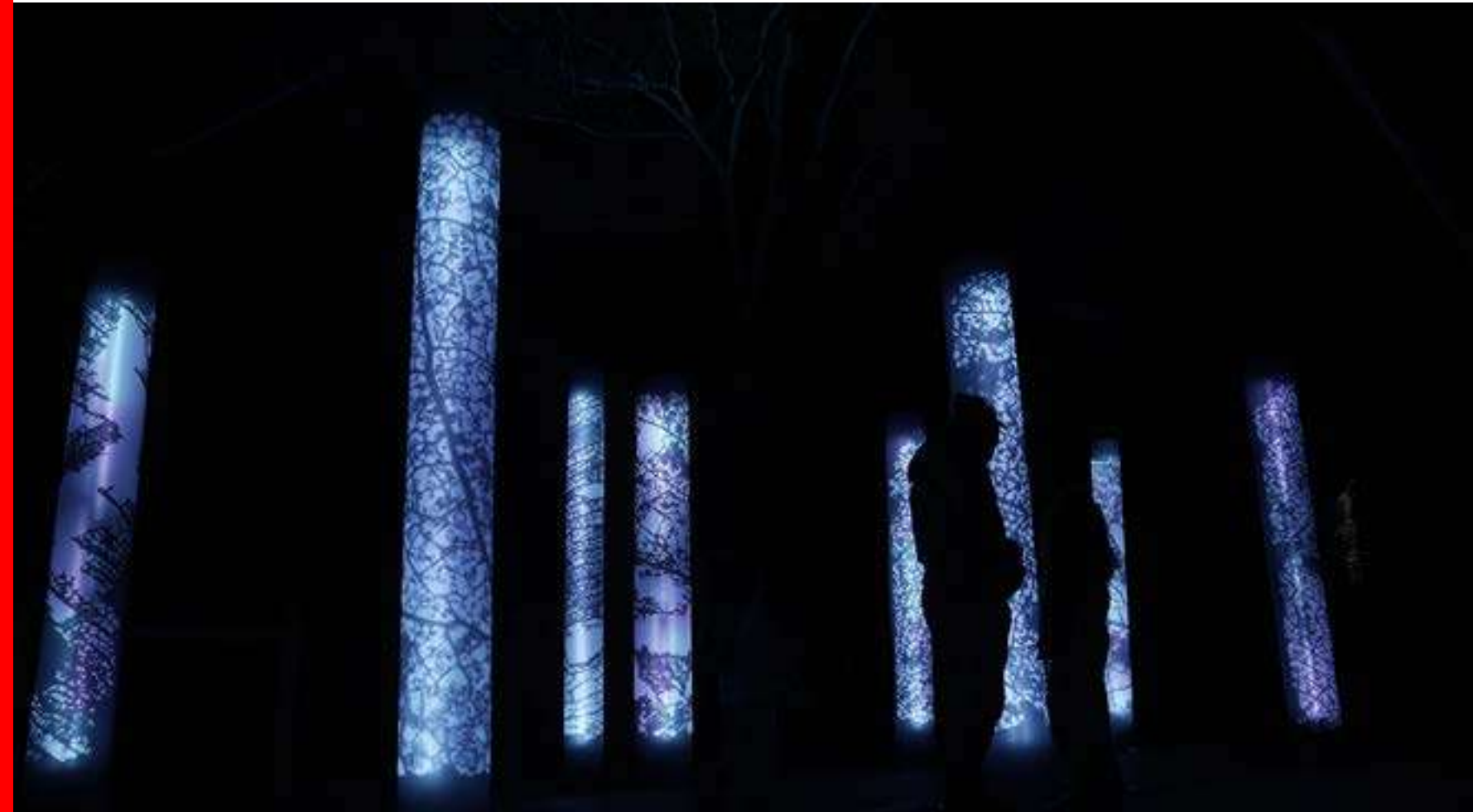






¶ Directly after returning from LABVERDE, Betty Sargeant exhibited an immersive light installation called BREATHE, with her art-technology duo PluginHUMAN. This artwork transports audiences to an “otherworldly” environment, one that uncovers hidden qualities from three significant international ecosystems. BREATHE features audio that Betty recorded in the Amazon and gives visual form to environmental data that she collected during LABVERDE. Through this artwork, PluginHUMAN embodied some of the spirits of the Amazonian wilderness and they released this into forest areas of Australia where the installation was exhibited. BREATHE also features data that PluginHUMAN collected from Australian forests and the jungles of Panama. This artwork not only represents three unique ecosystems, but it also reflects upon the idea of a collective global wilderness. ¶ During LABVERDE Betty immersed herself in the Amazonian wilderness and experienced what she describes as the “primal sublime”. The primal sublime is a state of being intertwined with the charismatic drives of collective natural forces. It’s a symbiotic relationship between humans and nature. This experience led her to create two reflective creative works that were produced on site during her residency. One of these works was inspired by the mass Amazon fire events that were occurring. PluginHUMAN is now developing this piece into a large immersive media art installation called Primal Sublime: Form of the Phoenix. This artwork will be exhibited in late 2020–21.

¶ PluginHUMAN is a multi-award-winning art-technology duo featuring Australian artists Dr Betty Sargeant and Justin Dwyer. They have exhibited in Europe, North America, Asia and Australia. PluginHUMAN creates immersive light installations. They have an acute understanding of the role that technology plays in contemporary society. Their progressive work places people in the center of a human to digital encounter. ¶ PluginHUMAN is the recipients of the 2020 Rupert Bunny Foundation Visual Art Fellowship. They are investigating carbon neutral and carbon negative working practices. They won a Good Design Award (2018) and a Victorian Premier’s Design Award (2017). PluginHUMAN has created commissioned artworks for institutions such as the National Taiwan Museum of Fine Arts (Taiwan), the Asia Culture Centre (South Korea) and Questacon (Australia’s National Science and Technology Museum). ✂ [pluginhuman.com](http://pluginhuman.com)



*Breathe*, 2019. LED lights, recycled acrylic, aluminium, environmental data, computer, and mixed media.







¶ The biologist Carolina de Barros and the visual artist Simone Moraes, with the collaboration of the electric engineer Danilo Sulino, have created an equipment to auscultate and record the tree sap. The idea was inspired by the reading of the book *The Hidden Life of Trees* by Peter Wohlleben. With a stethoscope, an amplifier, headphones and a recorder, they have created an equipment capable of doing it. ¶ In the book, scientists from three Swiss institutions performed a deeper study and recorded a little wheezing inside of trees. The noise was made mostly at night because that is when the crown of a tree stops its photosynthesis and it barely breathes. During this process, the tree accumulates so much water, that the tree trunk diameter expands. The researchers have concluded that the noise is the result of small bubbles of carbon dioxide (CO<sub>2</sub>) formed inside narrow tubes filled with water. More than recording and listening to the sap of trees, this action aims to provide an interaction between people and the trees, making humans able to see them, approach them physically, touch them and feel life pulsating inside of trees.

¶ Carolina de Barros was born in the city of Ribeirão Preto and raised in the city of Goiânia (Goiás, Brazil). She has a degree in Journalism from the Cásper Líbero College (São Paulo, Brazil) and is a graduate student in Biological Sciences from the University of São Paulo (USP). She has experience in wildlife conservation and also with environmental and food education for children. She was involved in the protection of green sea turtles at the NGO Caminho Marinho, and currently studies marine fish at USP and teaches students of a public school in Diadema (São Paulo, Brazil). She participated in the news coverage of the 22nd UN Climate Conference in Marrakesh (Morocco).

¶ Simone Moraes is a visual artist from the city of Ribeirão Preto (São Paulo, Brazil). She lives and works periodically between the Brazilian states of Goiás and São Paulo. Moraes has a degree in Artistic Education and Visual Arts from the University of Ribeirão Preto. She currently researches traces of landscapes, organic structures and recovery of personal memory through records, collections and expeditions that result in forms, repetitions and overlaps of different materials. They unfold into objects, interventions, collages, drawings, photographs and actions. The last solo exhibitions were at the Ribeirão Preto Art Museum (São Paulo, Brazil) and Blumenau Art Museum (Paraná, Brazil). ↗ [simonemoraes.net](http://simonemoraes.net)



*To Auscultate and to Record the Tree Sap*, 2019. Action — 5'–30'







¶ The Amazon rainforest has been a recurring subject in my work, providing a rich study in the impacts of global commodity chains and by extension, the perpetuation of colonial forces enacted on the region's environment, cultures, and people. Since 2010, I have engaged with Amazônia's invisible landscapes and highlighted the legacy of extractive industrial incursions through installation, sculpture, video, and photography. ¶ *A queda do céu* (*The Falling Sky*), named after Yanomami leader Davi Kopenawa's autoethnography, and cosmoecological manifesto, further engages with themes of ecological precarity and social justice. The weavings combine satellite images of the recent fires in Amazônia with Nasa images of the Mars plane named after the forest (Amazonis Planitia), the Amazon River (Rio Amazonas) and the Milky Way. The patterns were made to resemble the geometric partition of land created by agribusiness mostly visible from satellite images or bird's-eye view. The suspended rotating triptych suggests a constellation of planets that project ambiguous visions of futurity, post-human landscapes and the ruins of a world yet to come.

¶ Clarissa Tossin is a visual artist who uses installation, video, performance, sculpture, and photography to negotiate hybridization of cultures and the persistence of difference. She engages with questions of colonization following haptic, sonic, and affective approaches to material, ecological and architectural inquiry beyond didacticism. ¶ Tossin's work has been exhibited widely, including in the exhibition *Pacha, Llaqta, Wasichay: Indigenous Space, Modern Architecture, New Art* at the Whitney Museum of American Art in New York (USA, 2018), and in the 12th Gwangju Biennale in Gwangju, South Korea (2018). In 2017, Tossin received a commission from the city of Los Angeles (USA) as part of *Pacific Standard Time: LA/LA* for the exhibition *Condemned to Be Modern* at the Los Angeles Municipal Art Gallery. Also in conjunction with *PST: LA/LA*, her work was included in the exhibition *Mundos Alternos: Art and Science Fiction in the Americas* at the UCR/California Museum of Photography (USA), which traveled to the Queens Museum (USA) in 2019. ¶ As a Radcliffe Institute Fellow at Harvard University (USA, 2017-18), Tossin worked towards the installation *Encontro das águas* (*Meeting of Waters*) (2018), which became the subject of a solo exhibition at the Blanton Museum of Art in Austin (Texas, USA). The project unfolded into a new exhibition, *Future Fossil* (2019), commissioned by the Radcliffe Institute of Advanced Study at Harvard University. Tossin's work has been exhibited domestically at the CCA Wattis Institute for Contemporary Arts (San Francisco; Ezra and Cecile Zilkha Gallery, Wesleyan University, Middletown (Connecticut, USA); Hammer Museum, Los Angeles (USA); Museum of Contemporary Art Detroit (USA); Museum of Latin American Art, Long Beach (California, USA); Harvard Art Museums, Cambridge (USA); SITE Santa Fe (New Mexico, USA); Queens Museum, New York (USA); and internationally at the Center for Contemporary Art, Tel Aviv (Israel); Iberê Camargo Foundation, Porto Alegre (Brazil); La Kunsthalle Mulhouse, Mulhouse (France); Sesc Pompeia, São Paulo (Brazil); and Skulpturenmuseum Glaskasten Marl, Marl (Germany). ¶ Tossin is the recipient of a Foundation for Contemporary Arts Grant (New York, USA, 2019), a Fellows of Contemporary Art Fellowship (California, USA, 2019), an Artadia Los Angeles Award (USA, 2018); a Fellowship for Visual Artists from the California Community Foundation (USA, 2014); and an Artistic Innovation project grant from the Center for Cultural Innovation (Los Angeles, USA, 2012). ¶ Upcoming exhibitions include a solo show at La Kunsthalle Mulhouse (France, 2020); *Kissing Through a Curtain*, at MassMoCA, (Massachusetts, USA, 2020) and *ReVisión*, at the Denver Art Museum (USA, 2020). She holds an M.F.A. from the California Institute of Arts (USA). ✂ clarissatossin.net









¶ I am immersed in this great and involving rainforest in the heart of the Amazon region. The feeling of happiness and tranquillity is unparalleled and difficult to explain. I feel at home! Elsewhere, I've lived here! ¶ I belong to this PLACE but... this unique place will disappear... ¶ In the past 40 years, WE (so-called "civilized people ???"), have destroyed 20% of the Amazon rainforest. What will happen in the next 40 years ????? ¶ The forest, this green ocean, has contributed, for thousands of years, to stabilize our climate by protecting us from many catastrophes, and now, WILL WE NOT BE ABLE TO PROTECT IT? ¶ Are we not able to give back to the forest the protection it has constantly given us? ¶ In my incursion through the forest tracks, through the igapós or igarapés, in the savannah or the ZO2 Tower, I laid down, as a protective metaphor, rescue blankets (today dramatically observed in the rescues of refugees in the Mediterranean Sea) seeking, with this gesture, to symbolize the urgent need to protect this unique Forest.

¶ Cristina Ataíde is a visual artist. She lives and works in Lisbon (Portugal). Her work, most of the time is done during the artist's travelling, transits between sculpture and drawing, going through photography and video. The concerns about nature are one of the most constant worries in her work. The denounce of ecological crimes, the preservation of nature, and in her last years, the problematics about the refugees, are always going around her personal and artistic preoccupations. The migration problematic, for instance, it is possible to see in her NO NAME installations, present at the travelling exhibition in Rome (Italy), Madrid (Spain), France, Brno (Czech Republic), and last year at 6th Baku International Biennale (Azerbaijan). Cristina Ataíde has enrolled in different artist residencies, for example Ethiopia Walkscapes, Hangar Residence, 2017; Winter Workspace Program, Glyndor Gallery Wave Hill (New York, USA, 2014); Verflíxt und Zugenauht, Wittenberge (Germany, 2014). The work she has been doing after her immersion in the Amazon forest with LABVERDE will be shown this year, June 2020, at the MAMAM Museum (Recife, Brazil). ✈ cristinataide.com



*Can We Save Amazon?, 2019*





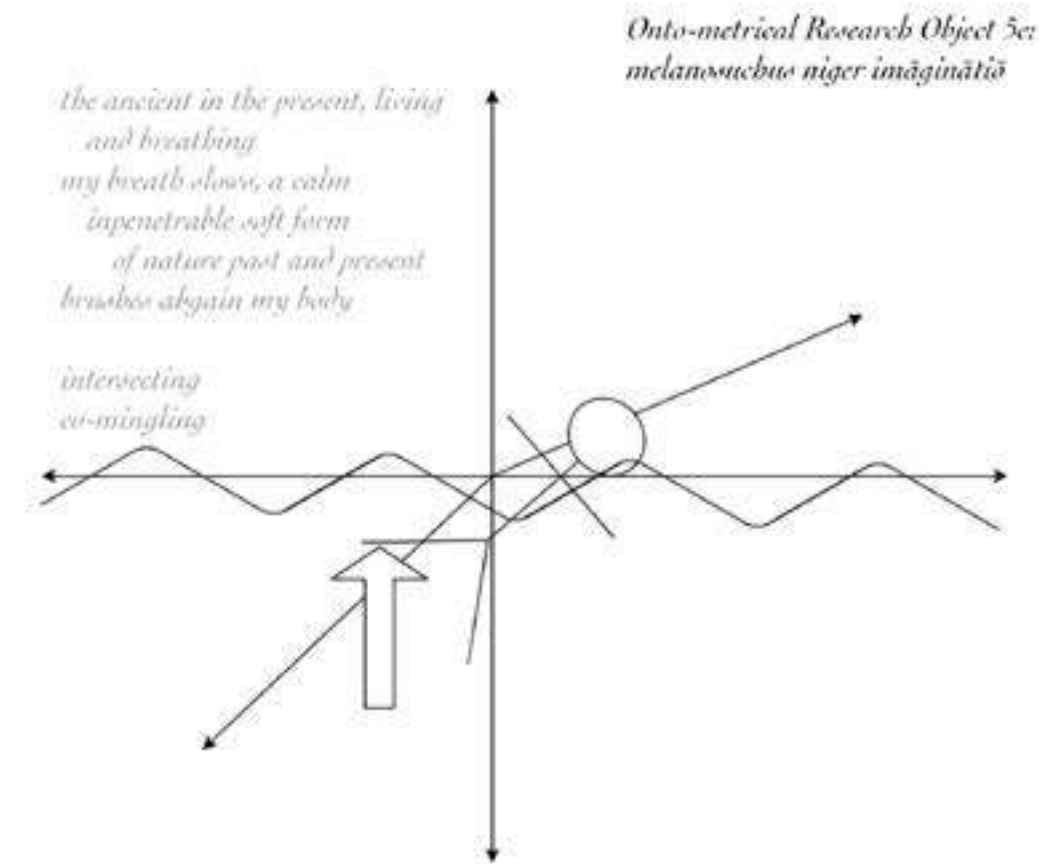
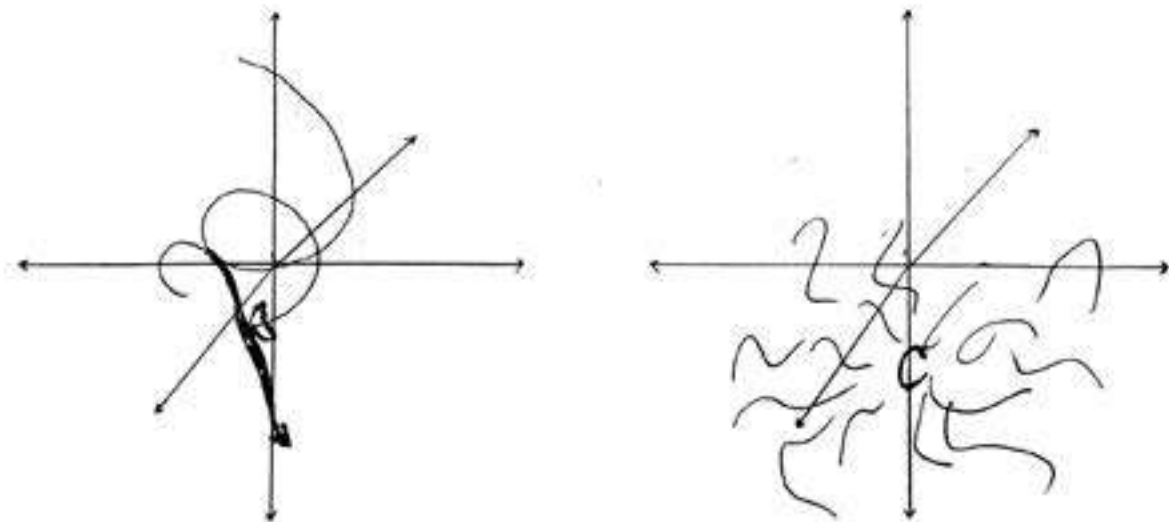




¶ Is knowledge afraid of chaos? Of complexity? What is to her feared of a challenge, an opportunity to learn? Is chaos not the line, repeated, layered, and remixed? The known-unknowns and the unknown-unknowns commingle in the complex forest. To begin this line of research into understanding how complexity can function as a mode of resistance to knowing, of domination (over time scales exceeding the human), I have developed a series of *Onto-metrical Research Objects*. These representations of experience through image, diagram, and language are attempts to look at specific interactions as points in time and space to articulate commingling activities and acts of resistance, to knowing and of being known through the intersection of ontology and geometry.

¶ Dawn M Gaietto is a lens-based artist working and living in London (UK). Her doctoral research project *What is happening here? [exploits of the nonhuman]* was an extended proposal for the term “anthrodecentric art”, completed at the Slade School of Fine Art, University College London. Dissecting small components of the agency of a nonhuman allows for the momentary lapse in preconceived notions, the entertaining of a conceptual framework in which the nonhuman acts upon and influences the existence of a human. A recent project focused on the instantiation of a functional pigeon loft within a gallery space. This intervention allowed for a potential reconfiguring of viewership — creating new formulations of sustainability — both in the art-making practices and a wider practice of being-in-the-world. Presenting at *Art in the Anthropocene* conference in Dublin (Ireland), these notions were examined through the relationship of the fox and the dog in the English garden. Recent publications include *Moveable Type*, *Trace: Journal for Human-Animal Studies*, and *J.A.W.S.* ↗ [dmgaietto.com](http://dmgaietto.com)

*Onto-metrical Research Objects 4c:  
Conformation & Co-mingling  
through a formic exchange*



Complexity - Working as a Mode of Resistance. (Work in Progress)

*Onto-metrical Research Object 2a: Watchful Feline*

She waits  
She watches  
Her world is





¶ The Amazon rainforest has always been part of our imagination: a lost paradise, the lungs of the planet, the secret of the forest peoples, the presence of the ancient pre-colonization European, a wealth of resources at risk. Symbolic and utopian memory. ¶ Such an almost fictional landscape, a present of continuous becoming for ours (im)probable existences of the future — caused me to “break the discourse”. ¶ Here are some pages from the artist book *Writing the Forest* whose images are constructed through overlapping layers, crossed by the spelling of light that inscribed me in the experience of a forest. The clash between the order of the imaginary and the real, between the symbolic and the face-to-face, between fiction and the construction of a landscape, the impasse between a known body with a body not yet lived, were the ingredients to activate the fabulations of this artist book. ¶ The ostensive presence of the symbolic imaginary inhabiting the real and existing space of the Amazon Forest drew a state of strangeness and crossing at maximum power — nature so natural and so distant. This is the driving force whose breaking of speech left me speechless. I was dumbfounded, especially in this historic moment when the intention is to erase a place.

¶ Edith Derdyk is a Brazilian artist, author and designer from São Paulo (Brazil). She attended the Instituto de Arte e Decoração (São Paulo), and studied Fine Arts at the Armando Alvares Penteado Foundation — FAAP (São Paulo). The line has always been the structure which the poetics of her work has developed around. She produces drawing, engraving, photography, installation work, objects and bookworks. She has exhibited her work in Brazil at MASP, Pinacoteca of São Paulo, Cultural Center of Banco do Brasil, Museum of Contemporary Art, Tomie Othake Institute, MAM, MAC, Paço das Artes, Paço Imperial, Palácio das Artes; and in Germany, USA, Colombia, Spain, Mexico, Switzerland and Denmark. Derdyk is the author of *Ways of Thinking: The Drawing of Human Figures* (1988-89); *Sewing Line* (1997); and *Line of Horizon* (2001), and organized the publications *Between one and thousand: the object book and its poetics* (2013) and *Disegno.Drawing.Design* (2010). She has received support from the Instituto de Estudios Críticos (Mexico City), Proac, FUNARTE, Porto Seguro, the Paulista Academy of Art Critics, The Banff Centre, and others. ↗ [cargocollective.com/edithderdyk](http://cargocollective.com/edithderdyk) ↗ [issuu.com/livroedithderdyk/docs/livro\\_edith\\_derdyk](http://issuu.com/livroedithderdyk/docs/livro_edith_derdyk)

*Writing a Forest*, 2019.  
Book Work, fine art









¶ Insects are the foundation of the food chain that supports our existence, along with all the other life on the planet. Scientists say that a crash in insect numbers risks “ecological Armageddon” in a “bottom-up trophic cascade”. Recent studies both in tropical forests and in temperate forests, all over the world, showed a collapse in the number of insects between 75% and 98% over the last three decades. The word insecta derives from Latin in-sectum meaning “which is cut”. Our project wants to question the concept of feeling “divided” from the environment that permeates humankind’s perspective of the world, by offering the viewer to experience stepping into a non-human living being’s perception of reality. Elisabetta Zavoli has used IR videography as a free artistic interpretation of how the forest is seen and visually perceived by insects. Sara Michieletto plunged into the forest, with her Sgarabotto violin, through listening and improvisation. A sort of expanded consciousness took the control of what she was playing. Among the tall, dense trees, and on a soft ground, she was lead into a sonic thumbnail, understanding and playing music from the insect’s perspective.

¶ Elisabetta Zavoli is an Italian freelance documentary, graduated in Environmental Sciences at University of Bologna, Italy, in 2001, with a Master in Photojournalism at Contrasto Agency in Milan, Italy. Since 2012, Zavoli is based in Jakarta, where she mostly works on long-term documentary projects regarding environmental issues and gender issues. Zavoli’s project documenting the depletion of mangroves ecosystem in Indonesia has been awarded, in 2016, Journalism Grant for Innovation in Development Reporting by European Journalism Centre. Her photos, videos and articles have been published on major international media and press agencies, and only her photographic work has been shown in 19 exhibitions, both solo and collective, in 9 countries all over the world. ↗ [elisabettazavoli.com](http://elisabettazavoli.com)

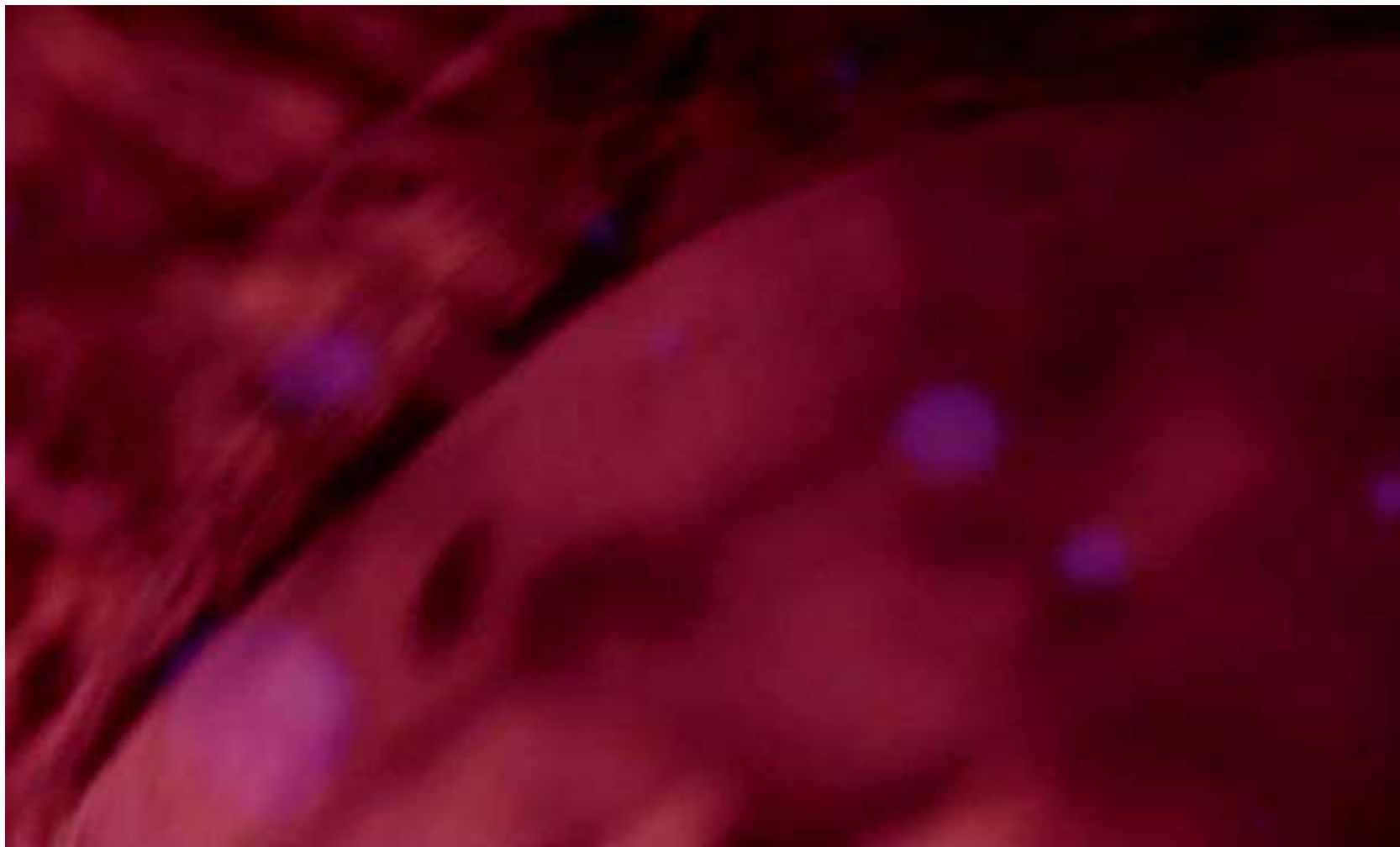
¶ Sara Michieletto is a violinist, trainer in pedagogy of emotions and violin teacher. She is graduated with full marks under the guidance of Maestro Giuseppe Volpato, a pupil of Luigi Ferro, one of the most important maestros in the Venetian tradition. Michieletto performed in many countries, such as: Indonesia, Japan, China, India, Austria, France, Brazil, Czech Republic, Slovakia, Germany, England, Spain, Italy, Hungary, Denmark, Palestine, U.S.A, Mozambique, Kenya, Eritrea, UAE, Bosnia and Herzegovina, Algeria (1987–2018). Sara Michieletto was responsible for the conceptualization and implementation of musical projects focused on emotional competence with: UNDP, UNESCO, Italian Embassies, Italian Cultural Institute, Ministries of Education, Alliance Francaise, La Fenice Theatre Foundation, Italian Chamber of Commerce and Industry, through musical and intercultural pedagogy, dance theatre, music therapy, conflict management and theatre of the oppressed. ↗ [musicofemotion.org](http://musicofemotion.org)



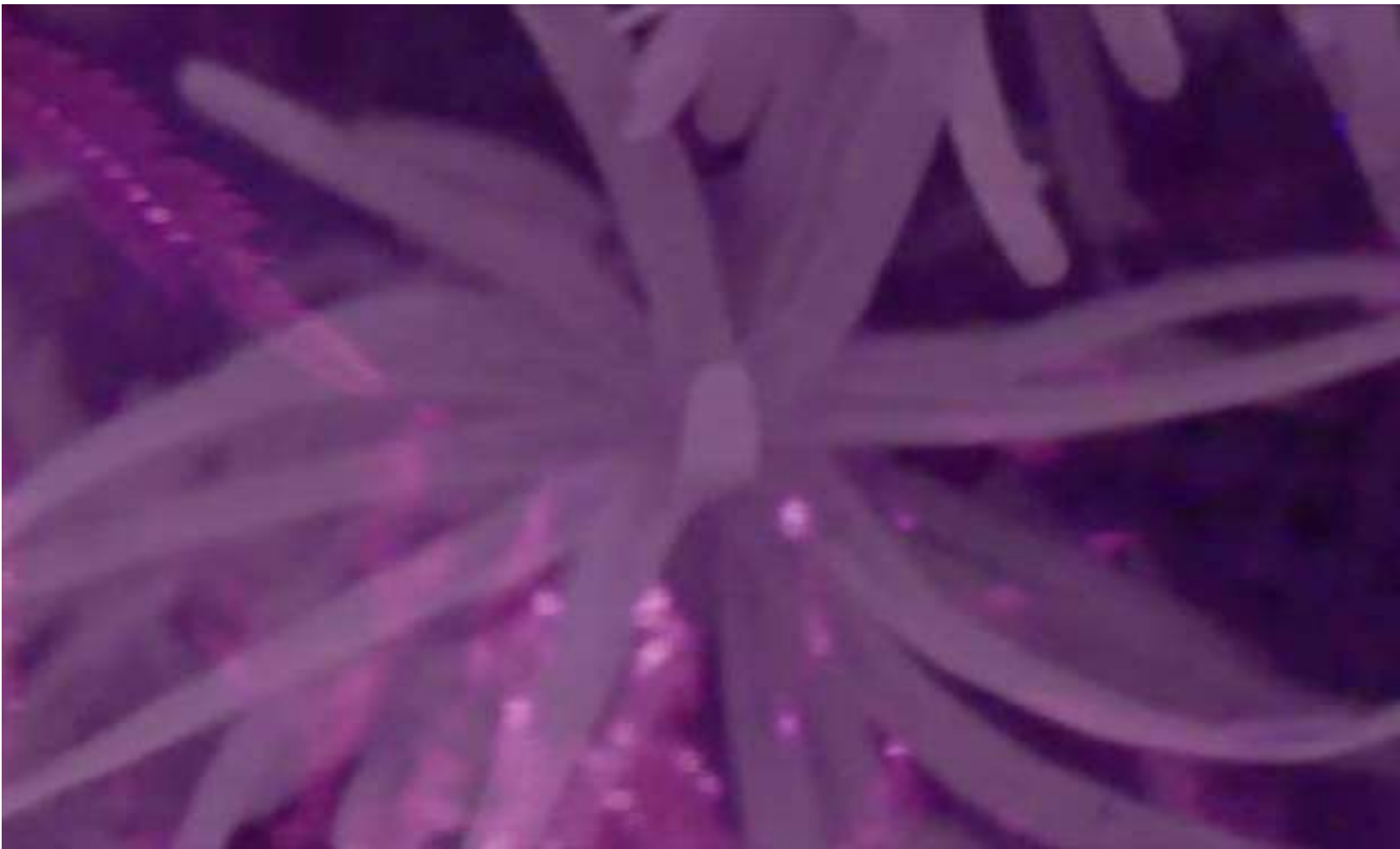








 *In-Sectum*, 2019. Art technique: multimedia video. Duration: 4'03". [VIMEO.COM/409972037](https://vimeo.com/409972037)





¶ Seek is an interactive installation, envisioned by the artist, Faisal Anwar during the LABVERDE Residency 2019. The project explores ways to work with large “dataset” to conceive poetic, artistic and meaningful engagements, help scientists to create new methods of dissemination of information into storytelling, while bridging art with science, technology and nature. ¶ Seek is created dynamically, forming bird flocking based on archived and real-time data. Through Seek, the scientists will visually understand the impact, hopefully, ask new questions and predict future impacts. For a gallery and museum audience, it allows them to understand the impact of integrated ecology on earth and how they can contribute to making a difference. A time-based experience that puts information into concrete action to make impact visible and set the course for a positive future. ¶

The project goals are:

- ✂ Awareness
- ✂ Change ‘climate depression’ into something hopeful
- ✂ Give a positive response to small changes in real-time
- ✂ Let people see the effect

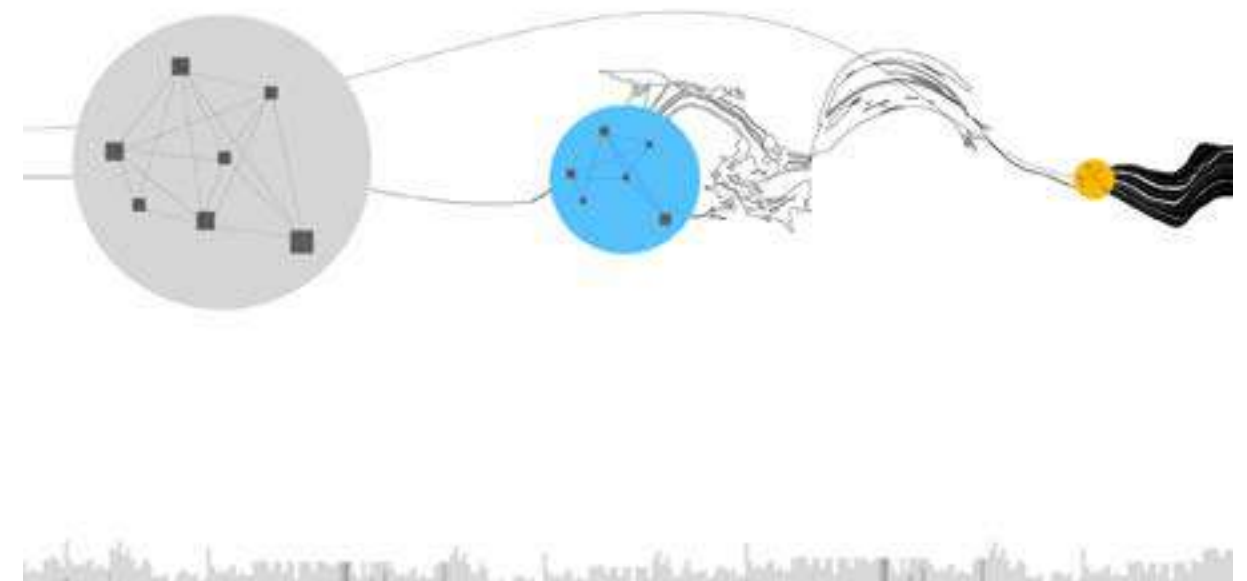
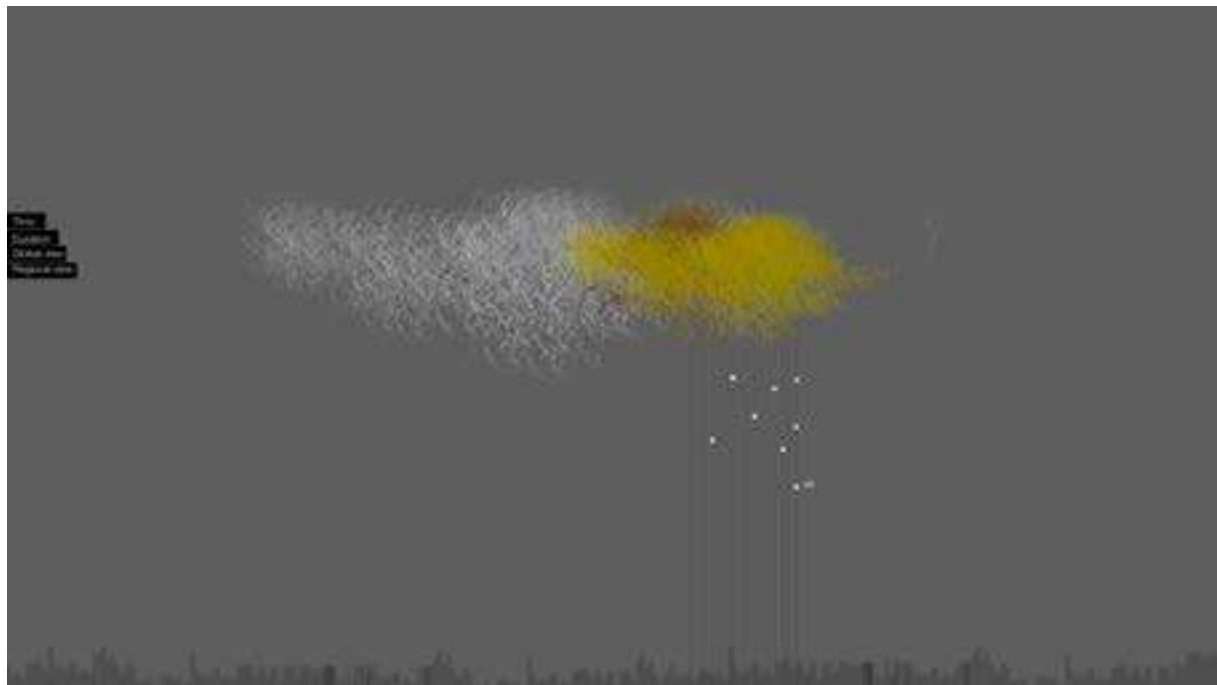
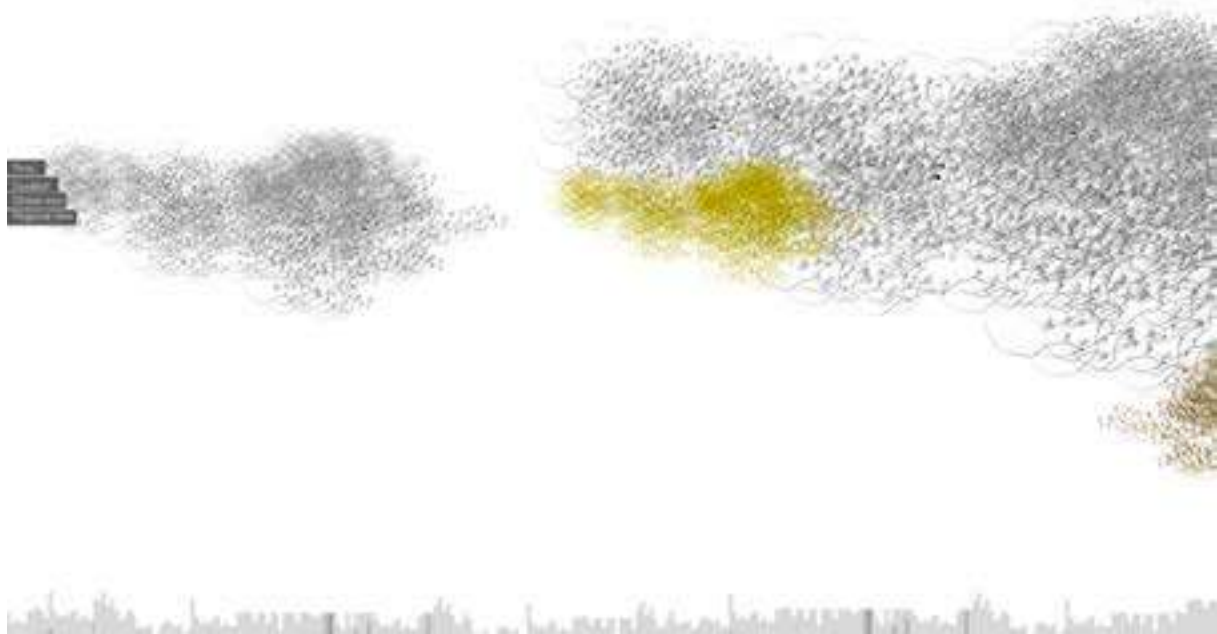
¶ The Artist collaborates with Dr. Kevin Fraser, Associate Professor, University of Manitoba (Canada), & Dr. Mario Cohn-Haft, National Institute for Research in the Amazon (INPA). Both the scientists have outstanding work towards their research and data gathering around the bird’s migration in North America and Brazil.

¶ Faisal Anwar is an artist, creative technologist and interaction designer based in Canada. Anwar explores sociopolitical spaces and patterns in ecologies that intrigue the mind through multi-layered participatory experiences. His work is often interactive and utilizes public data and engagement to question how rights-of-access are blurring lines between private and public spaces to form new territories. Anwar’s project “I see my streets”, presented at the Karachi Biennale 2017 (Pakistan), investigates a relationship between the spatio-temporal dimensions of cities and our Neo-tech mindsets. Another work, “En(Light)”, 2017, is a large-scale outdoor sculpture with dynamically-controlled LED lights responsive to time, temperature, changes in weather patterns, and audience engagement. His new media installations created with open data include “Charbagh”, 2016, which was projected on the Aga Khan Museum in Toronto (Canada) and based on Indo-Persian Islamic quadrilateral garden geometry and traditional tile work in that sub-continent. It tracks, visualizes and archives content generated via social media platforms. Anwar is a graduate of the Canadian Film Centre’s Habitat-LAB, Interactive Arts and Entertainment Program (2004), and received his Bachelors in Graphic Design from the National College of Arts Pakistan (1996).



Seek. (Work in Progress)







¶ Human action leaves traces, traces and material and conceptual residues that, over time, become more and more permanent. Such action and the residues that result from it have the potential to shape landscapes and affect perception, human behavior and social ties. My artistic work is dedicated to investigating questions about the materiality of these relationships and the conflict between human society and the environment and with itself. Guided by the principles of sculpture, my artistic practice addresses materials, places and events, which reflect on the environmental dystopia of our time and, through a wide and careful analysis, I allow my artistic process to become a kind of filter to absorb the potentialities destructive substances present and that these can be diluted into creative powers.

¶ Provoked Archeologies is the title of the work originated during a research carried out in the LABVERDE International Residence in 2019, and which sought to take an artistic look at the organic and phenomenological relationships that emanate from the soil of the Amazon rainforest. The work proposed to explore the artistic potential and materiality present in the Amazonian soil when activated through interventions in which it is taken, at the same time, as a primordial raw material and as a support for the work. ¶ The initial approach arose from issues related to the degradation of the soil in the Amazon caused by human action, but during the experience of immersion in the tropical forest, the essence of this search was transferred to an investigation on the soil materiality from a perspective of nature more elaborate humanistic and psychoexperiential. The direct contact with that universe of stimuli pointed to questions related to the ideals of territory, belonging and spirituality that constitute, not only the core of the thought of indigenous ethnicities and that are essential for their identity, but that still inhabit the collective unconscious of the whole human society, today diluted in modern thought and distorted through the principles of domestication of the environment and the entities that compose it. ¶ The work developed is part of a series of searches carried out in the space of the Adolpho Duque Forest Reserve (Manaus, Brazil) and operates through existing tensions in an archaeological excavation. This meticulous and analytical action of temporality proposes to excavate the soil in order to investigate, protect and preserve, at the same time that it provokes a rupture with the integrity of the space and affects it aggressively, manifesting an antithesis of the principles of preservation, protection and protection. The contrast between the shape and geometric-Cartesian proportion of the excavation carried out in a precise manner, confronts the misshapen heap of the extracted, exposed and abandoned soil in a relaxed and urgent manner. In addition, the presence of a ladder made of branches in the raw state and tied up with sisal rope emerging from the gap dug in the ground, suggests an unseen and fleeing presence, subverting the narrative of an excavation made from the outside in or whether from the inside out, leaving it unclear whether whoever made it, got there or escaped there.

¶ Felipe de Ávila Franco (Brazil, 1982) holds an MFA diploma from the University of the Arts Helsinki (2017). Based on Helsinki (Finland) since 2013, he works between Finland and Brazil, as the only artist currently active in both contemporary art scenes approaching topics related to artistic materiality and environmental aesthetics. It is worth mentioning his latest participation at the 3rd Triennial of Contemporary Art of Tbilisi (Georgia); the solo exhibition *Insolit Solids* at Hanaholmen Gallery (Espoo, Finland); first selected resident artist at KAI Art Center Residency Program 2019 (Tallinn, Estonia); and the collective show “Coexistence” at Kiasma in 2019 (Helsinki). His works integrate different collections such as the MAB (São Paulo, Brazil) and the Finnish National Gallery Kiasma. More information is available at the artist’s website ↗ [www.felipedeavila.com](http://www.felipedeavila.com)



*Provoked Archeologies*, 2019. Installation. Excavated Amazon soil, branches and sisal rope, varied measures









¶ Gabriela Maciel is an artist, artistic director and curator. As an artist, her latest exhibitions are: *Towards The Last Unicorn*, 55SP, São Paulo (Brazil, 2019); *Rivoluzioni Cambiamenti, Utopie, Fotografia Europea*, Palazzo Gabbi Tirelli (Italy, 2018); *Hyperpixel, Avalanche*, Oi Futuro (2018); *Matter/Non Matter*, M.A.H. Museum, Azores (Portugal, 2017); *Swipe, Baby Swipe*, TAL Projects (Portugal, 2017); *Ao amor do público*, MAR Museu de Arte do Rio (Brazil, 2016). Gabriela's artworks are published in: *No.Stereo*; *Art Research Map*; *ArtNews*; *ArtLinkArt*; *H\_Art*; *Intrude Art and Life*, *Zendai MoMA* (Shanghai); *Nova Arte Nova*, Centro Cultural Banco do Brasil (Brazil); *Transcultura*, *O Globo*; *Pap Magazine* (Finland); *Shift Japan*; *Arte Progressiva*; *Next Near*, Swiss Contemporary Photography Association and Slash Paris. Gabriela is the permanent curator of EV\_Largo Art Residency and Largo das Artes Cultural Centre, Rio de Janeiro (since 2019); Director of the study groups of Art, Technology & Transdisciplinarity (since 2018); Founder and director of Tech Art Lab cultural platform (since 2011); Co-curator and ambassador of The Wrong New Digital Art Biennale, Rio de Janeiro (2013 and 2017); Co-curator of the Re\_Act Contemporary Art Lab, Azores (2017) and of Dotmov Festival in Brazil (2011-2016). Her curatorial works are published in: *Art Research Map*; *ArtRio*; *DasArtes*; *JooneJoonJax*; *Scandale Project* and *Prêmio Pipa*. ➤ [instagram.com/gabriela\\_\\_\\_maciel](https://www.instagram.com/gabriela___maciel)

Amazônia  
Manaus  
Mercado Adolfo Lisboa  
barco ao encontro dos rios  
depois para o rio cuieiras  
noite de lua  
mata sonora  
água doce  
sono na areia  
durmo na sombra  
nado nas águas suaves  
caminho um pouco pela mata  
faz calor  
no dia anterior as Samaúmas  
o passeio de canoa no rio  
os lagos dos lírios  
as árvores parcialmente submersas  
metros embaixo d'água  
meses dentro da água  
a primeira noite no rio Cuieiras  
a primeira noite numa rede  
a comida caseira  
o calor  
o sol escaldante  
o vento quente  
o vento fresco que traz a chuva  
a chuva que passa de repente  
conversas, livros, paisagens  
céu vasto  
céu com nuvens  
o céu refletido no rio  
o reflexo do rio  
refletido nos troncos  
das árvores que refletem  
a vibração das águas  
a luz que bate na água e entra nos olhos  
que preenche o corpo e alma de luz  
a cor da pele começa a mudar  
o brilho nos olhos começa a voltar  
e volto a ser eu mesma  
no barco que me leva a tempos distantes  
à essência da infância  
rio por estar presente  
conectada comigo mesma  
com os outros  
com a arte  
com a sensação de criar  
com ideias que brotam  
do desejo  
através da troca com os outros  
do conhecimento  
de outras vidas  
de outras pessoas  
penso em outras vidas  
que eu poderia ter tido  
ou que terei um dia  
ainda nessa vida  
a emoção que me invade  
sensibiliza  
me sinto mais aberta  
como as Samaúmas que querem tocar o céu  
aqui, presente  
sem internet, wifi, whatsapp, skype, email...  
a proposta é estar atenta  
absorvendo, observando  
a proposta é descobrir  
me redescobrir em novas perspectivas  
novas paisagens  
em novos estados de consciência  
expandida em vivências e experiências  
em ócios criativos temporários  
e produções não estressantes  
estou tranquila e atenta  
e me sinto a cada minuto um pouco mais  
escutar a floresta é como escutar a si mesmo  
é como percorrer um caminho de volta para casa  
os verdes são muitos  
são inúmeras formas e texturas  
as florestas, os rios e mares  
são formas de vida e de expressão  
quando foi que nos perdemos e por quê?  
a mata informa que nem tudo está perdido  
e que somos um  
escuto o barulho dos ventos nas folhas  
escuto os bichos  
e me acho na imensidão do céu

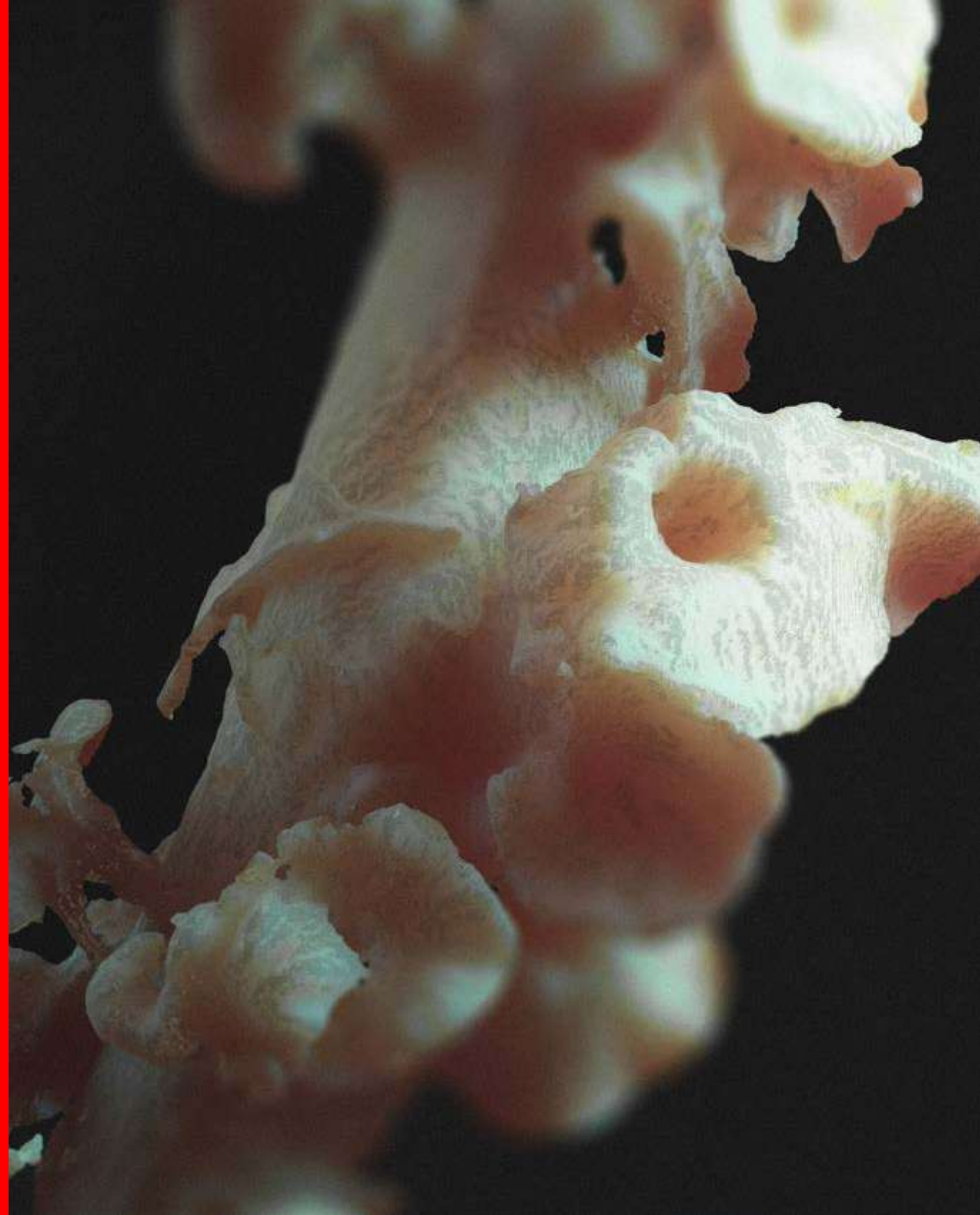


¶ The work which was funded by the Austrian Federal Chancellery is based on 3D scans of plants, roots, trees and flowers taken in the Amazon in 2019. They are frozen images of small objects in a vast space captured in a short moment of eternity. Those digital holograms are ghosts more than objects and ghosts tend to tell stories: stories of a faraway land with magnificent natural landscapes and stories of deep futures where the same mushroom that got captured in 2019 is now fossil fuel for some hypothetical engine in a world we cannot be sure will still exist.

¶ Herwig Scherabon is an award-winning artist, who is currently based in Vienna (Austria). He is invested in digital interpretations of nature and sublime phenomena. The outcome is often, but not exclusively, audiovisual installations with computer-generated imagery. Herwig has had exhibitions in Berlin (Germany), Paris (France), New York City (USA) and Seoul (South Korea). ↗ [scherabon.com](http://scherabon.com)



▶ *The Earth Will Spin Yet We Won't Be Here*, 2019. 3-channel audiovisual installation, 2'30".  
HD videos, 55" screens, 3-channel.  
[VIMEO.COM/374736989](https://vimeo.com/374736989)









¶ During the residence of LABVERDE, Luisa Lemgruber and Daniel Reyes León investigated the relationship between water and human landscapes that it generates, reviewing the current urgencies of this system in these territories. The voice of the water and its different sound spaces, became an engine for the creation of actions and facilities that allow listening and modulating their relationship with people, enunciating sensitive routes to the current problems linked to the extractivism of resources that always require water to the detriment of human need. ¶ In the Amazon it is possible to feel the presence of aerial waters, surface and underground waters, transforming the region into both its social and ecological nodes. Its influence at the geographical level is worldwide, and its transformations impact at the climatic level. Despite this, the rivers has been modified by humans for productive purposes, creating large ecological disasters such as the Balvina dam. ¶ Based on these relationships, the artists created an audiovisual improvised performance using images and sounds recorded during the residence in Amazonia. Despite that, monuments of ice frozen from Negro River (Rio Negro) and the Amazon River (Rio Amazonas) waters collected were built and used as instruments that created their sounds through its drops generated by the natural melting process that accured during the performance. ¶ The ice monuments were installed as part of the scenery of the performances, presenting empirically the changes in time and fragility of a fragment of the landscape, giving voice to water by creating its sound.

¶ Luisa Lemgruber is a geographer and sound artist from Rio de Janeiro (Brazil). Her sound research is about the relationships between nature and society and the fragilities of the landscapes. The artist is currently developing live performances based on ephemeral sounds, narratives and memories. She creates her performances using field recordings, electronics and exploring the sounds of a hydrophone with different materials, such as water, rocks, sand, aluminum, voice and body. In addition to her sound solo research, she works with collaborations relating to movement, visual arts and multimedia. She has developed and presented projects in several cities in Brazil and abroad, such as Berlin (Germany), Aulus-Les-Bains (Pyrenees, France), Gais (Switzerland) and Belluno (Italy). Her works were presented in collective exhibitions at MuBE (Brazilian Museum of Sculpture and Ecology, São Paulo) and Parque Lage Visual Art School (Rio de Janeiro) and in sound platforms, such as Sonospace (Madrid, Spain), Resonance Extra (London, UK) and Biodiversitá Records (Italy). Luisa Lemgruber also had played at some Helvetia festivals, such as Novas Frequências Festival (Rio de Janeiro), Voodoohop Festival (Minas Gerais), Soma Rumor (Rio de Janeiro), São Paulo Fashion Week (São Paulo) and at Klang Moor Schopfer Festival in Switzerland (Gais) and Tsonami Festival (Chile). In 2018 she participated in artists residences at Camp Residential Arts and Music Courses (Aulus-Les-Bains, France) and currently (2019–20) at Incidências Sonoras project, linked to COINCIDENCIA — Swiss & South American Cultural Exchanges program supported by Pro Helvetia (Swiss Arts Council), where she participle at LABVERDE Art Immersion Program (Manaus, Brazil), La Becque Artist Residency (La Tour-de-Peilz, Switzerland) and Tsonami Festival (Valparaíso, Chile). ↗ [vimeo.com/luisalemgruber](https://vimeo.com/luisalemgruber)



*Mother Earth, I Decipher,  
Devour and Return it to You,*  
2019. Audiovisual performance  
using images, sounds and water  
collected during the  
LABVERDE residence, 40'

¶ Daniel Reyes León is a visual artist and writer from Santiago (Chile). He has exhibited in many countries, including Spain, Argentina, United States, China, Colombia and Sweden. He has been developing work where paradoxes, systems and machines propose materials that speak of the territory and its symbolic implications, displaying a poetic where interests meet technological, social and historical topics, linked through common materials such as water, gunpowder or magnetism. Some of his most recent exhibitions include *Montaña: la negación del ocio* (NAC Gallery, Santiago), *Montaña: máquinas de ocio* (MAC Parque Forestal, Santiago), *La tonelada de lluvia* (CENTEX, Valparaíso, Chile), *Transferencia/Ruidos de fondo* (Edsvik Konsthall Gallery, Stockholm), *Mentiras triviales* (Barcú, La Factoría, Bogotá), *Whites Lies* (Convention Center, Los Angeles, USA), and *Las dos caras de la montaña* (Sala el Faro, Santiago). He has also exhibited at the 13th Biennale de Artes Mediales, Matucana 100, the MNBA, and international venues such as One Minute Festival, Digital Media 1.0, and the Valencian Institute of Modern Art (IVAM, Spain). He lives and works in Santiago, where he teaches at the FAU of the Universidad de Chile. He directs a publishing/editorial group called Adrede Editora, and is a participating artist in the Bacoarte Project at the Batuco Arte Contemporáneo. ↗ [vimeo.com/danielreyesleon](https://vimeo.com/danielreyesleon)







¶ Our skin is glass is an ongoing series of still images mixing real footage with digital elements. Those images are representing a new kind of territory; they have their roots in the real world but are at the same time far away from it. They are similar to multiple layers of memories distorted by the effects of time and space. They look like they are continuously changing and evolving, in a similar way to our environment being reshaped, remodeled and altered by our human activities. Despite the initial seducing aspect of the represented subjects, something fast and violent is happening, like an extreme heat turning living matter into glass.

¶ Benjamin Muzzin (born 1989) is a Swiss artist working predominantly with digital moving images. Graduating in 2013 at the University of art and design of Lausanne (Switzerland), with a Bachelor's degree in Media & Interaction Design, and additionally receiving the ECAL Prize for excellence. In his practice, he explores with computer-generated images the reconstruction of aesthetic and formal elements specific to science-fiction. His re-creation of virtual environments, between utopia and dystopia, pushes him to be interested in a variety of mediums for his work; including video mapping, kinetic installations or prints. He lives and works between Berlin (Germany) and Lausanne, where he regularly teaches at the ECAL. ↗ [benjaminmuzzin.ch](http://benjaminmuzzin.ch) ↗ [instagram.com/benjamin\\_muzzin](https://www.instagram.com/benjamin_muzzin)

*Our Skin is Glass*, 2019.  
Computer-generated images,  
photography, various dimensions



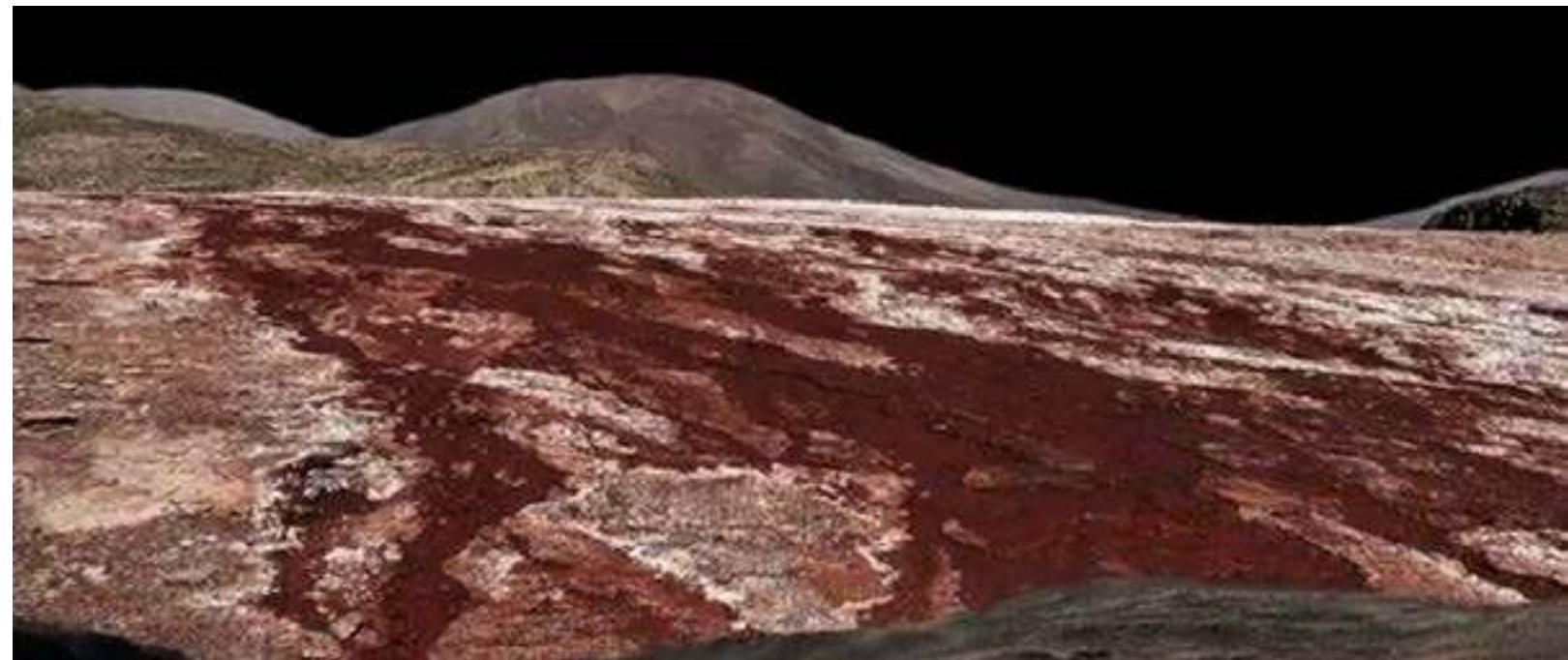
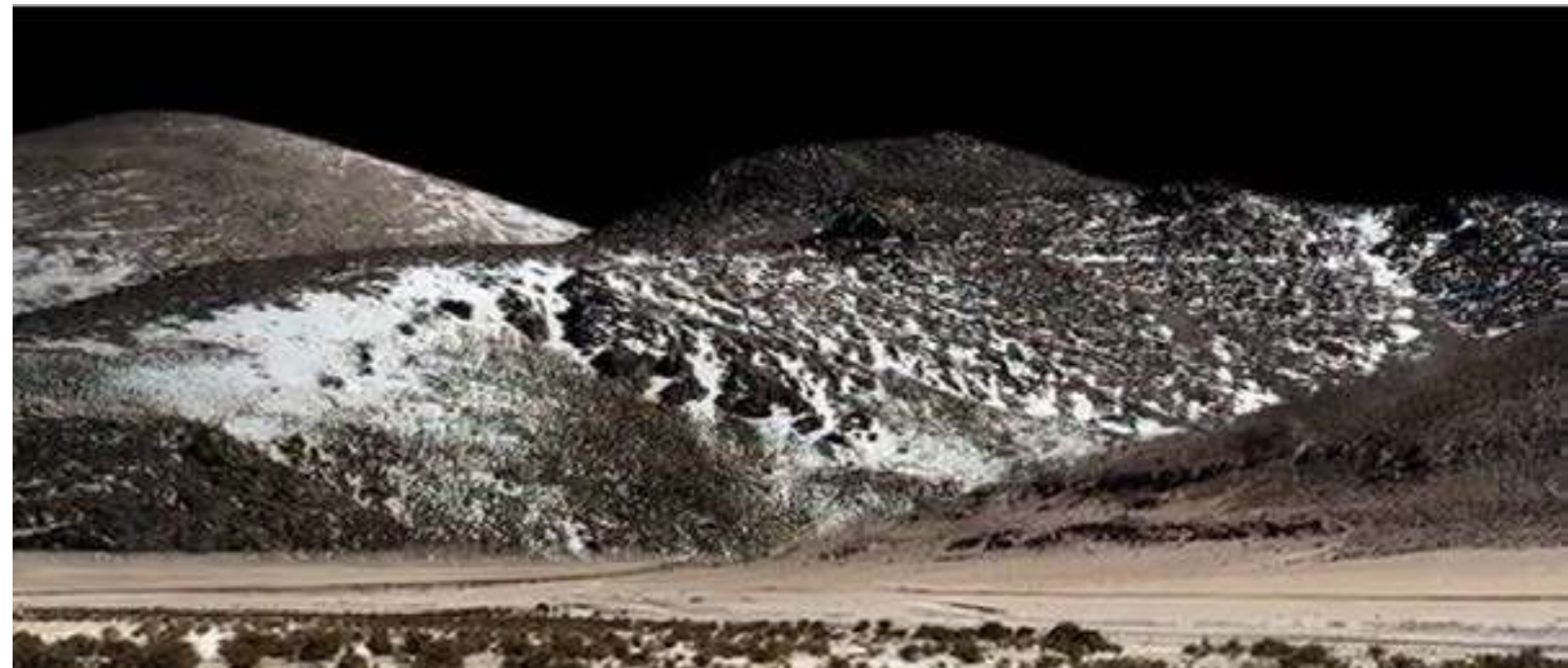






¶ A3 is a research about the way the water affects the different landscapes and societies that took place in Atacama desert in Chile, in the Amazon Forest in Brazil and finally at La Becque close to Vevey in Switzerland. ¶ Audio recordings were collected in each visited place to represent the differences between the soundscapes: the striking silence in the desert, the constant animal noises in the jungle, and the mix between the urban and rural sounds here in Gais. ¶ The video installation is made of a billboard-inspired screen covered by a reflective fabric. This structure was inspired by abandoned empty billboards in the desert reflecting the surrounding landscapes. The specific fabric used is usually present on security jackets to warn people of a danger and to catch the attention. This warning sign is here to point out the urgency of the situation in which we all are. ¶ The proposal here is to create a space for reflection, where knowledge comes from the emotional experiences that images and sound produce in each personal subjectivity. In this way, the installation creates an antinomy by giving the time to reflect or meditate on the climate crisis and illustrates the way territories are currently changing to become so quickly memories.

▶ A3, 2019. Audiovisual installation, 7'30"  
[VIMEO.COM/409937900](https://vimeo.com/409937900)





¶ The ethnobotanist Dennis McKenna once said: “what is the mystery, the mystery is everything, the mystery is the cosmos, the mystery is trying to understand our place amongst nature, which is woefully misunderstood up to this point”. ¶ *Life Force* is a collection of new photographic and video works by Man & Wah, inspired by the exuberant life force they had experienced and felt in the Amazon Rainforest during the LABVERDE Art Immersion Program. The works are a merging of Man & Wah’s unique cosmic floral portraits and moving visuals both captured in the Amazon Rainforest. ¶ *Life Force* will be exhibited on a suspended custom built LED sphere measuring 500 centimeters in diameter (the first of its kind in the world) in QUT’s new educational precinct. With the spheres unique scale and location *Life Force* aims to arouse a sense of floating in outer space; provoking deeper reflections of our relationship with nature and to appreciate the role it plays in sustaining a liveable planet and human well being, and to inspire thoughts of exploration and understanding of our place amongst the living earth and the cosmos.

¶ Man & Wah Cheung are brothers living and working in Australia. They produce audio/visual works and large installations which celebrate the beauty and diversity of nature from around the world, examining the relationship between humans, the natural environment and the cosmic existence. The works invite deeper reflection of our relationship with nature and the cosmic process, and to appreciate the role it plays in sustaining a liveable planet. ↗ [mancheung.com](http://mancheung.com)



*Life Force*, 2019. Photography & video, 500 x 500 cm LED sphere screen. TBC







¶ How can we as humans reconcile our desire to cohabitate with tropical and subtropical plants in domestic spaces across the globe in the context of increasing environmental catastrophe? I was confronted with this question taking part in LABVERDE while encountering species of the genus philodendron in their native spaces. The very same beings taking root in my home almost ten-thousand kilometres across the Atlantic. ¶ LABVERDE offered the chance to reflect on such practices in the context of waste creation, extraction, and exoticism. While I did not compose any readymade answers during my time there, I experienced a tidal shift in which new lines of enquiry were uncovered amidst the murky silt. ¶ I have since begun charting a parallel history across taxonomic and wallpaper naturecultures. I am interested in depicting a palimpsest of more-than-human environmental history tying the United Kingdom to the Amazon Rainforest across time and space. The images included here portray a practice of creating new imaginaries around contemporary practices of houseplant care and reproduction wallpapers depicting tropical plants from archives in the United Kingdom. ¶ How can such a practice contribute to defining new more-than-human domestic relations fostered in the context of the Anthropocene and our damaged planet?

¶ Matthew Beach is an American-born artist-researcher based in London (UK). He is a teaching and research fellow in the printmaking department at City and Guilds of London Art School, and a Ph.D. candidate in the School of Geography, Queen Mary, University of London. Beach received his BFA from the College of the Arts, University of Florida (USA), and MFA from the Slade School of Fine Art, University College London. He also participated in the 2016 Saas-Fee Summer Institute of Art. Recent exhibitions include: *The Herbarium's Shadow* (San Mei Gallery, London), *The Making of Landscape* (Galerie Duchomp, Yvetot, France), and *Prospect for the More-Than-Human* (Regency Townhouse, Brighton, UK). Beach's work has also been screened at The Showroom (London) and Bloomsbury Theatre (London). His artistic-research practice is situated within the entanglements between place, the photographic, and care in more-than-human worlds. Presently, Beach's Ph.D. project *Connective Tissues* explores the materialities embedded in the production and consumption practices of gelatin and collagen. ↗ [matthewbeach.org](http://matthewbeach.org)

*Philodendron Pedatum*, 2019. Cyanotype on cotton paper made from a mobile phone photograph of a philodendron plant West of Manaus, Brazil, 21 x 29,7 cm







Node, 2019. Archival inkjet print made from a photograph taken in the Adolfo Ducke Forest Reserve North of Manaus, Brazil, variable dimensions



*The Herbarium's Shadow #1*, 2019. [working title]. Archival UV ink on terra cotta clay. 60 x 90 cm



¶ *Green Zoology* searches for reasons and consequences of the current relationship between humans and the environment. Its main idea falls over the unfolding of a basic human behavior: despite being animals, let's pretend we are not. Attempting to deconstruct such a point of view, which pervades the civilization process and the human detachment of an invented nature, the artist Patricia Bárbara, *A boneca conceitual*, uses her body, mind and voice as tools of manifestation of the body as a whole, searching for her intrinsic animality, as an organism eager for holistic interaction. ¶ Her intention is to “personify” an animal, neither imitate nor interpret. The goal is always exclusively to experiment. Recognize herself. Perceive similarities and differences, material and immaterial. Be available for the animal to appear. Be an instrument. The performative body, the immersive experience and the creative records offer a way in this direction. ¶ *Green Zoology*, counting the pieces *Onça* and *Sapo*, is part of the artist's phase “Zoology”, initiated in 2010 with the video installation *Pérola*, followed by *Carpas* in 2014, which was the visual art for FEMINA — Women's International Film Festival, and *Coruja* in 2019. In her performative work the artist uses her own body as an instrument to comment and question standards, rules and limits.

¶ Patricia Bárbara is a Brazilian performer and the executive producer of Festival Mutiplicidade, one of the most important arts and technology festivals in Brazil and South America. She has a degree in Cinema. In 2015, she participated in the artistic residency Arteles with the project “I just can't explain”. The project thematized the human interaction with Nature, its historical dominance over it, and therefore, the “detachment” from it, as well as what it means nowadays to be so oblivious to our role in and towards Nature. In 2016 the development of the research found a parallel development, and the prospection of “Becoming” started. In 2017, she researched for the project “Becoming”, with a grant from FAPERJ — Fundação de Amparo à Pesquisa do Estado do Rio de Janeiro. The result of the research is “The World of Lara Bae”. She participated at DNA — Navarra Dance Festival 2017 with a process piece from the project. In 2018, together with Carambolas Produções, she developed the pilot for the TV show “The World of Lara Bae”, which is a mix of a cooking show and talk show, and is currently in negotiation with TV channels.



*Green Zoology*, 2019. Performance



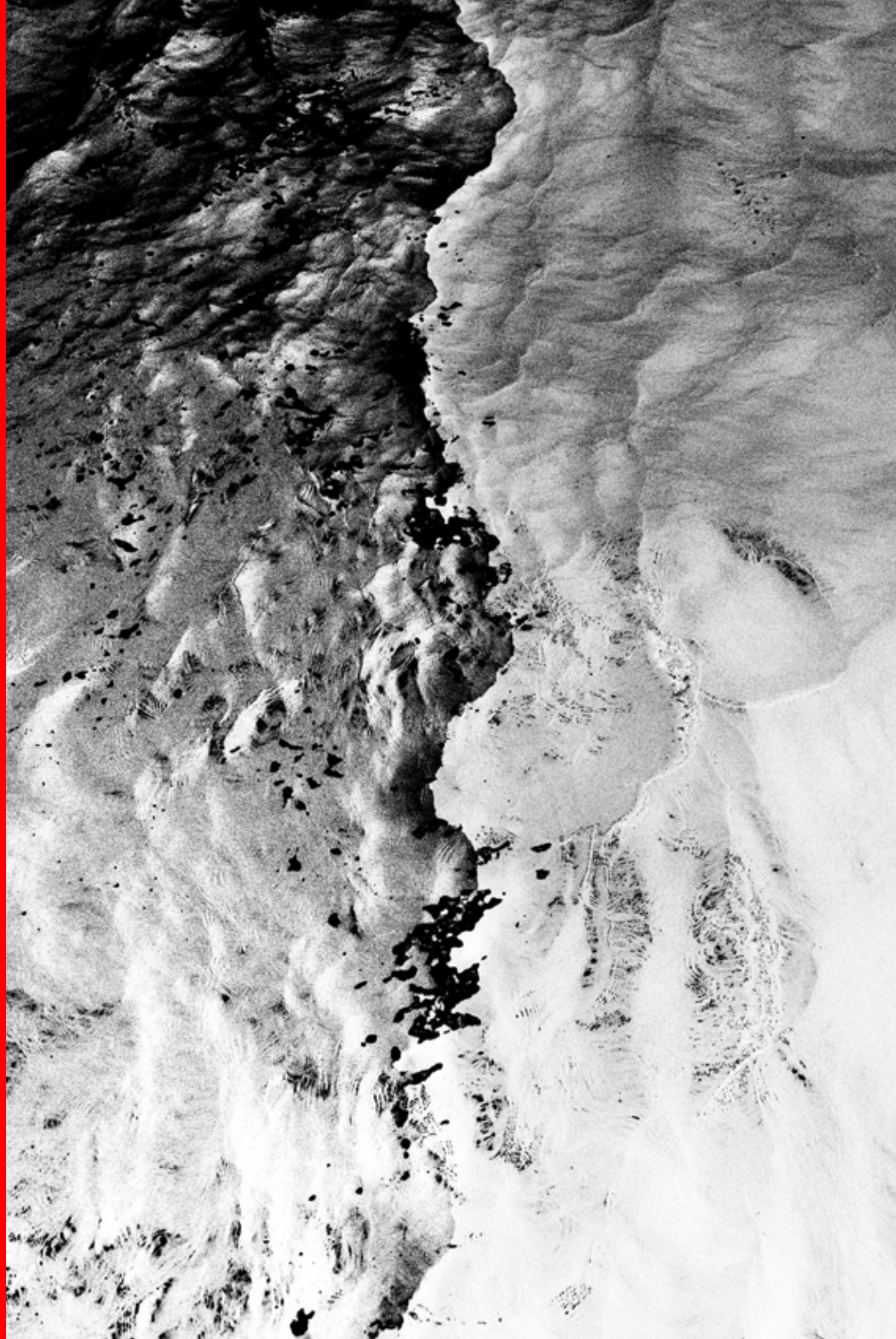






¶ The influence of mankind is undeniably strong and the potential devastation that comes with that influence is an aspect that people should be made aware of. We all should be made aware of the beauty we are losing, the rainforests that are disappearing and the wildlife populations that are decreasing by the day. We all need awareness of the steadily paced evaporation of certain lifelong traditions and indigenous cultures. Awareness is my message. ¶ With my work as a photographer, I visualize and illustrate the detrimental impact of human activity on the threatened ecosystems and the endangered wildlife within. I make stories as tangible as possible via aesthetic choices and written documentation in my work, making the imprint of humans more perceptible in the images than when just showing the image by itself. ¶ The action of capturing these threatened species, various natural landscapes and damaging processes, provides me with a means to translate my desire for preservation of our planet. It allows me to frame the abundance of imageless information we absorb through the various channels (e.g. social media, magazines and newspapers) into actual images that serve as a manifesto for the subjects under threat. A manifesto best noticed before being swallowed by yet another wave of information. ¶ With some of my work, I want my viewer to experience that the photo taken is just a moment in time, a moment that is changing, a moment that is fading. I capture this fleetingness of time by using analogue photography and by removing saturation. This creates a strong nostalgic feeling while also making the image more susceptible. In some way I want the viewer to be overcome by a feeling that says this is how it used to be back in the days. ¶ In my view, the message of awareness would come across best in case people experience the harmful human influence first-hand like I have. Unfortunately, this is not a possibility. Combining a photo with my personal experience sends a stronger and a more tangible message as it offers a close to the first-hand encounter. Inclusion of interviews with people conducted during my field research and my documented personal observations refers to the tension between human beings and their natural environments that I so badly want for the rest of the world to see.

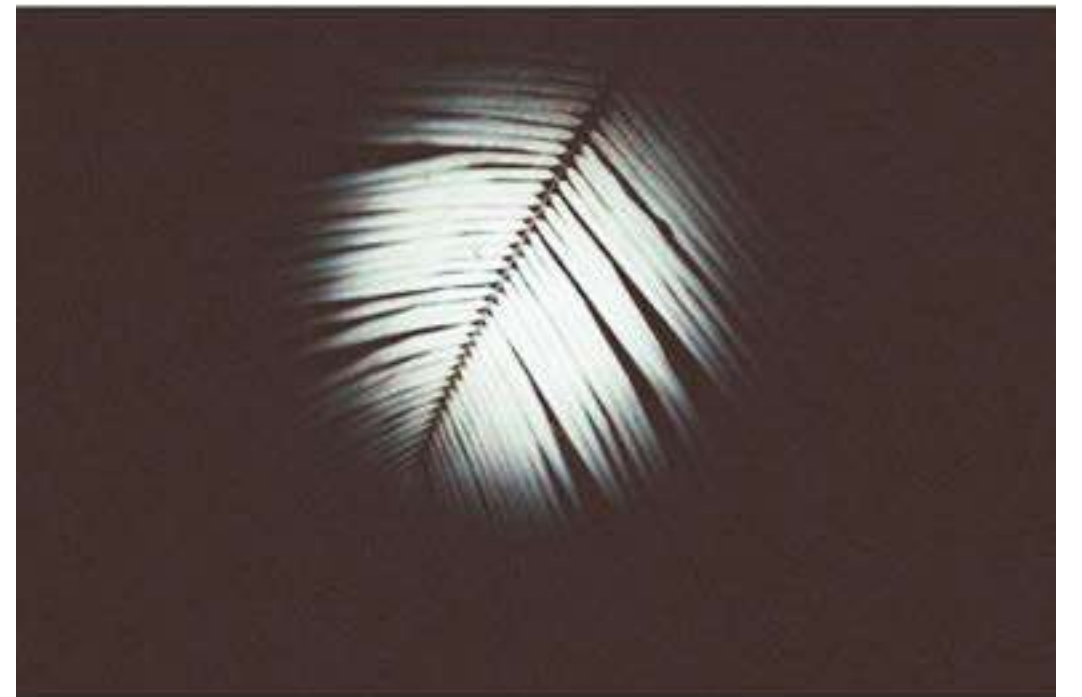
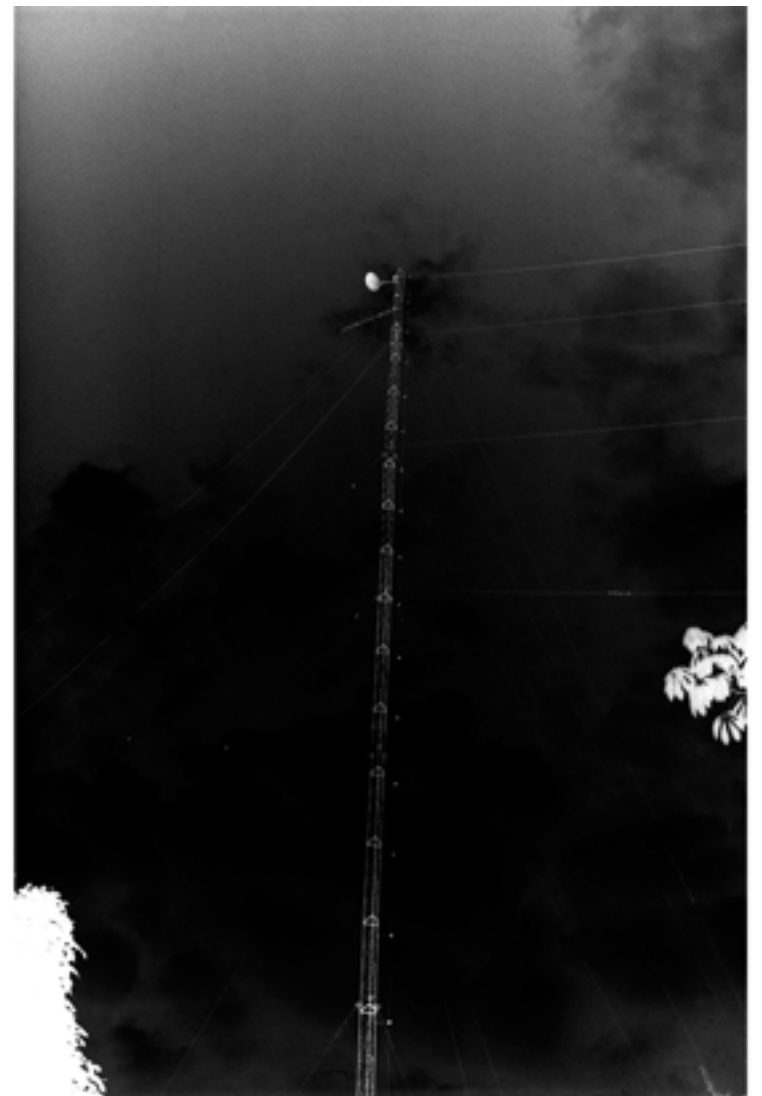
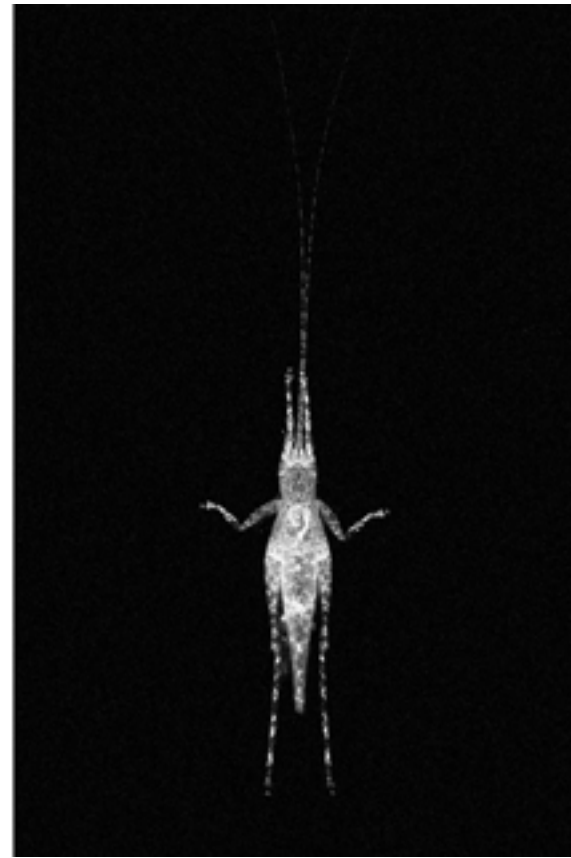
➤ [pieterbasbouwman.myportfolio.com](http://pieterbasbouwman.myportfolio.com)







*Iris*, 2019. Analogue photography and collages





¶ Communion is a state of mythical empathy in the pre-structural and pre-linguistic stages that precede “communication.” In the Amazon, all human and non-human, matter and the spiritual existence (such as human beings, animals, plants, climate, earth, spirits, etc.), regardless of Western modernity or scientific perception, co-exist as equivalent actors. The project name “Ecommunion” aims to present and describe this state of harmony as a more primal level of communication among different actors in Amazon. ¶ On the other hand, “Survival-perspective” is inspired by lectures on the Amazon ecosystem crisis and its impact on human survival in the LABVERDE program. Non-human actors, such as drones and satellites that keep gazing at Amazon’s ecology, will present a cosmological perspective that will survive powerfully even without humanity. Here, the drone becomes the subject who finds a certain sublime in a catastrophic situation, while at the same time co-existing as part of a new ecosystem in the Amazon, thereby reinventing our view of nature through the challenges from non-human perspectives. These projects proceed in collaboration with Japanese artist Yoichi Kamimura. The ongoing project with him aims to present a macro-scale ecology of the planet by sensually combining the two-opposites, research of drift ice in Hokkaido (northern Japan) and the investigation of the rainforest in the Amazon.

¶ Seiha Kurosawa is a Japanese curator and artist based in Tokyo (Japan). He is a Ph.D. candidate at Tokyo University of the Arts. Kurosawa investigates a contemporary art methodology that emerges from new ecology and is based on field research, film and curatorial practices. His aim is to create a new sensual and poetic ambiance that allows the audience to grasp the emerging complex ecology under the era of the Anthropocene by mixing curatorial approaches, the filmmaking process, and texts. His curatorial practice has included: *Clouds⇌Forests* (Moscow International Biennale of Contemporary Art, Russia), *Japanorama* (Centre Pompidou–Metz, France) and *PANGAEA TECHTONICS — Diastrophism of Emerging Art* (Tokyo International Forum). He also directs film works as part of his curatorial practice. His film installations are presented in *Desire: A Revision from the 20<sup>th</sup> Century to the Digital Age*, Irish Museum of Modern Art (Dublin, Ireland) and *FUKAMI — Une plongée dans l’esthétique japonaise* (Paris, France). ✂ [seihakurosawa.com](http://seihakurosawa.com)



Yoichi Kamimura + Seiha Kurosawa. *Thermo-Cruising*, 2020. Digital photographic image





Seiha Kurosawa. *Ecommunion (evening)*, 2020. Digital photographic image

Yoichi Kamimura + Seiha Kurosawa.  
*Ecommunion #1*, 2020. Sound, 10'07"



Seiha Kurosawa. *Survival-Perspective (Balbina)*, 2020. Digital photographic image

Yoichi Kamimura + Seiha Kurosawa.  
*Survival-Perspective #1*, 2020. Sound, 11'22"



¶ *Ritmo amazónico* is a light and sound installation that brings the abundance of colors and changing rhythms of the Amazon to our urban city parks. A light pattern canvas was created from 360 video footage, shot during LABVERDE. Capturing the textures and natural cycles of the jungle while revealing new perspectives. This sensory installation can then host different data sets that feed into the software's algorithm. The National Institute for Research in the Amazon (INPA) sound library with over 340 bird species is integrated to move within the boundaries of the installation. Each bird's unique pattern and sound is translated onto a network of led pixel profiles that can be used in different configurations but are designed to host in living trees without harming them. The trees then become the structure of the artwork, emphasizing the value of trees in our cities while minimizing the artwork's footprint. A forceful Amazonian energy will flock the trees of the city where *Ritmo amazónico* is hosted, merging the urban jungle with the real one. Hosting in multiple trees allows us to mimic large movement of birds going from one tree to the other, yet interrupted by rainstorms or evaporative sunrises as if you were inside the Amazonian jungle canopy itself.

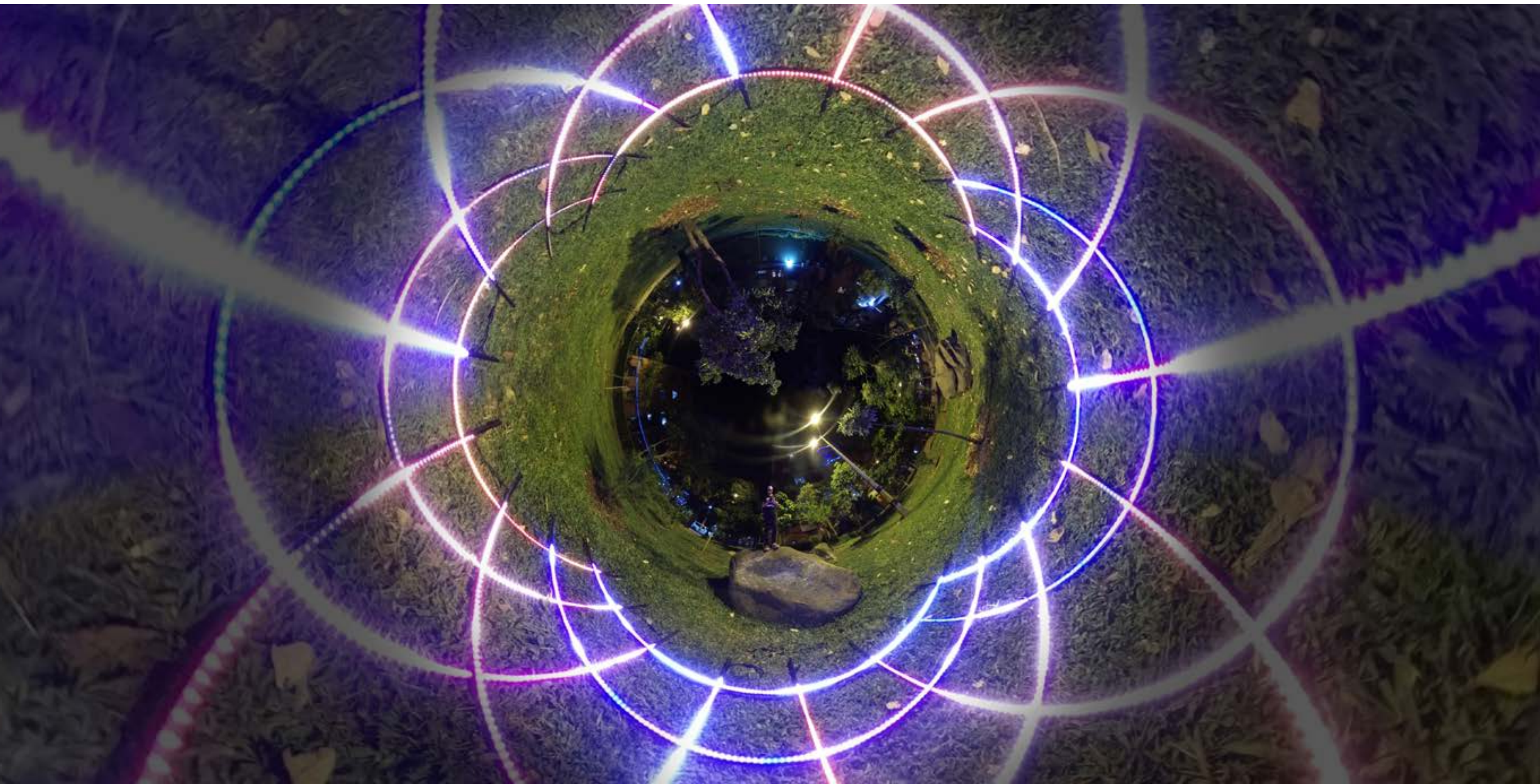
¶ How to produce art in times of social media and technological dystopia? A look in Stijn Jansen's work can help us elaborate on this. Stijn is a 35-year-old digital creative based in Medellín (Colombia). Originally from Brussels (Belgium), he studied visual design at the Sint Lukas School for Arts. During this time he developed a growing love for innovation and new media. In his masters he won the first edition of Future Lions at the Cannes Lions festival of creativity, being labeled as one of the most forward-thinking students in the world. This marked the beginning of a 10-year career in the advertising world as a digital creative. In 2017 he was chosen as one of the top 100 creatives in the US by Adweek. After moving to Medellín, he chose to make a change for the future as an independent creative with a focus on social, art and sustainable projects from his studio: MODO. In the Amazon he tried to understand how relevant data, combined with the physical sensation you get from being in the rainforest can be translated into an installation that encapsulates the power of the forest and brings it to our cities.



*Ritmo amazónico*, 2019. Addressable LED light installation.  
Generative data design in Touchdesigner





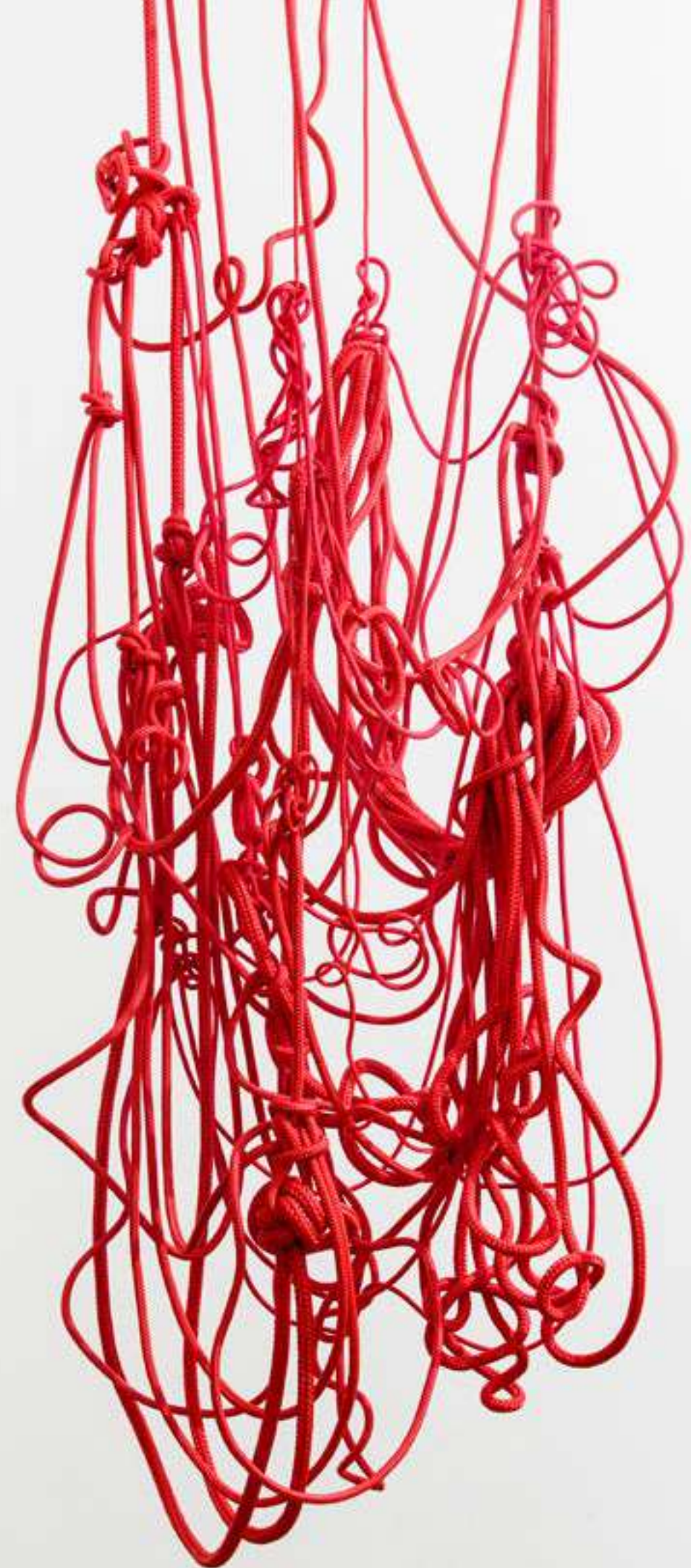




¶ In our work, we deal with landscape and form. We investigate how our perception of nature and landscape is influenced by idealizations. The Amazon is the archetype of idealized form in nature. It is the largest rainforest on planet Earth which teems with life yet whose powerful and fragile ecosystem is revered, feared, or plundered, depending on how we approach it. ¶ The Amazon is a complex, dynamic system where everything is connected to everything else. That system is, of course, part of a whole — the world, the environment and the global economy — and not least to our own individual actions. It connects and interconnects through its economic present and its postcolonial, political history. ¶ In response to our stay in the rainforest, we have knotted red ropes of different thicknesses to form a chaotic object. They can be seen to plug together like human veins or, to a different viewer, they may echo the lianas that twist in seemingly complicated threads from the trees. It shows the ambivalent relationship between being connected and being entangled.

¶ Thomas & Renée Rapedius live and work in Berlin (Germany). They studied Fine Art at HFBK (Hamburg, Germany) and graduated in 2004. Forms and phenomena from natural and cultural environments are their main interest. They investigate how the perception of nature and landscape is influenced by idealizations. Their installation works incorporate abstract drawing, photography and fragile objects, and show moments of the accidental, the fleeting and the fragile. They have exhibited at Museum Marta Herford (Germany), Museum Gerhard–Marcks–Haus (Bremen, Germany), Museum Morsbroich (Leverkusen, Germany), S.M.A.K. Museum of Contemporary Art (Belgium), Daejeon Museum of Art (South Korea), and Kunstverein Göttingen (Germany). They have been artists-in-residence in Colombia, India, Japan, Burkina Faso, South Korea, Argentina and the United States. ↗ [www.rapedius.net](http://www.rapedius.net)

Threads, 200 x 90 x 70 cm





¶ This video records the dissolution of three drawings made from soil from the Adolpho Ducke Forest Reserve (Manaus, Brazil). The images are taken from the book *Flora Brasiliensis* (1840–1906), by German explorer Carl Friedrich Philipp Von Martius. I was interested in the representations of the Amazon as rendered by European colonizers and, how to destroy and transform the said image. The two botanical illustrations correspond to the *Amanoa oblongifolia* (native to the region) and *Cinchona* (natural malarial antidote that was smuggled from the Latin-American region and helped colonization). The third image corresponds to an engraving entitled “The trees that were born before Christ in the forest on the banks of the Amazon River (Rio Amazonas)”, referring to ideas of the sublime and “virgin” territory that the Amazon has even nowadays. The soundscape are the recordings done in different outings during the residency: walks through the forest, on a boat overseeing a thunderstorm and after visiting the Balbina (Amazonas, Brazil) dam. In this manner, two different perceptions of the territory are assembled in order to dislocate them; one refers to a constructed image through European representations and the physical experience of moving through a place. What is the translation of an imagined landscape and an experienced space?

¶ Valentina Soto Illanes (1988) is a Chilean artist working mainly in sculpture and installation. She received her BFA from Universidad Católica de Chile (2011) and a Master in Fine Arts from Universidad de Chile (2015). Her work focuses on the concepts of nature and landscape, from their representations in media to the narratives of colonization behind them, invested in the power stories that permeate the ideas of nature and landscape representation. This research has led her to focus on relationships between art and nature, and the interstices between them, exploring the textures of the natural world. She has shown her work in exhibitions such as *De lejos se arma: ejercicios de recorte* (Galería BECH, Santiago, Chile), *15.01.15.* (Galería D21, Santiago, Chile), *Chronicles of the foreign* (Galería Gabriela Mistral, Santiago, Chile), and *Te llevo para que me lleves* (Espacio Munar, Buenos Aires, Argentina). She has also been part of the residencies: *Flora ars+natura* (Bogotá, Colombia), *R.A.R.O.* (Buenos Aires, Argentina) and *Vermont Studio Center* (Vermont, USA). She is currently working with unfired clay and ephemeral installations, and she is in her second year of the MFA program at the University of Pennsylvania (Philadelphia, USA).

✂ [www.valentinasotoillanes.com](http://www.valentinasotoillanes.com)



*Soil Drawings (after Von Martius)*, 2019. Video, 7'25". Drawings made with soil from Adolpho Ducke Reserve.  
VIMEO.COM/394991990









¶ Vera Mantero studied classical dance and was part of the Gulbenkian Ballet from 1984 to 1989. She started choreographing in 1987 and has been presenting her solo and group work all over Europe, Argentina, Uruguay, Brazil, Canada, Singapore, South Korea and the United States. Mantero created the performance installations *Shadows on Offer* and *More or Less, but Less than More*, which was presented in two different versions: occupying the whole space of the auditorium — seating and proscenium — in 2013, and at urban vegetable gardens. These projects, as well as the works *We are going to miss everything we don't need* (2009) and *The Clean and The Dirty* (2016) clearly reflect the choreographer's concerns for fundamental issues such as the environment, economic sustainability, social cohesion and inclusion, and citizenship. In 1999 Culturgest organized a retrospective of her work and in 2004 she represented Portugal at the 26th São Paulo Art Biennale (Brazil) with a work co-created with the sculptor Rui Chafes, *Eating your Heart Out*. Her work has been recognized with several institutional prizes such as the Prémio Gulbenkian Arte for her career as a creator and performer (2009). In 2018 she was nominated Ibero-American Intellectual Personality, a Fundación Avina initiative focused on professionals that have made important contributions in the field of environmental sustainability. ✂ [orumodofumo.com/pt/artistas/vera-mantero\\_2](http://orumodofumo.com/pt/artistas/vera-mantero_2)



## UM CORPO TENTA SE ENTENDER

Shall we keep turning our backs to nature or start facing it?

*Um corpo tenta se entender*, 2019. Documented performance and writings





All I know is we must boycott and prevent the action of corporations such as AgroSB, Grupo BIHL and JBS (beef), Bunge and Cargill (soy) and BlackRock (financing) in the Amazon forest. They and others\* are the ones destroying the forest.

All I know is that indigenous, quilombolas and ribeirinhos communities are the ones who have the actual knowledge on **HOW TO LIVE A HUMAN LIFE IN THE FOREST AND BE ABLE TO PRESERVE IT AT THE SAME TIME\*\***. We must support them in any way possible.

\* [amazonwatch.org/assets/files/2019-complicity-in-destruction-2.pdf](https://amazonwatch.org/assets/files/2019-complicity-in-destruction-2.pdf)

\*\* [rightsandresources.org/en/publication/globalcarbonbaseline2018/#sthash.U1yy7keUjldytpxH.dpbs](https://rightsandresources.org/en/publication/globalcarbonbaseline2018/#sthash.U1yy7keUjldytpxH.dpbs)



¶ Visuality is limited in the dense Brazilian Amazon rainforest and the sense of hearing becomes essential in the way we perceive this place. The trees and the forest ground create a natural reverberation that echoes our voice, bouncing around the spatio-temporal locale of our presence, reflecting traces of our own making and, finally, disappearing into the overwhelming soundscape of the abundant Amazonian ecosystem. Invisible soundwaves travel through the thick Amazonian air: the air of the world's largest terrestrial carbon sink that has a significant role in pulling carbon dioxide (CO2) out of the atmosphere; the air of a forest that is currently being burnt as a result of massive deforestation actions. ¶ The Echo of Our Breath proposes a time-space where fragmentary sonic recollection of the Amazon rainforest and flickering echoes of a human voice lingers and unfolds an embodied experience of a place. Constantly affected by the changing amount of CO2 in the installation space as a result of peoples' breathing, The Echo of Our Breath lets us hear the unseen impact of our own presence and invites us to think about the air that we breathe and the way it is affected by anthropogenic processes. ¶ Presented as part of the Heightened States of Awareness exhibition (MA Sound Arts Graduate Show), London College of Communication, University of the Arts London (UK, December 2019). Supported by the Art for the Environment (AER) program. ¶ Additional credits: Video used for the installation was taken by Hilnando Mendes (edited by Yifeat Ziv). Video documentation of installation was taken and edited by Dror Shohet.

¶ Yifeat Ziv is a vocalist, a composer, a free improviser and a sound artist. She combines voice, electronics, field recordings and text to create interdisciplinary sound works that derive from her research of the human voice, language, acoustic ecology and listening practices. Her recent works were performed and exhibited in places such as Wellcome Collection (UK), Cafe OTO (UK), PQ: Prague Quadrennial (Czech Republic), Design Museum Holon (Israel), Eretz Israel Museum (Israel) and the Israeli Centre for Digital Art (Israel). Her recent collaborations include artists such as David Toop (UK), William Parker (USA), Stefan Thut (Switzerland), London Experimental Ensemble (UK) and Roei Rosen (Israel). She is also the co-founder of vocal ensembles The Hazelnuts and ABRA Ensemble with whom she has released four critically acclaimed albums and performed worldwide in international festivals including Marseille Jazz des Cinqs Continents (France), Tri-C Jazz (USA), Safaricom Jazz (Kenya), Filter4Voices (Switzerland) and the Red Sea Jazz (Israel). Ziv holds an MA in Sound Arts from the University of the Arts London (London College of Communication) and a B.MUS in Cross-disciplinary Composition from the Jerusalem Academy of Music and Dance. She is the recipient of the Siday Fellowship for Musical Creativity (2018–19) and the AER Art for the Environment award (2019). ✉ [yifeatziv.com](http://yifeatziv.com)



▶ *The Echo of our Breath*, 2019. Video, 4-channel sound installation with CO2 sensor, 1'40".  
VIMEO.COM/385789810





¶ This project arises from the idea of re-emerging mythological conducts, ancestral structural animist forces weakened or erased off the spiritual history of the indigenous peoples of Brazil during the last 520 years. As an artistic project, it rises up a movement for the resurgence of cults present in the indigenous cosmogonies that enable the harmonious coexistence between humans and non-humans, endorsing the protection of the biome of forest ecosystems and the equity of rights in the interaction of biodiversity and multi-species, preventing the overwhelming anti-ecological impact that has been haunting indigenous territory, in imminent threat and under serious intimidation by consecutive policies of exploitation and devastation. In collaboration with the current indigenous uprising resistance, systems for biocultural, biotechnological and biopolitical eco-justice will be explored in a dialogue that builds on the self-sustaining knowledge of the Amazonian indigenous communities, scientific knowledge aimed at preserving the inherent living technology of the forests, and art as an activist manifestation. Bio Resistance Stateless Forest praises this triad composed of mythology, science and art, united in a reflection on the eventual collapse of the Capitalocene and thinking towards the construction of a post. Still in the research phase, the formal result of this project is a potential to be determined as new syntheses, perceptions and affections emerge.

¶ Self-taught artist, atheist, stimulated by the spiritual eclecticism of Brazilian culture, Zoroastra inspects the various ritual exchanges with the great Unknown, seeking to assemble her own religion, or *modus vivendi*, based on the syncretism between the three religious matrixes practiced in Brazil (autochthonous Indigenous, African and Western). Without doctrine or dogma and of animist origin, it appeals to a conscious present existing in all forms of beings and explores mechanisms for incorporating it. By way of an urgent disevangelization which challenges the word DEUS (God), she summons and reactivates habits of interdependence with natural sources in a sort of primitivism like a revival, learning from indigenous cosmogonies. Zoroastra considers that western creeds and derived technologies have induced the planet to a critical stage of communal suicide and therefore manifests the urge to bring to awareness the diversity of insight of the indigenous knowledge in order to recapture a polytheist and proto-binary harmony. In the constitution of this new-deistic *modus operandi* she creates ambiances for the practice of trans-religious conclaves and iconographies composing the new egregore. Zoroastra evades from applying discourse, creating languages by dint of acts, such as aesthetic operations.

*Bio Resistance Stateless Forest. (Work in Progress)*

















# LABVERDE 2019

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