



**labverde
2018**

**immersion
program
in the
amazon**

immersion

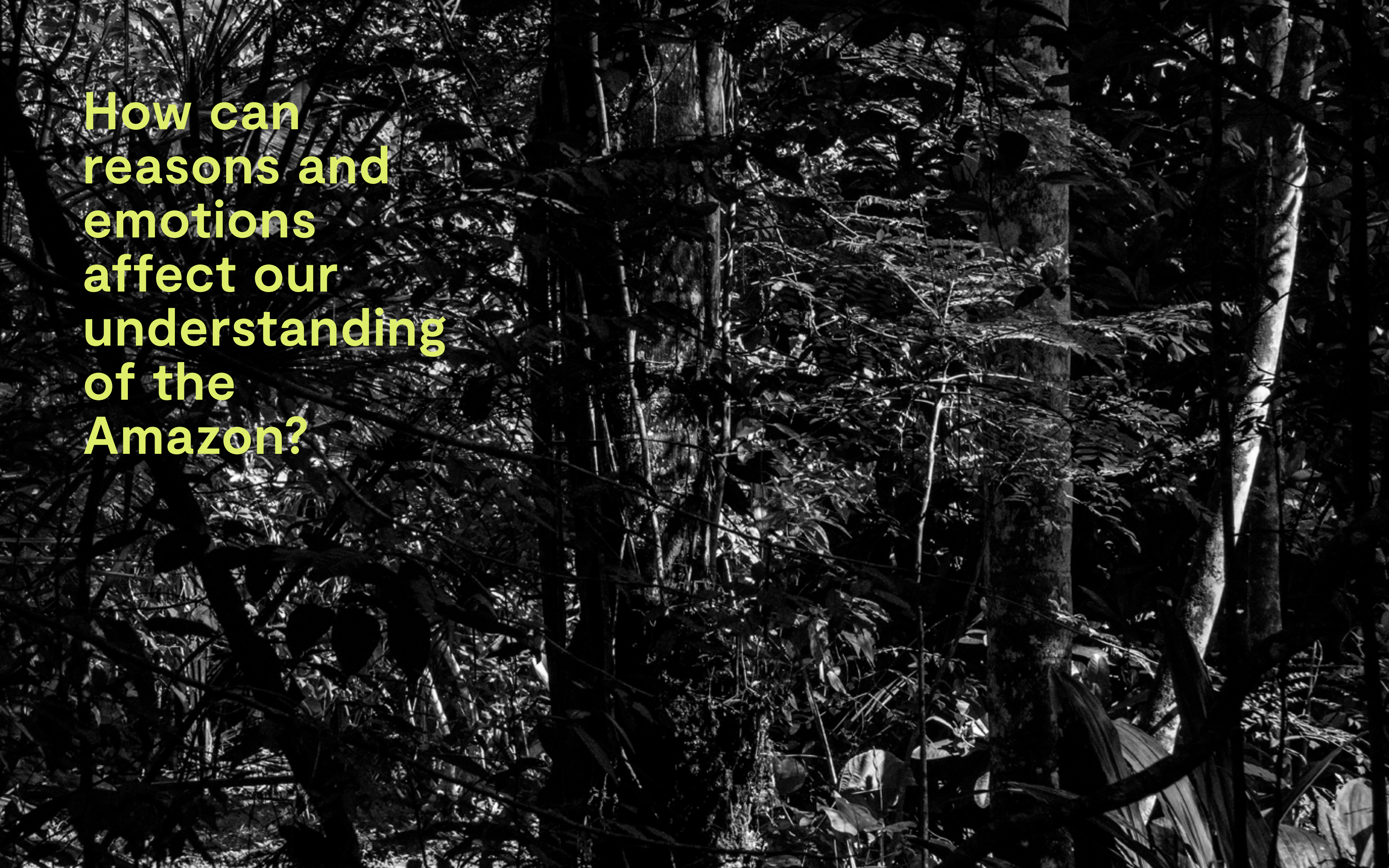
program

2018

in the

amazon

LABverde



How can
reasons and
emotions
affect our
understanding
of the
Amazon?



LABVERDE was created to strengthen the limits of art through a broad array of experiences, knowledge sets and cultural perspectives involving art, science and nature. The program's main goal is to promote artistic creation through a constructive debate about environmental issues generated by both theory and life experiences in the Amazon rainforest.

Developed in association with Manifesta Art and Culture and The National Institute for Amazonian Research, LABVERDE promotes an intensive experience in the rainforest mediated by a multidisciplinary team of highly qualified specialists in art, humanity, biology, ecology and natural science.

program

P



The clearest
way into the
Universe is
through a
forest
wilderness

JOHN MUIR



Nature

- Adolpho Ducke Reserve: Trails Acará River
- ZF2 - Observation Tower
- Igapó River Trail
- Praia Grande Beach
- Wild Edible Plant Table







Art

Artistic presentation process

“Percurssivo Submerso” Show
LEONARDO PIMENTEL

“UAU SHOW”
LISA SCHONBERG, ANTHONY BRISSON
(Secret Drum Band),
LEONARDO PIMENTEL AND ANDRIO DIAS
(Amazonas Philharmonic Orchestra)

Environment Engaging Art
LUCY ORTA

Landscape Images in the
Amazon Narratives
ROGERIO ASSIS

Art and Nature in
Brazilian History of Art
HUGO FORTES

The essence of shapes is the
essence of my world
ROBERTO EVANGELISTA







Science

Songs of the life dynamics

MARIO COHN-HAFT

Forest loss and fragmentation

RITA MESQUITA

The Vulnerability of the Amazon
Forest in the Face of Climate
Change

PHILIP FEARNSIDE

The Domestication of the Amazon

CHARLES CLEMENT

Environment tree circle and
Dendrochronology

JOCHEN SCHÖNGART

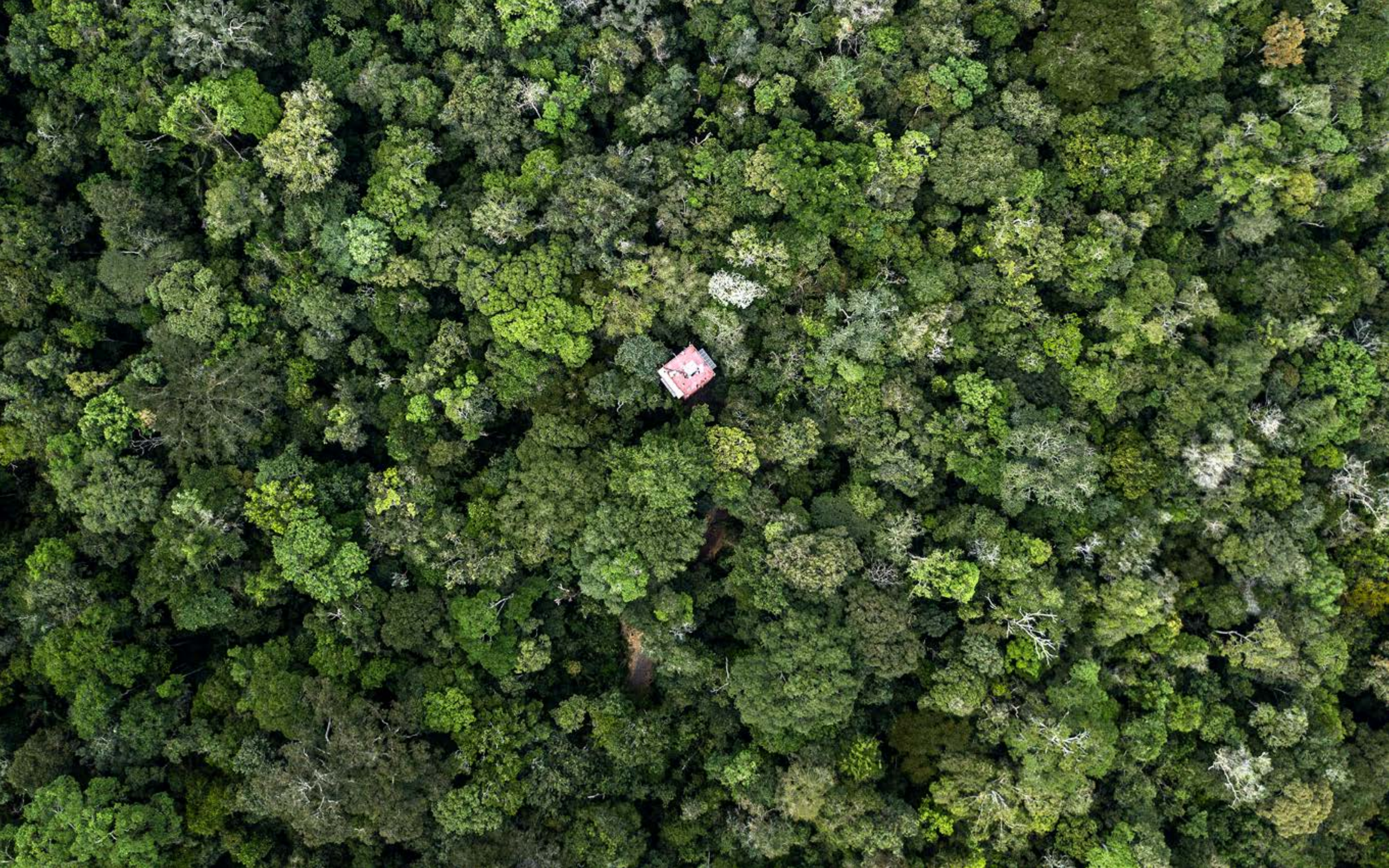
Airways rivers

STEFAN WOLFF

Small creatures of the rainforest

FABRICIO BACCARO







**How does
art affect
nature and
its future?**

FOR A MOMENT, consider the following situation: your body enters the rainforest, your pupils dilate, and your skin sweats. The humidity and the fresh air overwhelm your senses; sweat seeps through your pores and your breathing oscillates. The flat light, filtered by the leaves and branches, sharpens your other senses. The sounds, the million timbres, define the space. Moreover, the many unadulterated smells penetrate your memory in your tireless search for their origins. At first, everything is static and hidden, but when you become aware, it dawns on you that everything is part of a whole, everything doubles within itself, and you, without noticing, have become absorbed.

LABVERDE Artistic Immersion Program in the Amazon is designed for artists and creators to explore the proximity between nature and culture, and to develop sensibilities in contrast with those based on the colonization of our natural environment. A new logic for the design of our world can be perceived through the essence and experience of shapes. The artist is not only representing, but also interacting with the natural world, and their practice is based on this essential willingness to coexist.

The poetic process changes, and the lived experience is emphasized when one interacts and exchanges energy with natural and nonhuman phenomena. The presence of the artist's body, affected by time and space in this environment, is transcribed through creative technique during the LABVERDE program. The artistic works presented here are a result of this concept of the artist as their own subject; someone who reproduces the landscape and is also produced by it, in a movement of interaction and reciprocity.

Within this context, landscape-based conceptual art has a new layer of meaning. In the expanded field of the rainforest, one must comprehend the landscape as a product of interactions and exchanges of energy between beings and phenomena on many levels. From this perspective we appreciate and integrate the knowledge of the ecological sciences, where the landscape is a product of the relationships that occur within it, demanding a universalization of the subject ¹

Through ecological science, the landscape begins to be grasped from the perspective of living beings in an empathetic imagination exercise. When you put yourself in an organism's shoes to comprehend your relationship with the environment, your understanding of this space is transformed and your perception of

scale is amplified. As we become aware of the different dynamics and interactions of an ecosystem, we are able to understand how the microorganisms silently shape the macroenvironment in an infinite chain of webs.

The Amazon holds the greatest biodiversity in the world, and thus the largest collection of memories of the experience of life on Earth. The richness, complexity and uniqueness of this universe of life can only be revealed by the activation of creation and imagination. How can we represent an ecosystem within this complexity? How can we validate the invisible phenomena that occur in this natural environment? How can we value the Amazon and guarantee its permanency through time?

These are some of the questions explored by the artistic works presented here. From the sensitive to the rational, these works contain an effervescence of processes, poetic materials and techniques that reframe nature in a set of plural languages. These cultural processes unfold nature by using knowledge and poetic freedom to help understand ecology in the Anthropocene, and generate symbolic value to bring about a transformation towards ethical relations to nature.

LABVERDE artists' linguistic constructions concerning the Amazon follow a methodology that blends experience in the land, scientific knowledge, and the artistic potential of arousing new discourses. Some works are remarkably engaged in denouncing the extinction of life, while others give emphasis to the artists' sensorial perception and his affective processes. Some depict the dynamics of organisms in their complexity. There is a concern for giving new meaning to the landscape while dissolving the subject's place, and there is also the desire to give visibility to invisible natural phenomena, where the light is the greatest protagonist of artistic research.

Intertwined ideas and concepts are built out of cyclic movements that circumscribe themselves in a set of metamorphoses. These ideas are expressed by the transformation of nature into culture, from instinct into reasoning, from essence into consciousness, from memory into presence, and from facts into values, all in a transgressive attempt to decolonize nature. These symbolic constructions will gain resonance and power in this period of environmental and climatic crisis, and more precisely, at a time in Brazil when political decisions put this primary biome of the Earth at risk.

LILIAN FRAIJI

¹The dissolution between subject and object in the present time demands a revision in the concept of landscape, both in the arts field, as well as in geography. Here we propose a paradigmatic change in the landscape from a way of seeing to a way of living and coexisting in the land (DeLue and Elkins, "Landscape Theory", Routledge, New York, 2010).



LABVERDE foi criado para explorar os limites da arte com a promoção de experiências autênticas e confronto entre disciplinas, envolvendo arte, ciência e natureza. O objetivo principal do programa é a criação de conteúdos culturais sobre o meio ambiente, gerados pelo conhecimento teórico e pela experiência prática na Floresta Amazônica.

Criado pela Manifesta Arte e Cultura em cooperação com o Instituto Nacional de Pesquisa da Amazônia (INPA), LABVERDE promove uma vivência intensiva na Floresta mediada por uma equipe de especialistas nas áreas de arte, filosofia, biologia, ecologia e ciências naturais.

Ao tomarmos consciência sobre as diferentes dinâmicas e interações de um ecossistema, conseguimos compreender como os micro-organismos moldam silenciosamente o macroambiente, em uma teia infinita em cadeia.

A maior biodiversidade do mundo, a Amazônia, é o lugar da memória de grande parte da experiência da vida na Terra. A riqueza, a complexidade e a singularidade desse universo de vida só podem ser decifradas pela ativação da criação e da imaginação. Como representar um ecossistema em sua complexidade? Como dar sentido aos fenômenos invisíveis que operam em um ambiente natural? Como atribuir valor à Amazônia e garantir sua permanência no tempo?

Essas são algumas das questões exploradas pelos trabalhos artísticos aqui apresentados. Do sensível à razão, nasce uma efervescência de processos, matérias e técnicas poéticas que ressinificam a natureza em um conjunto plural de linguagens. É a cultura que narra a natureza, se apropriando de conhecimentos múltiplos e em sua liberdade poética, para nos fazer entender o contexto biológico no Antropoceno, gerar valor simbólico e auxiliar a transformação ética com que nos relacionamos com o não-humano.

A construção linguística sobre o espaço Amazônico obedece então a uma metodologia que mescla a vivência no espaço, o conhecimento científico e a capacidade artística de suscitar novos discursos. Alguns trabalhos são notadamente engajados e denunciam a extinção da vida, outros dão ênfase à percepção sensorial do artista e seus processos afetivos. Alguns tentam retratar as dinâmicas dos seres em sua complexidade, existe, ainda, a preocupação em dar novo sentido à paisagem dissolvendo o lugar do sujeito. Há também a vontade de dar visibilidade a fenômenos naturais invisíveis, nos quais a luz é a grande protagonista nas investigações artísticas.

Ideias e conceitos tecidos a partir de movimentos cíclicos que se circunscrevem em uma série de metamorfoses, expressas da transformação da natureza em cultura, do instinto em razão, da essência em consciência, da memória em presença, dos fatos em valores, em um intento transgressor de descolonizar a natureza. Construções simbólicas que ganham ressonância e potência em um período de crise ambiental e climática e, mais precisamente, em um período no Brasil em que as decisões políticas colocam em risco o principal bioma da Terra.

LILIAN FRAIJI

POR UM MOMENTO, considere a seguinte situação, seu corpo adentra a Floresta, enquanto suas pupilas se dilatam e sua pele transpira. A humidade e o frescor do ar lhe invadem, águas entram e saem pelos seus poros, e sua respiração oscila. A luz rasa, filtrada pelas folhas e galhos, aguça os demais sentidos. Os sons, os milhares de timbres, moldam o espaço, e os cheiros, abundantes e genuínos, penetram sua memória, na busca incessante por suas origens. A princípio, tudo é estático e oculto, mas quando você toma consciência, percebe que tudo é parte do todo, tudo se dobra em si mesmo, e você, sem perceber, foi devorado.

LABVERDE – Programa de Imersão Artística na Amazônia é voltado para artistas e criadores que exploram a aproximação entre a natureza e a cultura para tornar possível sensibilidades distintas que as geradas a partir da colonização dos espaços naturais. Diante da essência e da experiência das formas, se torna visível outra lógica de projetar o mundo, na qual o artista não está só interessado em representar, mas bem em se relacionar com os espaços naturais, cuja prática parte da vontade essencial de coexistir.

Emergir, interagir e trocar energia com o não-humano e com os fenômenos da natureza implica no deslocamento do processo poético, dando ênfase à experiência vivida. É a presença do corpo do artista, afetado pela temporalidade e espacialidade do ambiente, que é transcrita em um conjunto de técnicas derivadas na participação no programa LABVERDE. Os trabalhos artísticos aqui apresentados nascem do resultado da constituição do próprio sujeito enquanto artista, como aquilo que produz a paisagem e é produzido por ela, em um movimento de interação e reciprocidade.

Diante do contexto, o conceito de paisagem – gênero artístico que dá conta de retratar o espaço no tempo – ganha uma nova camada de significado. No campo expandido da floresta, só é possível compreender a paisagem como um produto da interação e do processo de trocas de energia entre diferentes seres, fenômenos e escalas. Nessa perspectiva, nos aproximamos do conhecimento das ciências ecológicas, na qual a paisagem é um produto das relações que nela ocorrem, reivindicando a universalização do sujeito.¹

Por meio da ciência, a paisagem passa então a ser compreendida sob à ótica dos seres, em um exercício de imaginação empática. Se colocar no lugar dos organismos para compreender sua relação com o ambiente transforma nossa compreensão do espaço, ampliando nossa perspectiva e escala.

¹ A dissolução entre sujeito e objeto, na atualidade, exige uma revisão no conceito de paisagem, tanto na esfera das Artes, quanto na esfera da Geografia. Aqui, propomos uma mudança paradigmática da paisagem enquanto uma forma de ver para uma forma de conviver com o espaço. Sobre essa ideia, ver DeLue and Elkins, “Landscape Theory”, Routledge, New York, 2010.

artists

a

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The Amazon forest has been invaded, burned and occupied in a disruptive way with a complete lack of respect for its inhabitants and its integrity as a living system. Illegal timber extraction, mining and farming are responsible for large areas of deforestation and for the pollution of water sources affecting people, flora and fauna. Extensive forest areas are flooded during the construction of hydroelectric power plants (part of government programs) and at the same time diverts river courses, altering the water quality and displacing local communities bringing severe sociocultural consequences.

Far from being a clean energy source, hydroelectric plants trap sediments and nutrients that are transported in fluvial waters and these minerals do not feed alluvial plains and change the sedimentation-erosion dynamics. This directly impacts biodiversity and causes erosion that in turn affects the northern Brazilian and Guyanese mangroves and coral reefs.

Large dams emit enormous quantities of methane (CH₄). Normally emissions are higher in the first years when the decomposition of organic material generates methane—a gas that impacts the atmosphere thirty-four times more than CO₂, within a hundred-year period. In the Amazon basin, due to its high biomass, the flood plain system plus the hot climate means gas emissions continue indefinitely.

The Balbina hydroelectric power plant flooded a 2,360 square kilometers of forest, an immense area to generate a mere fifty kilowatt—not even enough to supply the city of Manaus. More than twenty-five years after the project's completion, trees continue to die most notably downstream. Besides the catastrophic ecological implications and the displacement of riverside communities, the construction of the plant brought disastrous consequences to the Waimiri Atroari reserve and its people.



Renata Padovan is a Brazilian artist living and working in São Paulo. Graduating with a Bachelors degree in Social Communications from FAAP, São Paulo, later followed by a Masters in Fine Art from Chelsea College of Art and Design in London (2001). Padovan has participated in several artist-in-residency programs, among them: (2018) LABVERDE – Art Immersion Program in the Amazon, Brazil, and Residência Epecuén in Argentina; (2017) AA Easter rising, Easter Island; (2016) Seoul Art Space Geumcheon, South Korea; (2014) Gyonggy Creation Centre, South Korea; (2013) JKSD, Slovenia; (2012) *Arctic Circle*, Norway; (2001) Braziers International Artists Workshop, Oxfordshire, United Kingdom; (1999) The Banff Centre for the Arts, Canada. Recent solo exhibitions include: (2017) *Terrestrial*, Casanova, São Paulo; (2014) *One Day After the Other*, Caixa Cultural Brasília, Brazil; (2013) *Xingu – Kapelica Galerija*, Ljubljana, Slovenia; (2011) *Vão*, Baró Galeria, São Paulo. Among the recent group exhibitions: (2018) *Arquitectura de la desolación*, Ambos Mundos, Buenos Aires, Argentina, and *IFF2018 Recorte da coleção Dulce e João Figueiredo Ferraz*, Ribeirão Preto, São Paulo, Brazil; (2017) *Topografias intermitentes*, Hilo Galeria, Buenos Aires, and Casanova, São Paulo; (2016) *Embedded South(s)*, Ho Chi Minh City, Vietnam; (2014) *La Bienal del fin del Mundo*, Mar del Plata, Argentina; (2013) Projections Program, La Otra Bienal, Bogota, Colombia.

WWW.RENATAPADOVAN.ME



raquel mavecque

I went in the forest with the intention of connecting to the technology of plants, and develop systems for how plants could be the organizational model for the 21st century. Instead the plants whispered to me about a return in order to project greater transformation—about the need to recognize ourselves as nature, about decolonizing our bodies to decolonize the forest, about nurturing our inner waters to honor bigger bodies of water, and about breathing together.

After forest immersions and explorations of my inner alchemy with the four Elements of nature, I manifested the need for returning to fundamental symbiosis through *FlorestAdentro* or *Meditative Scores for Forests Inside*. A hammock hanging in the middle of the forest with a mosquito net, a body enveloped by the hammock and me serving as a space-holder for the experience in a contemplative state. I guided them through a sensorial experience by gravitational touch, a semi spontaneous imaginative verbal narrative, and swings of the hammock. Inviting them to surrender into their senses, to find a space of intimacy and affection between them and the forest, as well as them and me, as the forest held space for both of us.

FlorestAdentro is an invitation to experience the forest as a contemplative space of affection, to be a space-holder, and to be held.

From São Paulo, Brazil, Raquel Mavecq is a New York, United States, based dance artist, somatic movement teacher, and a channel of different systems of healing. In her choreographic scores she is interested in combining the knowledge of energetic healing systems with embodied creative compositions – to inspire and evoke freedom, autonomy, vulnerability, and altered mindbody states from which to explore inner and outer landscapes. Mavecq's work focuses on nature and the human body as being part of its cycles and manifestations. Looking at the body's natural rhythms and rituals, she uses poetic movement and imagery to bring awareness of human history and daily practices as part of the gain wholeness.

Raquel Mavecq moved to New York in 2010 after completing her Bachelor of Arts in Communication and Arts of the Body from PUC-SP in Brazil. In New York she trained at the Merce Cunningham Studio, where she first learned about the I-Ching and how it can be danced. She also became a Laban/Bartenieff Movement Analyst at LIMS, where she understood that the systems of nature and human body are one. Then she became a Pilates Instructor from BodyTonic, and learned how to embody all that as a teacher, a guide, a channel.

Mavecq also studies and practices Alchemical Herbalism, Astrology, Reiki, and different systems of energetics—as a way to recognize the human body as part of nature, investigate how embodied awareness can be a powerful path for self—healing, and self-healing, a revolutionary process for greater transformation of the collective whole.

WWW.RAQUELMAVECQ.COM



Explorations on Inner Alchemy for FlorestAdentro. Photography by Rogério Assis



FlorestAdentro

leonardo pimentel

If sound travels around four times faster in the water than in the air, what underwater soundscapes can tell us about the Amazon? How hydro acoustic can help us to describe physical and biological characteristics of the environment? Leonardo Pimentel *Percussivo Submerso* investigation is focused on the soundscape underwater dynamics of the Amazonian water basin. Through recording sounds and images from a variety of water ecosystems (rivers, *igapós* and *igarapés*) he is creating music compositions for percussion sets. Natural sound engages one of our senses and provides information about our surroundings. By amplifying the underwater landscapes of the Amazon rivers, the musician highlights the impact of human activities to the life of the main natural reserve of fresh water of the world.

Born in Foz do Iguaçu, Paraná, Brazil, in 1979, Leonardo Pimentel moved to Amazonas in the year 2000, beginning his studies in music and joining Orquestra Amazônica Filarmônica in 2004. Pimentel has also worked with many artists, orchestras, bands and groups in the city of Manaus and other Federal states of Brazil, always playing percussion and drums; as well as giving music lessons and presenting workshops.

Composed and executed soundtracks for theater pieces and short films, developing works in contemporary instrumental music mixed with Amazonian elements on groups like Jazz Verde and Aldeia Instrumental. By 2016, created and developed the show *Percussivo Submerso*, a solo presentation which uses images captured by the musician himself and projected on stage, besides sounds and pictures recorded underwater.





Percussivo Submerso / Underwater Percussive. Music for percussion, 5'. Hydro acoustic Acará Igarapé, Alphonso Ducke Forest Reserve. [PLAY VIDEO](#)



My childhood was spent on a Dutch island, where life was still marked by subsistence living, and defined by the cycles of the seasons, rhythm of the tides, and phases of the moon. This experience continues to influence my artistic practice, as does the notion of *Ephémère*: the fleetingness of life. My initial intention during LABVERDE was to develop artistic research based on this concept.

Surrounded by the endlessly rich and complex organism that is the Amazon, I began to reconnect with a more primal life balance, and appreciate ever more strongly that everything is connected and interdependent. I started to play freely again like a child, or a *Homo Ludens*. In the moonlight, I photographed a balloon, which became a symbol for the moon, balancing at the tipping point of the earth's demise.

Back home, distressed by news of growing threats to the Amazon, I felt compelled to mirror those stories by inflicting similar violence on my photographs, cutting and burning through my images, and dousing them with black ink.

The works I have submitted to this catalogue are part of an ongoing visual study, exploring the destructive Anthropocene age, and the search for solace in primal experiences.

The photographic work of Paul Cupido—born in 1972, in The Netherlands—is a personal exploration of the human quest for inner peace, taken in the knowledge that quiet resignation is often followed by renewed turmoil. From within this life of paradox, Cupido searches for beauty in the transient. His diverse and interwoven artistic processes, constitute a versatile approach to photography and other media.

In 2017, Cupido graduated *cum laude* from the Fotoacademie Amsterdam with the first installment of his ongoing multimedia project *Searching for Mu*. He was awarded an artist residency at the Belfast Photo Festival 2017, and received the Hariban Jurors Choice Award in Japan. *GUP Magazine* included his work in their New Dutch Talent 2018 issue. A solo show is planned for 2019 at the Bildhalle in Zurich, and he will exhibit a new collection at Photo London, alongside the work of Albarrán Cabrera. He is currently working on two new books, one featuring his work from the Amazon (with publisher and graphic designer Esther Krop).

A selection of recent exhibitions include: Haute Photographie (Rotterdam and Stockholm), the Athens Photo Festival 2018, the Festival Internacional de Fotografia (Paraty, Rio de Janeiro, Brazil), and *Encontros da Imagem* (Braga, Portugal).

www.paulcupido.nl



Lu Moon Leaf. Photograph



Moon-Leaf-Neon. Photograph



Amazônia Tipping Point Series-Ao-ripped-top. Photograph



Amazônia Cut Out Burn Out. Photograph



Amazônia Tipping Point Burn Out. Photograph



Balancing on the Tipping Point. Photograph



laurane le goff

By observing the colors, structures, and the abilities of lichens on trees, I realized that the symbiosis between mushroom and algae seemed to reflect nature's fragile balance, and how the natural processes inter-connects. Water, essential for this peculiar species to thrive, flows through the cycles of the rainforest. A damaged fishing net, found in the Anavilhanas National Park, was to me part of the same cycles, and became a physical proof of the various flows it went through. By embroidering lichen patterns to repair it, and using the topography of the Adolpho Ducke Forest Reserve as lining pattern, I intend to confront as well as gather the different levels of approach to the Amazon problematics.

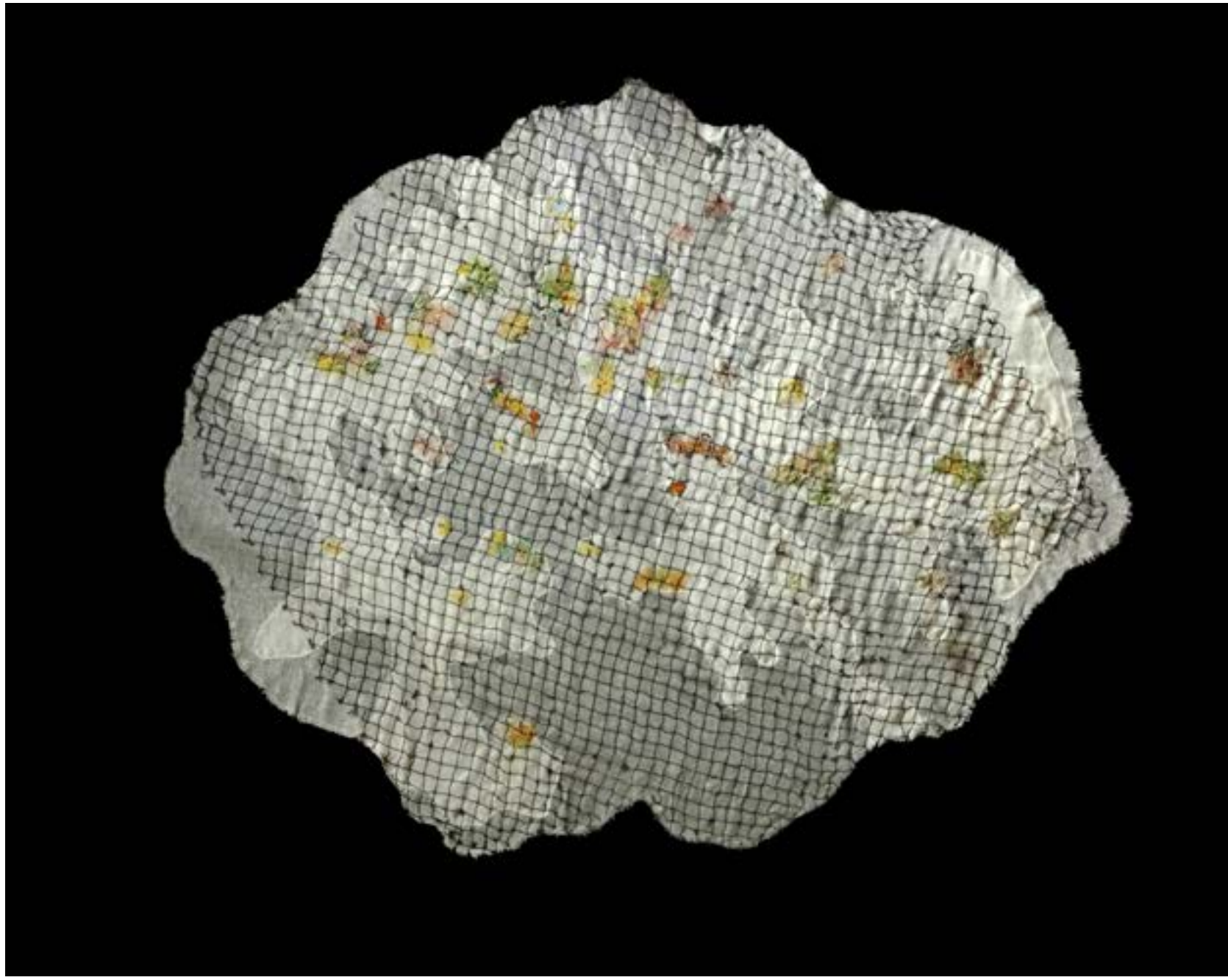
Designed as a random pattern, the embroidery connects the industrial, the recycled, and the handmade, to find a new meaning for the creations we wear. But how to actually give life to the project, how to make people feel close to what we experienced? I decided to send the project to dancers; they can subscribe to receive the textile piece (dancetheamazon@gmail.com). Hoping it will become the main link of a network, like the confluents of the Amazon, flowing from an artist's body to another, all around the world. A creation that passes through frontiers, languages, oceans, connecting people to take part in the climate change discussion.

Laurane Le Goff, born in France, is currently studying costume design in Lyon. She holds a degree in Textile Design from the Fine Arts department of the Haute École des Arts du Rhin (HEAR) in Mulhouse, France. Her interest in current issues stems from an awareness that rose from her travels, research, volunteer work or debates, that may be felt through her artistic work. Moreover, she is passionate about Biology. Bringing a scientific curiosity to her artistic work, she connects costume, textile, science, history and observation.

LAURANELEGOFF.PORTFOLIOBOX.NET

Dance the Amazon. Embroidery, stitching, sewing, watercolor // Linen veil, cotton threads, damaged fishing net, 59 x 50.7 inches





Dance the Amazon. Embroidery, stitching, sewing, watercolor // Linen veil, cotton threads, damaged fishing net, 59 x 50.7 inches



lorenzo moya

My artistic work in the Amazonian immersion was focused mainly on the observation of the incredible nature that surrounded us. It is difficult to capture the sounds, the heat, and the smells in a fabric, but I tried, at least, to transmit the deep spiritual feeling that is perceived in the Amazon forest. Painting in that place was a dream for a long time, being there is an experience of direct connection with nature. This experience leads me to a single thought... go back and paint a big picture surrounded by this great Amazonian giant.

Born in 1967 in Paine, Chile, where he still lives and works, is a Chilean painter and visual artist whose work has been developed completely linked to nature, without being limited to observation. His search has led him to travel through different geographies requiring coexistence with the landscape and the gaining of nourishment from it. His gaze is constantly searching and his search has taken him to Patagonia where he encountered the cold fields of the south, and to the desert north of Chile. Posteriorly, these works have been transformed in his Atelier, where characters have appeared who are like the inhabitants of those solitary places. Moya's studies have been developed in Chile, where he obtained a degree in Arts at the Universidad de Chile. He has held a number of exhibitions in Chile, Brazil (São Paulo), Colombia (Bogota), Peru (Lima), Argentina (Buenos Aires), as well as exhibitions in the United States and Europe. He has gained awards such as Friends of Art Scholarship, First Enersis Prize, First Nestlé Prize, Alcate Scholarship.

WWW.LORENZOMOYA.CL





Perseguida por un río de susurros. Oil on canvas, 78.7 x 59 inches



El bosque se bebe la lluvia. Oil on canvas, 78.7 x 47.2 inches

milda lembertaitė & amelia prazak

I sand my head top urgently until I produce enough dust. Next, I climb up the Açaí palm-tree to get the Açaí berries. Later, I drink Açaí juice so that my sanded head grows back. Doomed upon the effect of anaesthesia, I do this every day.

To help to fit the demand, I have extracted the native Amazon Açaí palm seed and planted it in my global flat similarly to my great-great-grandfather's Amazon rubber business.

And while taking this vertical journey to my Eldorado, I do not know if I will not fall from the edge of the world. When Pedro Álvares Cabral in 1500 first glimpsed at that promising land, he saw wilderness as a commodity. What I see, is an extension of my mind, a rational reality. I allow my body to sense, but even when I am naked, I wear gloves. Whenever I touch, I steal. Where is the last frontier of the human—embedded in geological time, artificial exoticism, stretching back through eternity?

At the crossroads, think of yourself as an ant dispersing seeds (with the antenna to tune into that). Find calmness within own moving shadow. Put your ear to earth.

Born in Lithuania and Switzerland, based in London, Milda Lembertaitė and Amelia Prazak have worked in partnership since 2011.

They create across different media, primarily with sculpture, costume, video and performance.

With an ever-present playfulness and an often surreal humour, forms, images, materials are brought into a kind of alchemical drift across and through time, with ancient and contemporary, human and non-human agencies acting upon and influencing one another in new and ever-changing compositions.

The artefacts within the works flicker between simultaneous lives; across dimensions and interpretations; speaking of knowledges lost and re-found, the migration and displacement of bodies and the evolution, assimilation and growth of new forms of life, and ways of being sustainable.

Themes of healing and cleansing recur again and again within their work, in relation to both the body and to the earth. Technology too occurs as a consistent element to the practice, the duo's approach to TV screens being a bodily and emotional one. Looking at objects of technology as polymorphic; where the flat screen is at once mirror; an object to caress, a plane upon which to inscribe one's innermost secrets and desires or the contemporary doppelganger for a piece of black obsidian rock.

WWW.SISTERSFROMANOTHERMISTER.CO.UK

Photo of a taster of the two TVs performance





nathalia favaro

The perception of the forest-space in its infinite dimension and in relation to its elements can be perceived, if taking a close approach—a human scale and if observed from a distant point of view. The works reveals a composition of void and built-up areas and lights that emerges from different parts. They present a space in between, a discovery of empty spaces in the huge forest area, in a micro and macro scale.

In a micro scale, nuances of the light in the first hours of the day passing through the trees and leaves reveal drawings with shadows, in a white paper sheet, a layer between the line that comes from above pointing to the floor, in a constant moving video. Also, an artist book composed by leaves, branches, parts of trees and found-objects creates an illustrated walking as an artistic practice.

In a macro scale, a collaborative video with Miki Yui is being developed. Composed by interviews and images, they reveal a direct contact with the forest.

Satellite images and online platforms serves as a base for a series of prints of the deforestation and land use along the BR-319 road. The selected road is in process of development and if constructed, will increase the deforestation in the Amazon Rainforest.

Nathalia Favaro (1981) lives and works in São Paulo, Brazil. She is an architect, ceramicist and artist and these fields of interests plays complementary roles in her artistic research.

In 2006 Favaro graduated in Architecture and Urbanism from Mackenzie University and Buenos Aires University. In 2010 she took a Complementary degree in Design. She has been part of study groups with Edith Derdyk, Kimi Nii and Hermes Artes Visuais. In 2017 she was an artist-in-residence at EKWC, in The Netherlands, in W Residency, in Brazil, and in Bali at Gaya Ceramics, in 2018.

Her work arises from the contact with the material, clay, where she finds questions and answers to her practice. All her paths have been merging and sometimes they are material-based, at others involve photography, drawings or video.

WWW.NATHALIAFAVARO.COM





Uso do solo (Landuse). Monotype, 66.9 x 31.4 inches (Work in progress)

juliana curvellano & fabian albertini

X is a project that focuses on the investigation of the complex interrelationship between nature and humans, their power and time, space and force. The significance of human connection to the nature has been lost, with consequential destructive results, global warming is perhaps the defining issue of our time, which certain politicians deny and many of us choose to ignore. The artificial world reconstructs our perception, and nature is becoming less organic and more secondary.

Inspired by the forces of nature and mysticism that we experienced during all the time that we were submerged inside the forest, we approached our research through the *Orixás* (Orishas) [deities from an Afro-American religious tradition], the human form of the spirits that are meant to guide the sacred relationship between nature's elements and human beings.

We worked to reconnect humanity to nature and its mystical elements by ephemerality and the passage of time, interacting with the landscape by using different materials, creating transient interventions on specific sites and images—both moving and still—exploring the vital energy or the broken relationship between them, in order to raise environmental awareness.

Fabian Albertini is an Italian artist based between Reggio Emilia, Italy, and Rio de Janeiro, Brazil. In her research she uses installations and images to explore existence through the relationship between man, environment and social transformation. Fabian focuses on reflection, moving more than the simple observation of works, questioning normal perception, creating issues on our way of thinking, changing the way in which something is regarded, understood, or interpreted.

Fabian's exhibitions include: (2018) *So Far*, Landskrona Foto Festival (Sweden), *Light Perception*, No Address Gallery at Palazzo Tirelli (Reggio Emilia, Italy), Laguna Art Prize (Arsenale, Venice, Italy), *Fake — Truth*, Rotterdam Photo Festival (The Netherlands); (2017) *Winter Exhibition*, LensCulture (Amsterdam, The Netherlands), *Get Lost*, TAL Projects (Cascais, Portugal), Discovery Awards — *Encontros da Imagem* (Braga, Portugal), No Photo Paratissima (Torino, Italy), *Fotografia Europea* (Reggio Emilia, Italy); (2011) 54° Venice Biennial (Arsenale, Italy); *Ama+zônia — Corpos da Natureza*, CCJF (Rio de Janeiro, Brazil); (2005) *Performance Video*, Museu de Arte Contemporânea (MAC Niterói, Rio de Janeiro, Brazil); (2004) Art Biennial (London, United Kingdom).

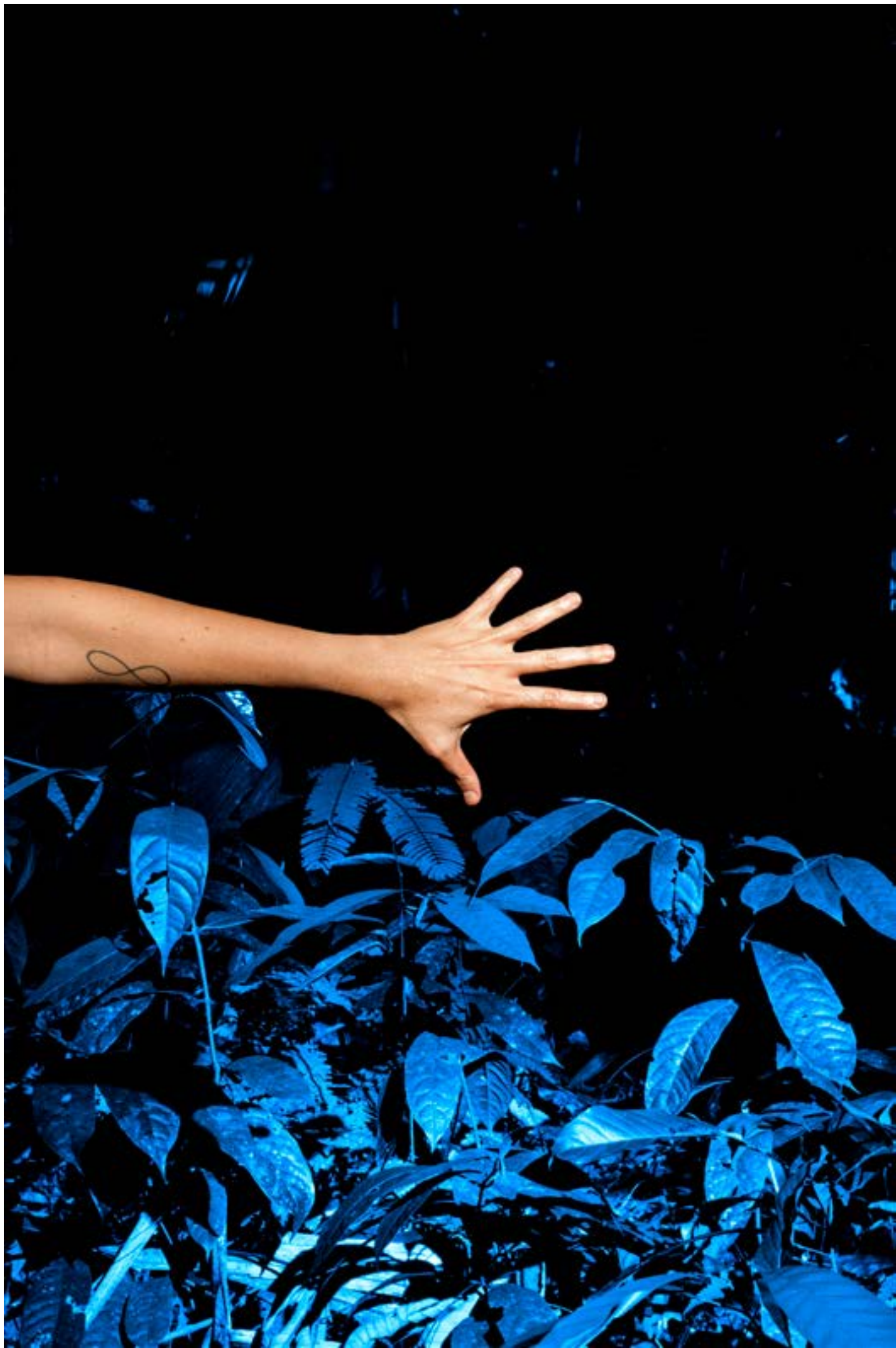
WWW.FABIANALBERTINI.COM

Juliana Curvellano is an independent curator and art editor. Founder of No Address Gallery. She was born in Rio de Janeiro, Brazil, in 1988, but currently lives and works in Milan, Italy. She has collaborated with international galleries and artists in conceptual art projects. Holds a Master's degree in Contemporary Art Markets. Curvellano is interested in being a part of artist's creative process and collaborating with it.

WWW.NOADDRESSGALLERY.COM

X—x#o. Archival Pigment Print on Hahnemühle Photo Rag Ultra Smooth, 23.6 x 15.7 inches

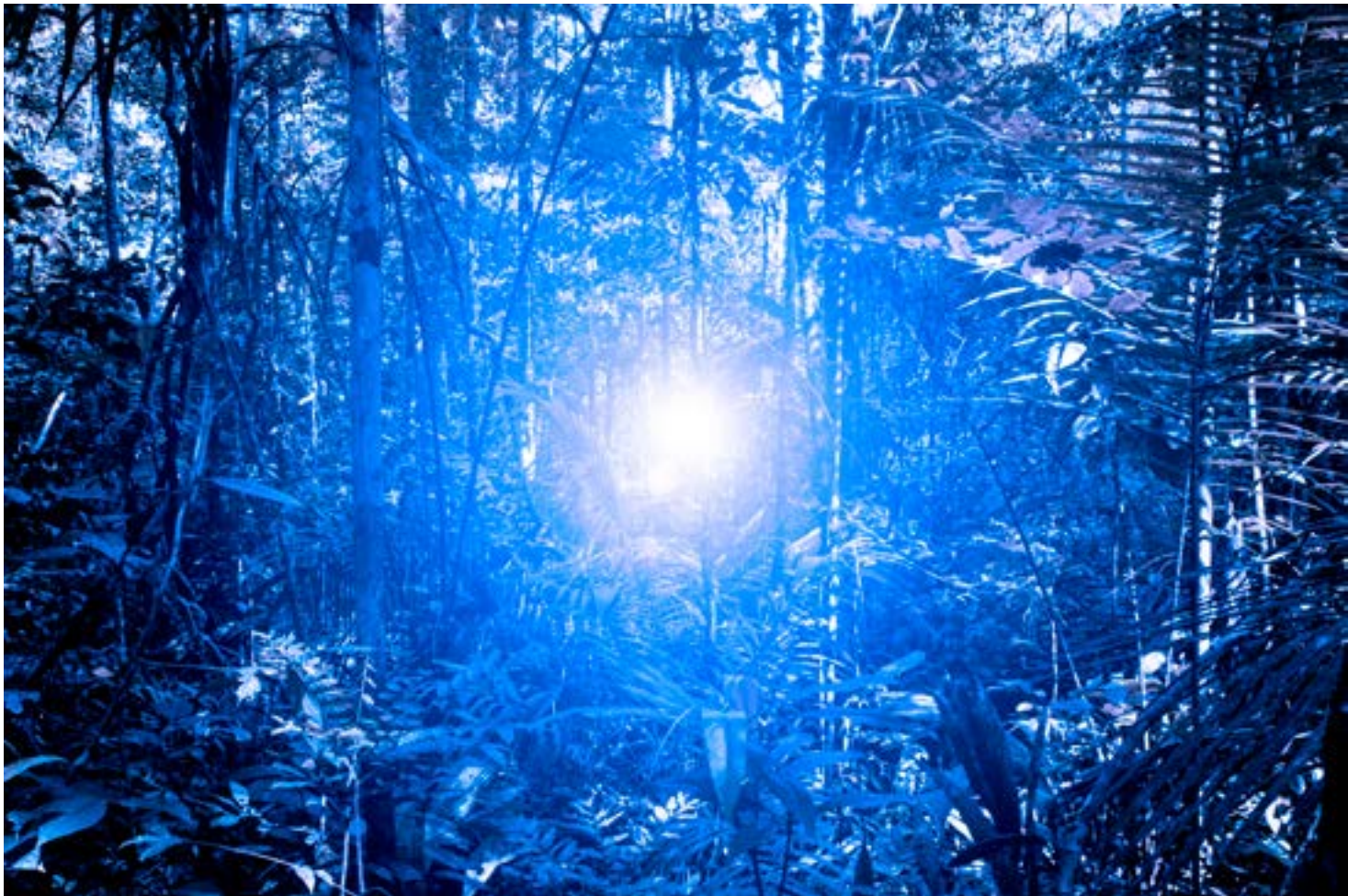




X—x#h. Archival Pigment Print on Hahnemühle Photo Rag Ultra Smooth, 39.3 x 29.5 inches



X—Untitled. Archival Pigment Print on Hahnemühle Photo Rag Ultra Smooth, 36.3 x 52.3 inches



X—x#l. Archival Pigment Print on Hahnemühle Photo Rag Ultra Smooth, 15.7 x 23.6 inches

lucy + jorge orta



Lucy + Jorge Orta's collaborative practice draws on a wide variety of medium including drawing, sculpture, couture, painting, photography, moving image, light and performance to create immersive and participative objects and installations that engage audiences with social and ecological issues. Their most recent body of work Amazonia explores the complexity of interwoven ecosystems, to question the perception and value of nature within our lives. In recognition of their contribution to sustainability, the artists received the Green Leaf Award (2007) for artistic excellence with an environmental message, presented by the United Nations Environment Programme in partnership with the Natural World Museum at the Nobel Peace Center in Oslo, Norway. Orta's artwork has been the focus of survey exhibitions, including: the Argentine representation at the 46th Venice Biennale International Art Exhibition, Italy (1995); The Curve, Barbican Art Gallery, London, United Kingdom, and Fondazione Bevilacqua La Masa, Venice, Italy (2005); Museum Boijmans Van Beuningen, Rotterdam, The Netherlands (2006); Biennial of the End of the World, Ushuaia and Antarctica, Argentina (2007); Hangar Bicocca, Milan, Italy (2008); Natural History Museum, London (2010); MAXXI, Rome and the Shanghai Biennale (2012); Yorkshire Sculpture Park, United Kingdom (2013); Herbert F. Johnson Museum of Art and La Parc de la Villette, Paris, France (2014); London Museum Ontario (2015); Attenborough Arts Centre, Leicester and City Gallery and Museum, Peterborough, United Kingdom (2016); Ikon Gallery, Birmingham, United Kingdom (2018). Numerous monographs have been published and their work can be found in public and private collections around the world.

WWW.STUDIO-ORTA.COM

PERPETUAL AMAZONIA

Amazon is everywhere, a powerful conjurer of visual and symbolic narratives that piece together a universal image of a physical space. Yet we still have difficulty comprehending Amazonia's significance, how it is fundamentally linked to Human daily existence, not just for those living within, but to all species on earth. Scientifically it is considered as the "lungs of the planet" because of its capacity to absorb carbon dioxide and expel oxygen and moisture into the atmosphere, playing a vital role in the world's rainfall patterns and curbing global temperature increase. There is no doubt that deforestation is a catastrophe, the sacrificing of a vital resource that diminishes habitats, of peoples and species will undoubtedly effect the imbalance of these highly synchronized dynamics.

In the project *Perpetual Amazonia*, we will create a link to the emotional space, prompting people to think about their relationship with nature and its intrinsic value to human wellbeing. Taking the form of performative actions, *Perpetual Amazonia* will connect personal and local environmental concerns, to the global ones. Two preliminary actions have taken place in the Peruvian and Brazilian Amazon. We have marked out a hectare of land in the rainforest and divided them into 10,000 sub-plots, each measuring one-metre by one-metre. During the residency at LABVERDE, we mapped a symbolic one-metre plot in the Adolpho Ducke Forest Reserve. Each corner was marked with embossed steel tags. On each tag, a fragment of the poem Amazonia, by eco-poet Andrew Patricio.

*My centre is everywhere
Everything - huge and hung together*

In agreement with local stakeholders, in Peru (private land-owner), and in Brazil (Adolpho Duke Forest Reserve and LABVERDE) these 10,000 plots will put up "For Sale". The sales transaction will not conclude in the purchase of land in the Amazon, instead the acquisition is a moral obligation, contracted by a pledge:



Perpetual Amazonia. © Studio Orta, Lucy + Jorge Orta. Photography by Rogério Assis

The loss of nature comes at a price. How do we value a hectare of forest!
By how it makes us feel emotionally?
By how much wealth it produces?
By the well-being it brings to peoples?
By its influence on global climate?
What price are you willing to pay?



liana nigri

Taken by an absolute presence
I am absorbed by the landscape.
We are now one, with no dominator or not
exploited. I return to the essential truism of no
separation, with no side.
I accept the invitation to awaken my senses to
feel the silence of noises and observe sounds.
My eyes are nourished by tons of greens. And I
can only see details through my hands.
Acknowledging in such diversity and superlatives
the lightness of the air.
I am flooded by a peace new to my body.
I gain intimacy with the primary forest and as a
virgin I overcome the fear of the unknown and
make contact.
I discover my sacred place, where I go every day
and I allow myself to be Liana.
A fertile existence between environment and
society is possible just as the Dark Earth (*Terra
Preta de Índio*).
Now there aren't internal and external worlds,
we meet in between, where there's no subject or
object and the marks of this mutual presence
is what I intend to materialize.

Liana Nigri is a Brazilian visual artist born in 1984 deeply interested in Bio Art with a Master's degree in Textile Futures at Central Saint Martins, London, United Kingdom (2007–2009). After living in New York City for four years, in 2016 Nigri decided to return to her hometown, Rio de Janeiro, to deepen her research through the art residency Despina. Then the year after she was invited to go to the mountains of Romania to be part of another artistic immersion promoted by In Context | Slanic Moldova, when six Brazilian artists were selected to spend five weeks at this village.

Yet it was the first art residency she attended in 2015 at the School of Visual Arts, New York—*From the Laboratory to the Studio: Practices in Bio Art*—, that Nigri began to use living sources as an artistic media. Either if it is through biological materials, sculpture, photography, video, or installation her work is consists in observing the marks on the surface of plants and human skin in the course of their life cycle that evidence traces of stories, experiences, contacts or traumas. Through this process Liana invites the audience to take a closer look at life in the perspective of impermanence.

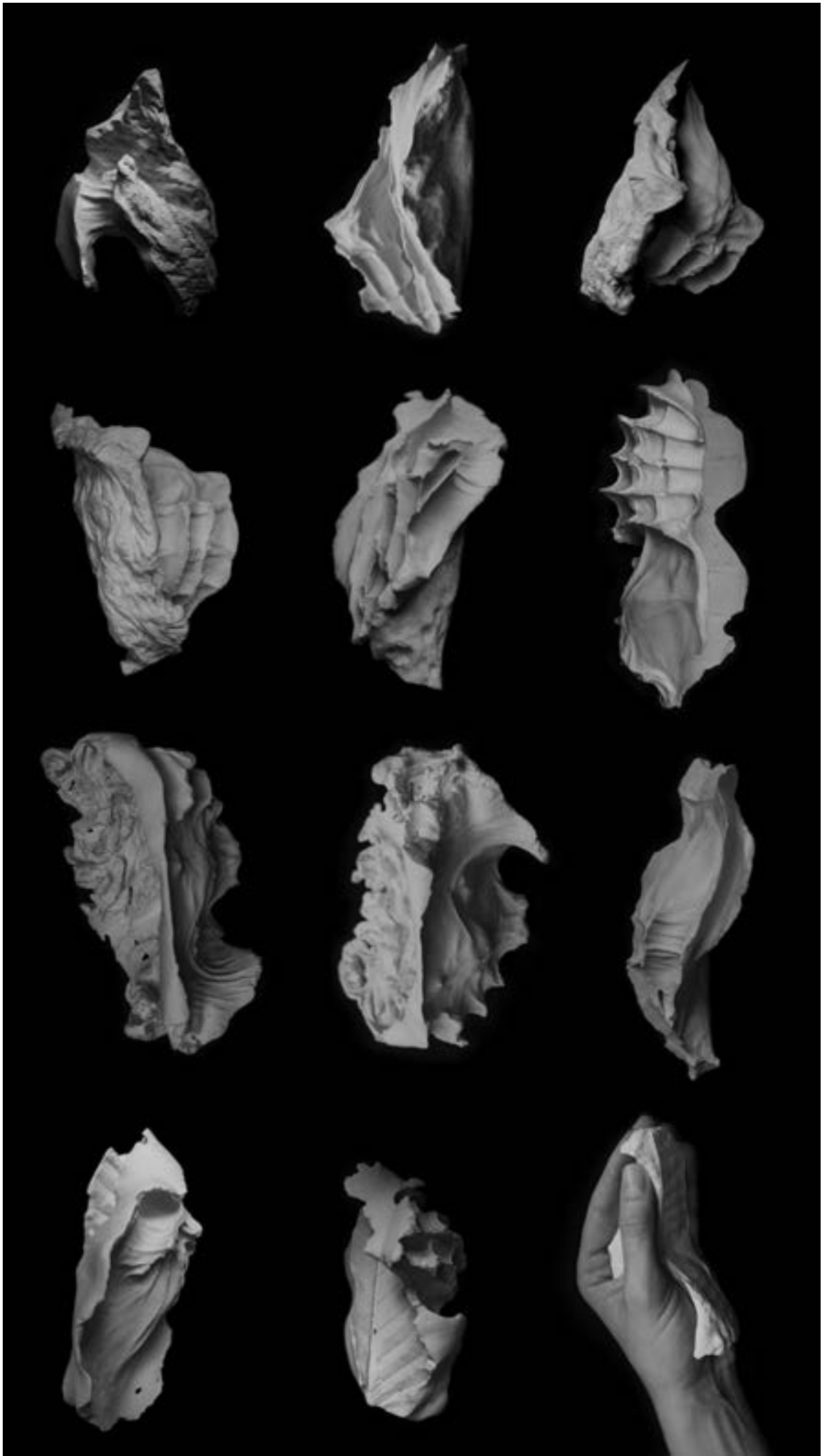
Contact. Plaster, variable dimensions





Skin Memories. Photograph, 21.6 x 16.5 inches. Made in collaboration with Paul Cupido

Contact. Plaster, variable dimensions



sérgio helle

PRINTING IN UV INK IN CARIRI STONE

I started the *PARADISUS* series with a leaf of the *embaúba*, a tree also known as *torém*.

The *embaúba* leaf is extremely important for the reforestation of devastated areas. It grows fast in areas where seeds are sown by bats. Having heard that while I was in Amazônia opened a different door to my work.

I was born in Cariri, a region in Ceará state which also shows us the network of life in its complexity and time span. The Araripe Geopark embodies this understanding.

The Cariri stone is, we may say, the support for the mass production of fossils found in the south of Ceará state—documents about the life of Earth, on Earth.

Dry, totally dry... that's how I found the first *torém* leaf which starts the *PARADISUS* series. It now appears on the Cariri stone—and it will always appear—as a symbol of resistance and of the force of nature. *A fossil in time reversal.*

Note: Cariri Stone is the name given to one of the nine sites of the Araripe Geopark in the south of Ceará state. It comprises the municipalities of Barbalha, Crato—the city where Sérgio Helle was born, Missão Velha, Nova Olinda and Santana do Cariri.

Lives and works in Fortaleza, Ceará, Brazil. Helle develops his work mixing the newest digital tools with traditional drawing and painting techniques. With a thirty-year career, he is one first artists from Ceará to utilize computers as an artistic tool, having had, back in 1995, his first exhibition using digital prints. He has held numerous collective and solo exhibitions in several cities in Brazil, Portugal and Italy. For the last four years he has been working with a series called *PARADISUS*, where his main reference is nature.

*"My work has been developed by using different techniques. At first there were oil paintings, then acrylic and mixed techniques, with more and more materials incorporated along the way. In the mid-nineties the computer was used as a tool in a discreet manner but then it became fundamental to my work. The *PARADISUS* series is a reverence for the sacred, my declaration of love for the nature. I like the organic forms of the resected and twisted leaves, especially the *embaúba* leaves, giving colors to the dead forms, keeping vitality and strength just waiting to be appreciated. The series constantly deals with life and death when using as reference dry and dead plants."*

WWW.SERGIOHELLE.COM.BR/

PARADISUS XCI

Digital print, 39.3 x 19.6 inches

Edition of 10 with 1 AP

Printing in UV ink in Cariri stone





PARADISUS XCII
 Digital print, 15.7 x 15.7 inches
 Edition of 10 with 1 AP
 printing in UV ink in Cariri stone



PARADISUS XXIII-a PARADISUS XXIII-b
 Diptych. Digital print, 41.3 x 45.2 inches each
 Edition of 20 with 2 APs each
 Printing in UV ink in handmade canvas



PARADISUS XVII
 Digital print, 78.7 x 51.9 inches
 Edition of 20 with 2 APs
 Printing in UV ink in handmade canvas

Due to the density of the Amazonian forest's strata—where temperature, moisture and light levels vary within the canopy—only between 1–2% of sunlight reaches the ground, causing a big part of the ecosystem to remain in the shade most of the time. During several days, I follow light spots in the ground and the trees, as the sunlight intermittently seeps through the thick mass of vegetation, and with the help of a mirror, I reflect this light back to the sky. Likewise, I record the sunrise at dawn, as it emerges and begins to increase the level of visibility and heat of the place, thus determining the rhythms and dynamics of life that occur in it.

How does light travel in the rainforest? How can this biome be experienced in terms of luminosity, transience, intensities, layers? How is time perception affected when one is permeated by an infinitely complex diversity of stimuli and interactions among species?

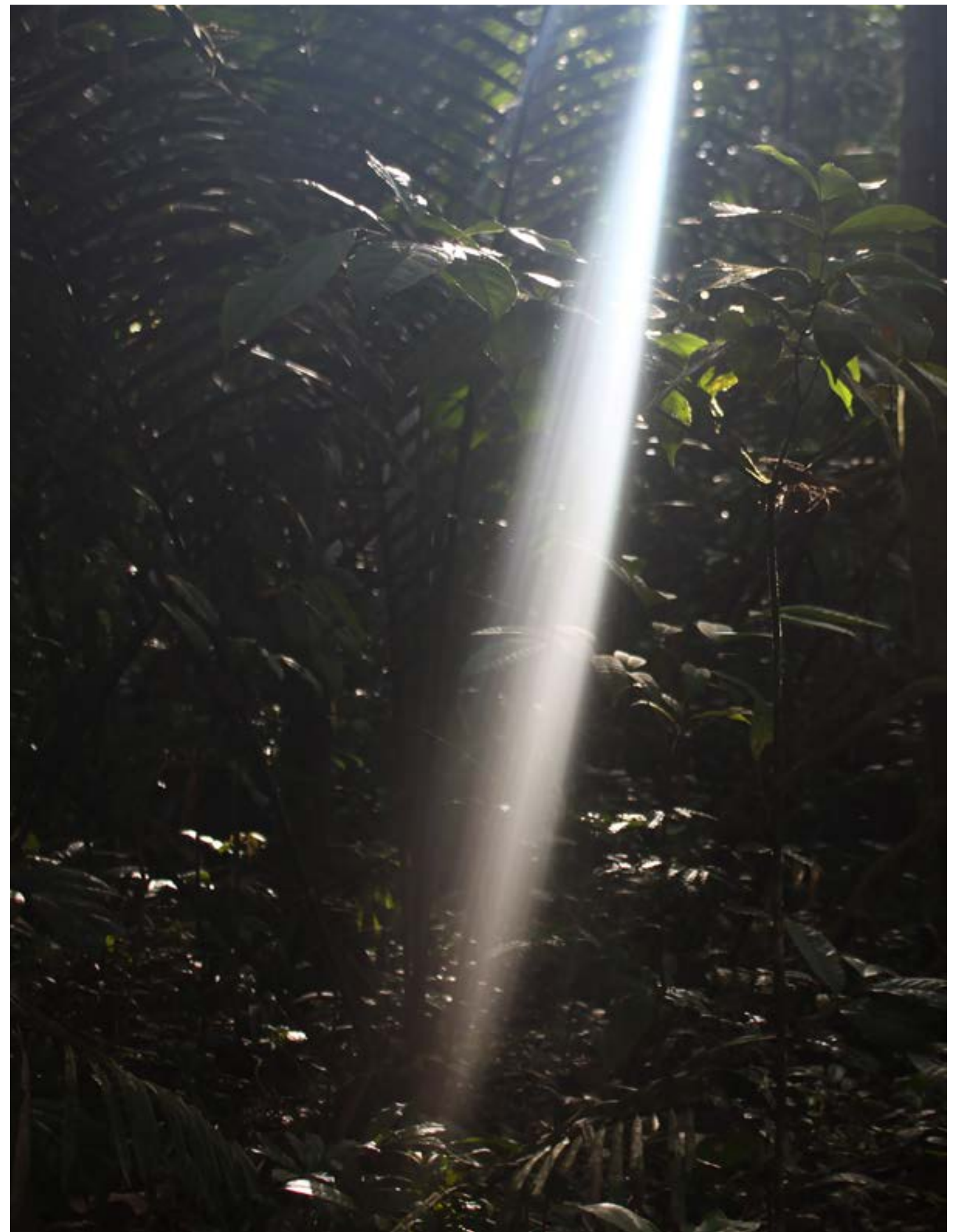
The forest absorbs anyone who enters it and as one walks and spends time there, physical involvement becomes something completely instinctive and increasingly distant from intellectual reasoning. *Clarão. That from Which Things Become Manifest* is a reflection on contemplation and direct experience of place, an exercise of imagination about the limits of what can be perceived or comprehended.

Born in 1992 in Bogotá, Colombia, where he lives and works, Santiago Díaz Escamilla's matter exploration in sculpture, drawing and video examines phenomena, natural processes and the place these dynamics occupy in our way of recognizing and experiencing the world we inhabit. Through procedures that involve the passage of time, imagination, manual labor, accumulation, and relationships between scales, his search seeks to assimilate the very condition of the Earth, a complex and unattainable system of changing forces that escapes from being categorized under an ultimate point of view.

Díaz Escamilla studied Visual Arts at Pontificia Universidad Javeriana, Bogotá (2015). His work has been exhibited in spaces such as Galería 12:00, Bogotá; Feria Internacional de Arte de Bogotá (ARTBO); Oficina Cultural Oswald de Andrade, São Paulo, Brazil; Fundación Gilberto Alzate Avendaño, Bogotá; Villa Iris, Fundación Botín, Santander, Spain; B-galleria, Turku, Finland; Universidad Nacional Autónoma de México (UNAM), Taxco, Mexico; Immigration Office, Bremen, Germany; Mapa Teatro, Bogotá.

Santiago Díaz Escamilla has been awarded the VI Sara Modiano Grant from The Sara Modiano Foundation for the Arts, Bogotá (2018); CONSCAR Grant at FLORA ars + natura, Bogotá (2017) and in April 2016, he was selected by Joan Jonas to participate in Fundación Botín's Workshop / Residency, Santander, Spain, which was focused on the local landscape of Nansa Valley.

WWW.SANTIAGODIAZESCAMILLA.COM





Photos Santiago Díaz Escamilla



Photos Rogério Assis



Stills from *Clarão*. That from *Which Things Become Manifest*. Single-channel video, 2'50" (excerpt). [PLAY VIDEO](#)



luciana rabinovich

Before traveling, I dreamed of the Amazon's particular light and astonishing exuberance. Being there, however, my attention was caught by the small, almost hidden things: the subtle and savage life under a fallen leaf or inside a rotting trunk. As days went by I started to merge with the forest's rhythm. I was strongly attracted by that space of time where life and death coexist and nourish each other. Through that immersion I could connect myself with my own history and, at the same, the sense and origin of life.

Both writer and photographer, Luciana Rabinovich was born in Rio de Janeiro, Brazil, during her parent's political exile. She currently lives in Buenos Aires, Argentina, but travels often to work and research in Brazil. Body, memory, substance and identity are the key elements of her artwork. At present she is finishing her first novel, where she combines writing and photography to construct her own fictional biography. The poetical translation of natural environment has an essential role in her production. Rabinovich understands both external nature and the artist's interior world as the same indivisible whole. Which answers can we find deep in the forest, sensing nature's crudity and aliveness?

LUCIANARABINOVICH.TUMBLR.COM



Traces of existence / Las huellas de la existência

Mixed media: analog photograph (35mm film), digital photograph (Bruno Zanardo's picture) and writing. This work is part of a long-winded project on identity that has taken already three years of research and production.



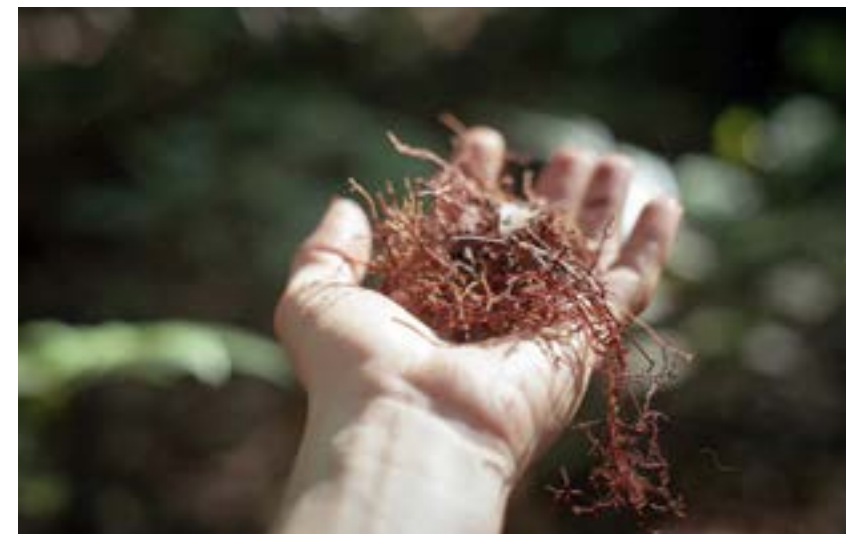
Pertenezco a la espesura
de la copa de los árboles
al lento y caudaloso
fluir de los ríos
a la tibieza del sol
que,
apenas,
acaricia el verde.

Mi ritmo es el de las semillas
que penetran la tierra húmeda y,
cuando están listas,
irrumphen en la luz.

Las hojas secas
dejan
acaso
una huella
de su frágil existencia.

Me quedo en silencio.

Soy testigo de esa vida
aparentemente quieta
poderosamente
viva.



I belong to the thickness
of the tree-tops,
to the slow and abundant
flow of the rivers,
to the warmth of the sun
that,
only,
caresses the greenery.

My rhythm is that of the seeds
that penetrate the humid soil,
and which when ready,
erupt into light.

The dry leaves
leave
perhaps,
a footprint
of its fragile existence.

I fall into silence.

I am a witness of this life
seemingly quiet,
yet powerfully
alive.

stig marlon weston

Working with process oriented photography I explore how the way the pictures are made give meaning to the final result. Challenging the tradition of landscape photography I took part in LABVERDE to look at how I could collect imagery depicting the scientific viewpoint and method of the subject. Inspired by the program lectures on scientific work I ended up wanting to focus on the discovery of unknown unknowns through methodic work based on prior knowledge. Choosing as a starting point the known classification of the rainforest into distinct areas with specific characteristics I collected samples of visual information that could reveal knowledge through new forms of interpretation.

I made photographic soil samples from the categorized levels of ground elevation and the defined river water types was tested through paper submersion. The density of jungle foliage was investigated through use of photographic film hung in the trees under the full moon and information on the spread and makeup of plants was collected with photo-paper dispersed in a random sampling spread of set variations of ground and jungle elevation. The test results shows light and humidity levels as well as chemical reaction with the test subjects through their physical interaction with the samples.

- 6 Elevations Flora Spread

Photographic lumen prints made outdoors showing imprints of a cross-section of leaves and plants in the jungle. Prints made at each of the six different levels of elevation in the landscape, and simultaneously at six different levels of height from the ground, sorted according to where they were sampled.

- Foliage Density Test

Photograms of tree growth made outdoors at night. A sample of prints collected in a small area showing the shadow cast by plants.

- River Sample

Photographic Paper water tests. Made by dipping the paper in the river along the banks of the different river water types of the Amazon.

- Soil Elevations

Photographic chemigrams made by burying photographic paper in the top-soil at the six different levels of elevation in the landscape. Letting the paper react to the varying levels of light and moisture of different areas.

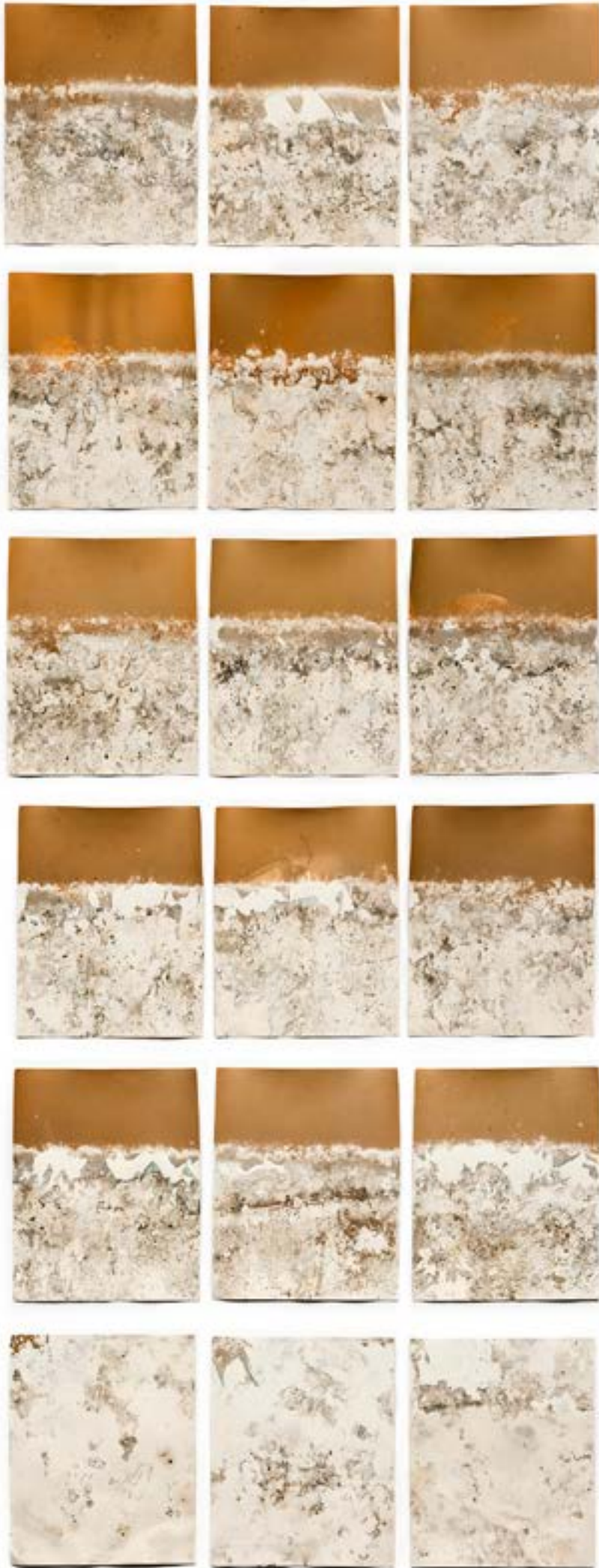


Elevations Flora Spread

Stig Marlon Weston is interested in how reality is perceived by our senses before unconscious interpretation clouds the subjective experience. Questioning if photographs really can recreate a truthful viewpoint, or manage to depict and clarify the subjective interpretation? Rather than making the viewer look at the world through the eyes of the photographer, Weston wants to use photography to show himself how he should see the world. Building on twenty years of experience as a professional photographer Stig Marlon Weston has tempered his scepticism towards the medium by focusing on the idea behind the image. Holding on to a process based expression and the physical image as an object, his work has turned a critical eye on how we read and accept the photographs as witness of reality. Developing a distinct style of camera-less photography he explores ways of seeing and interpreting the landscape and the world beyond the normal human field of vision and pre-conceived narrative bias.

Weston's work has been represented in the annual Norwegian state regional and national exhibitions and shown in international galleries and festivals.

WWW.WESTON.NO



Empirical

Using camera-less photography in different forms to collect empirical evidence that could be used for scientific research.

- lumen prints, prints made on photographic paper by extreme overexposure to daylight and weather conditions
- photograms, prints made on photographic film or paper of shadows of objects exposed
- chemigrams, prints made on photographic paper by exposure to chemicals as well as light

Elevations Flora Spread (documentation)
Photographic lumen prints made outdoors showing imprints of a cross-section of leaves and plants in the jungle. Prints made at each of the six different levels of elevation in the landscape, and simultaneously at six different levels of height from the ground, sorted according to where they were sampled.

Soil Elevation 6



claudia tavares

Historically, we see nature as the source of infinite resources to be explored. We are always collecting, exploring and taking things out of nature. The Amazon rainforest is a territory that has been in constant danger of deforestation in recent decades. With that thought in mind, I decided that I could, poetically, reverse this process and, instead of taking things from it, try to give something.

As I walked through the forest, I saw some networks launched by scientists to collect leaves falling from the trees to study their growth cycle. I also saw some ingenious spider nets around large leaves that also collected other leaves and insects. Science working according to nature. So I thought that art could act as science, and I decided to make some artistic networks between trees, braided with white cotton threads that could also collect insects, spiders, water, leaves, flowers and anything that fell on them. I wanted to offer an artistic gesture and let nature decide what to do with it. I wanted to share the authorship, to work with nature, let it act as a subject instead of always being an object.

Claudia uses the languages of photography, video and installation and is interested in the many possible relationships between art and nature. Her solo shows are *Lightboxes*, at 291 Gallery, London; *entre nuvem e vento*, Galeria do Ateliê, Nós, Espaço Sérgio Porto, *Branco Preto*, Galeria do Tempo, *Vestida de infância*, Galeria do Ateliê, Rio de Janeiro; *I, Islands*, Galeria Cozinha, Porto, Portugal; and *Ephemeral Garden*, XIX Biennial of Ceveira, Portugal. Her recent project *A Garden in Forest* was selected to be shown at the Palácio das Artes in Belo Horizonte and Paço Imperial, in Rio de Janeiro, both in 2018.

WWW.CLAUDIATAVARES.COM

Teias para aranhas, formigas, folhas e afins [Thread for spiders, ants, leaves and other]. Cotton line and glass, variable dimensions





Teias para aranhas, formigas, folhas e afins [Thread for spiders, ants, leaves and other]. Cotton line and glass, variable dimensions



alina duchrow

At the end of the 19th century and the first half of the 20th century, thousands of people from the state of Ceará, in the northeast of Brazil, sought an alternative to the extremely harsh conditions of their native lands, were deluded with promises of a life of abundance in the rubber plantations of the Amazon and migrated there. These men and women were forced into slave labor to serve the interests of the international industry that demanded latex and they were unable to return to their homeland. *Whoever finds me standing pushes me to the middle* was the phrase that was commonly written on wooden boats that the exiled *cearenses* [natives from the state of Ceará] cast into the waters of the Amazon basin. This was a ritual of thanks which showed gratitude for their prayers made, in moments of desperation, which were answered by Saint Francis of Canindé. Since they had no other means of communication with their homeland, they built boats from 50 to 80 centimeters [19.6 to 31.5 inches] in length, in which they put a letter thanking the saint, and threw them into the river. These boats followed the current, were spewed out to the ocean and, as incredible as it may seem, some of them reached the coast of Ceará. The work *Whoever finds me standing pushes me to the middle* is a video performance where four little boats are thrown into the Amazon River, containing only the hopeful inscription. The narrative that is heard in the video is the reading of a letter which was penned by a woman from Ceará living in the Amazon. As a direct address to Saint Francisco de Canindé, it tells a story of suffering and miracles.

Born in Fortaleza, Ceará-Brazil—lives and works in Brasília. Architect and visual artist, she has a Postgraduate degree in Visual Arts from the Alanus Hochschule University, Bonn, Germany (2010) and a Masters in Urban Development and Environment at the Universidade Federal do Ceará (UFC), Brazil (2003). Graduated in Architecture and Urban Planning from the Universidade de São Paulo (EESC-USP). As an artist she has used video, photography, drawing and installations in public and private spaces. Her work is focuses on a local context, a starting point that will generate tools and insights on how to deal with time, space and the other. The work bases itself of a readiness to create art as it emerges, without preconceived ideas. Art that seeks to embrace otherness, connecting it with objects, landscapes, and communities.

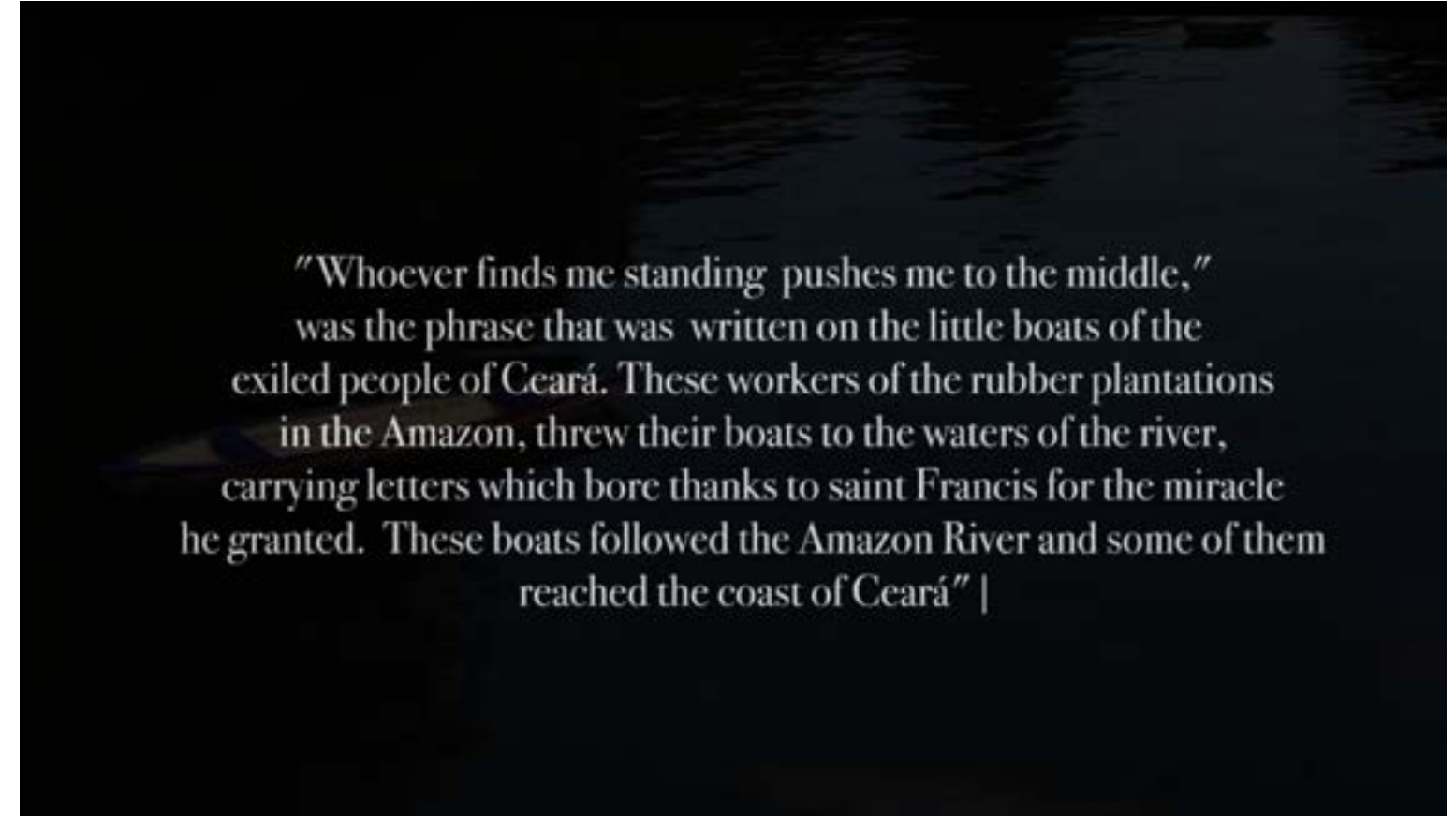
WWW.ALINADUCHROW.COM

Stills from *Whoever finds me standing pushes me to the middle*. Video performance, 2'40" [PLAY VIDEO](#)





Stills from *Whoever finds me standing pushes me to the middle*. Video performance, 2'40"



"Whoever finds me standing pushes me to the middle,"
was the phrase that was written on the little boats of the
exiled people of Ceará. These workers of the rubber plantations
in the Amazon, threw their boats to the waters of the river,
carrying letters which bore thanks to saint Francis for the miracle
he granted. These boats followed the Amazon River and some of them
reached the coast of Ceará" |

hugo fortes

The video installation *Amazonia Insomnia* consisted of a video projected on the walls and on the mosquito net above the bed where the artist slept during the artist's residency at the Adolpho Ducke Forest Reserve in Amazon, Brazil. His bed was covered with leaves and branches found in the forest. The video showed images from water reflections of the Amazon Rainforest. The images were duplicated and mirrored, so they looked like a kind of mandala. The work evokes the spirits of the forest in a contemplative atmosphere of dream and visual delirium.

Hugo Fortes is a visual artist, curator, designer and associated professor at the Universidade de São Paulo (USP). As an artist, he has presented his work in more than fifteen countries, in venues such as Georg-Kolbe Museum, Berlin (Germany), Ludwig Museum, Koblenz (Germany), Galerie Artcore, Paris (France), Columbus State University (United States), The Royal Danish Academy of Fine Arts Royal, Copenhagen, Paço das Artes, São Paulo (Brazil), Videobrasil, São Paulo (Brazil), Centro Cultural Recoleta, Buenos Aires (Argentina), etc. From 2004 to 2006 he lived in Berlin, with a fellowship from the German Academic Exchange Service (DAAD) for a PhD research stay. In 2006 he presented his PhD dissertation *Liquid Poetics: water in contemporary art*, which was awarded with the CAPES National Award of Dissertation in Arts in Brazil. In 2016 he became full professor with the habilitation thesis *Overflights between Men, Animals, Time and Space: Thoughts on Art and Nature*, at USP, where he works as a lecturer since 2008. His research as an artist and docent focuses on art and nature, highlighting landscape, animals and water.

WWW.HUGOFORTES.COM

Amazonia Insomnia. Video installation, variable dimensions. [PLAY VIDEO](#)





My experience in the Amazon rainforest transported me into a dimension of endless time. The noticeable rhythms and biological cycles of growth and decay were marked by the rapid processes of life and death. My focus was drawn toward this region's seemingly limitless biodiversity and allowed me to question our presence within these natural systems.

While immersed in this dynamic environment, I captured flora and other ecological objects in silicone molds. With these molds, I have begun a cross-disciplinary project that draws inspiration from environmental research and data, ceramics and social practice. By inviting others to participate in the construction of unfired clay installations, it is my hope that they will ultimately draw a personal connection to our current environmental plight and its effects on ecological systems.

The result of this community-based practice is a heterogeneous mosaic of tropical foliage and geometry. Due to the transitory nature of the material, the piece eventually cracks and dries over time, and I record this process through photographs and video. It is through these ephemeral compositions that I am referencing issues of forest fragmentation, erosion, and the fragile nature of our society's current relationship to its ecosystems: its finite existence in time.

Lauren is a visual artist and educator from Miami, Florida, United States. She earned an Master of Fine Arts from the University of Miami and is a visual arts faculty member at several institutions in South Florida. Lauren has been a resident artist at the Sanbao Ceramic Art Institute at Jingdezhen in China, where she observed and learned about post-production processes of industrial mold-making and porcelain slip casting. She has exhibited during Art Basel Miami at Scope art fair and the New Art Dealer's Alliance (NADA). Lauren's work has been showcased internationally during Art Basel Switzerland at Projektraum M54, and a recent solo show debuted in São Paulo, Brazil. She is currently an artist-in-residence at the prestigious Bakehouse Art Complex in Miami.

Lauren Shapiro's practice reflects on the inherent fragility of ceramics and the delicate balance required in order to bring her works to life. She is often inspired by the rhythm and repetition present within a natural ecosystem. With awareness of shifting global landscapes, she observes connections between disparate natural systems, the hidden geometries in nature, and her own human presence in interpreting these subtle harmonies. Lauren's latest body of work intermixes geometric forms with clay-modeled organic objects in order to contemplate nature's design.

WWW.LAURENSHAPIROART.COM

Fragile Terrains. Unfired clay, site specific, 55.9 x 55.9 x 4 inches



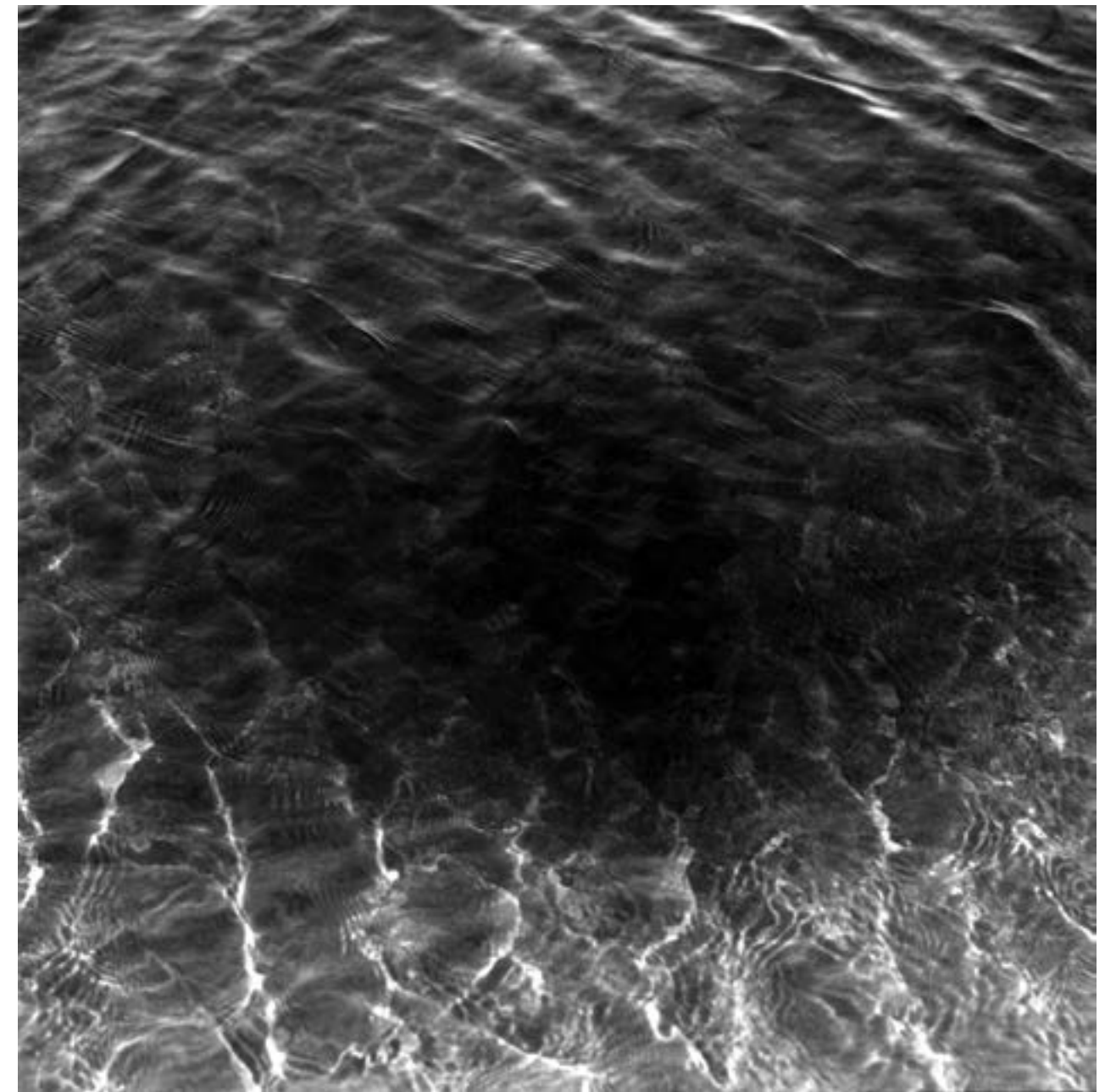


Portraits of Presence is part of a larger body of work entitled *All the Whisperings of the World*, which started with a journey to Peru in 2016. In the Peruvian rainforest I took pictures of the Brazil nut tree and its living environment. The pictures from Peru were exhibited at Malmö Konsthall in Sweden, and the complete work will be published as a photo book to be released in 2019. In *All the Whisperings of the World*, I have taken my own Brazil nut allergy as a starting point and explored the vulnerabilities of both nature and the human body through the medium of photography. The work also includes micro imaging of nut itself in magnification and the allergic reaction that the nut can cause in my body. On this journey from the macro level to a microscopic one, the human body serves as a link between external and internal realities.

Portraits of Presence is a series of photographs from the Brazilian Amazon. My main purpose this time was to make intimate portraits of the trees, plants, fungi and insects that surround the Brazil nut tree, but as individual subjects, all with their unique appearance and purpose. The immensely dense forest of the Amazon is so full of visual information, in form, colors and species, a multitude of different beings, that it is overwhelming. I wanted to scale down and focus on details and different beings of all sorts of species. My way of approaching this was by using a macro lense to be able to get close to the subjects. In the dense forest, light is almost never present, so by using a flashlight I was able to focus on and select small details.

In this work I seek to explore the sense of loss we experience when natural environments are threatened, and the fear we experience when being endangered ourselves forces us to confront our own mortality. I focus on abstractions and visual connections and associations, where the different magnitudes are equated. So that the image of the inside of a cell is presented in the same size as a landscape seen from the plane. I want to contrast the measurable, scientific experience with that of belonging to a larger context—an ecosystem.

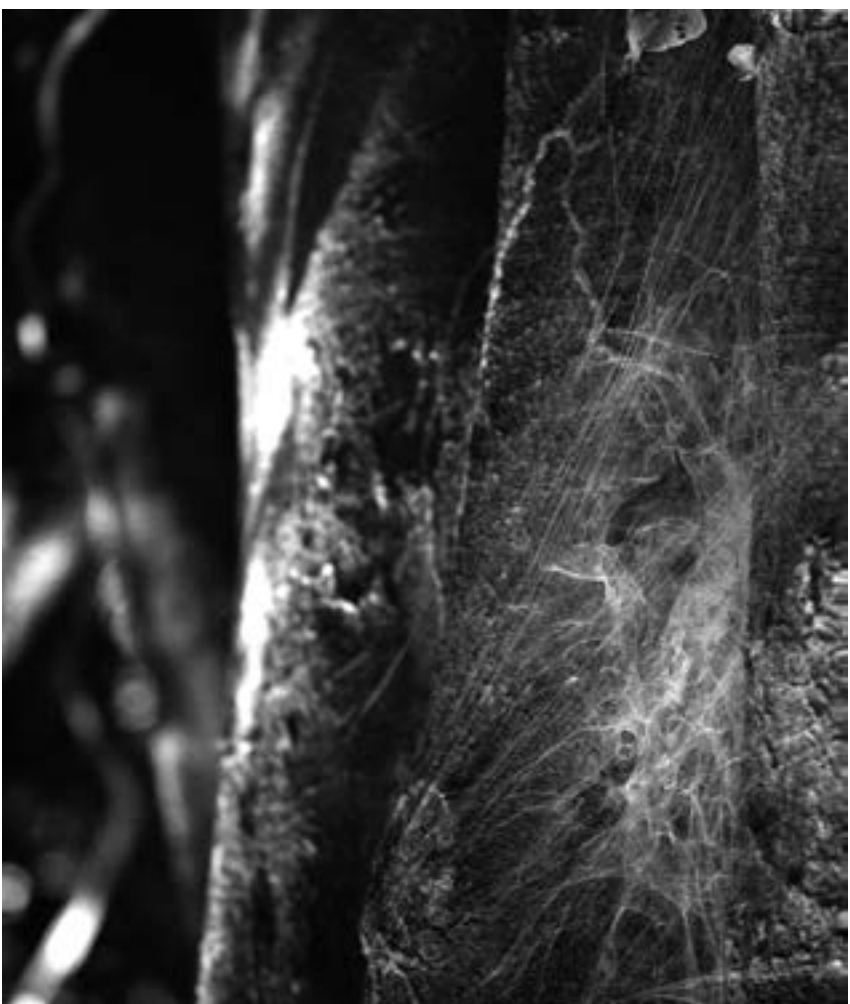
Portraits of Presence. Analog photograph, variable dimensions



Visual artist who lives and works in Oslo, Norway. Her work is primarily concerned with the relationship between nature, perception and consciousness, and the connection between the physical world and the human perception and imagination.

Her photographic practice is based on analog camera and film, where the accompanying restriction and risk is an important part of the process. She works with both stagings, studies and found motifs, and uses these methods interchangeably within the same series.

Siri Ekker Svendsen holds a Master of Fine Arts from Bergen Academy of Art and Design. Her previous exhibitions include Malmö Konsthall, Sweden; Grünerløkka Kunsthall, Oslo; Galleri F15, Moss, Norway; Preus Fotomuseum, Horten, Norway; Høstutstillingen, Oslo; ArtGenda, Hamburg, Germany; and Center for Contemporary Arts Afghanistan, Kabul.



erica van loon

The Largest Waves We Surf reflects on ideas around ecology by relating physical movements of human and non-human bodies, it specifically focuses on movements with a cyclic character.

The input for this project was gathered during the LABVERDE Program and a subsequent residency at ARCUS Project in Japan. The work is based on research at these antipodes.

Two videos are presented parallel to each other; images of the waters of a flooded forest in the Amazon are juxtaposed with abstracted images of aikido movements that spiral and embrace, physically and philosophically. A voice-over speaks about an ant that lives high up in the canopy of tropical trees; when she falls she is able to move her body in such a way that she glides horizontally and never hits the ground. The script is based on papers about this phenomenon and conversations with the biologist that discovered this special behaviour. It deliberately shifts between a human and non-human perspective and has a strong focus on physical experience. The structure of the story is circular; you climb up a tree, fall and glide back down to the tree trunk, climb up and fall down in an endless video loop.

Born in The Netherlands, 1978, is a visual artist mainly living and working in Amsterdam and incidentally in places closer to nature. After receiving a Bachelor of Arts in Architectural Design and one in Fine Art, she was a resident at the post-academic institution De Ateliers, in Amsterdam. Since then she has been selected for several artist-in-residencies around the world and worked, lived and exhibited in the United States, Japan, Switzerland and Canada.

Van Loon's artistic practice reflects on the physical interconnection between human and non-human bodies, with a special interest in the body of the Earth. Simultaneous to her interest in the possible relationships between bodies, she searches for ways to relate the less tangible—such as hidden processes inside our planet and the human (sub)conscious.

Van Loon's work is often preceded by associative research into a wide range of topics (i.a. geology, ecology, anatomy and psychology). Texts, images and conversations from this research phase find a new context in her work, as they move from a scientific into a more poetical realm. She works with a variety of media and frequently uses repetitive actions or visual and auditory rhythms as instruments to intensify sensory perception.

WWW.ERICAVANLOON.NL





ananda bi

Born in 1990 in Burgundy, France. In 2017, she received her DNSEP (Master of Fine Arts equivalent) in art at École Nationale Supérieure d'Art de Dijon, France. Her work has been exhibited within France and internationally, including *Topographie de l'Ailleurs* at Saint Philibert church, Dijon, Burgundy, and *Take a look on the other side* at NUA Gallery, Nagoya, Japan. She is currently creating an edition of prints at Centre d'Art Graphique de la Métairie Bruyère-Parly, France, and will continue her research into the intersection between the painted and projected image. Upcoming shows include *Variations en Forêt* at Espace Culturel Franco-Chinois, Paris, France. Ananda Bi currently lives and works in Le Val d'Ocre, France.

WWW.ANANDABI.COM

During my many alone walks in this forest, I was taken by what I call the “jungle fever”. A strange state where my senses were completely overwhelmed with information, so they opened completely and were in a cloud at the same time.

I also had this constant feeling of something vegetal or animal was watching me, a kind of “Forestial Subjectivity”. This work contains the looks of the Amazon looking back at us. The lights going through the canopy forming as many eyes as molecules which compose the essence of what lives in this space.

Through interdisciplinary mediums, I am reaching toward this “Forestial Subjectivity”, like Suely Rolnik is summoning an “Anthropophagic Subjectivity”. By a combination of paintings, photographs and video; the Amazon forest is given a voice, a language we humans are able to understand. As a result of my encounter with this environment, I felt its absolute and intransigent eyes looking back at us humans. Like a desire to communicate from the more-than-human.

Amazon no 1. Oil paint on canvas, 11.8 x 7.8 inches





Amazon no 2. Oil paint on canvas, 23.6 x 19.6 inches



Amazon no 3. Oil paint on canvas, 45.2 x 3.1 inches

PARADISE LOST — THE EDITION OF WHISHES

Humanity long desired a space they call paradise, this mystical place humans think they were exiled from and where they want to return to ultimately. John Milton, in his epic novel of the same name, describes the painful loss which accompanies the lost paradise, but he is not the only one—the quest for return possesses the dreams and wishes of most people, mostly via the path of religion and seen as the goal for righteous behaviour.

But back to reality—what is it really, this so-called paradise? This idea, this path, this dream? Is it a place, a physical space on our planet or a mystical one in the afterlife? Or could it be a feeling? A dream? A state of mind?

The film *Paradise Lost — the edition of wishes* follows this thought by asking various individuals the same question: “What does ‘Paradise’ mean to you?” Set against the backdrop of one of the last real paradisiac places on earth, the Amazon Rainforest, the answers differ from religious to fear of the unknown, from ideas of a perfect day to the rejection of the idea of paradise in the first place.

The video is part of an ongoing project which deals with variations of the lost paradise all around us, from an ecological to a futuristic viewpoint. The project itself is not only video-based, but consists of prints, drawings, texts, installations, audio pieces and sculptures.

Marte Kiessling was born in 1981 in the South of Germany. She currently lives and works in Berlin. From 2001 to 2007 she studied Fine Arts in Hamburg and Reykjavik. With a conceptual approach, she reflects on the closely related subjects of archive and memory. This often results in an examination of both the human need for “conclusive” stories and the question whether anecdotes “fictionalize” history. Her artworks directly respond to the surrounding environment and use every day experiences from a personal point of view as a starting point. Often these are framed instances that would go unnoticed in their original context. Sometimes they appear idiosyncratic and quirky, at other times, they seem typical by-products of our daily lives.

Additionally to her “solo” work, Kiessling works with the international artist group Global Alien, as well as in collaboration with fellow artists and curators in order to organize shows and projects.

WWW.MARTEKIESSLING.DE





Marte Kiessling. Paradise Lost — the edition of wishes, 2015–ongoing. Single-channel video, color, stereo sound



luisa puterman & renata padovan

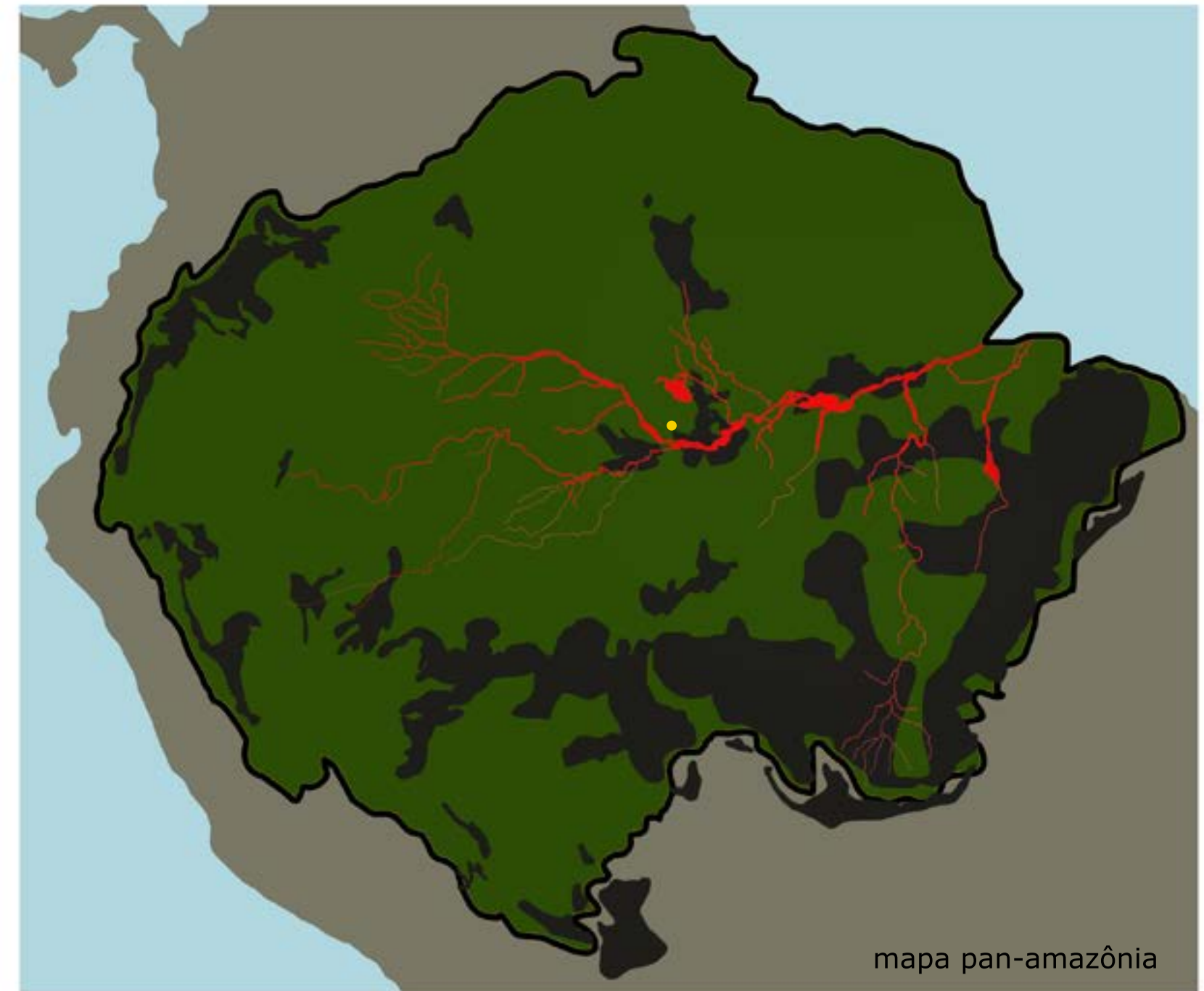
Stop for a minute. What do you hear and see? Record your impressions in a voice message and send it to this e-mail. Signs with these instructions are distributed in several locations in the Pan-Amazonian area, creating a series of reflection points. Conceived as a long-term project, it is an invitation for people to share their impressions through audio files. The phonograms related to each point will be available online, across a constantly expanding digital platform. A sort of archeology, continually updated in the present, it aims to describe landscapes in the process of transformation, in an aleatory, decentralized and collective way.

Total immersion in the forest gave birth to the project. To create a body of work that would map changes in Amazonia through different perspectives, encompassing plurality, observation and audio description. Listening becomes fundamental in the Pan-Amazonic context, where nature is permeated by socio-environmental conflicts and preservation is kept at the mercy of economic interests. In these surroundings, suffused by feelings of imminence, the work demands from the public a state of contemplation, an awareness that as they observe they are also being observed.

Luisa Puterman is a music producer, sound designer and a sound artist. Puterman has a degree in Art History and is specialize in Audio Engineering. Her research projects explore possibilities, problems and other aspects on sound perception and composition. "Sound is a central element in life that can expand connections between scientific, philosophical, mystical and everyday content," says Puterman, whose cross disciplinary work encompasses video, installation, live performance, contemporary dance and songwriting. Recently, she has participated in festivals, residencies and exhibitions such as: FILE, São Paulo, Brazil; 18th Japan Media Festival, Tokyo, Japan; TED2017, Vancouver, Canada; Red Bull Music Academy, Paris, France; OneBeat, United States; Moogfest, Durham NC, United States; DEKMANTTEL, São Paulo; SP BANFF Center for the Arts, Banff, Canada; Festival Path 2018, São Paulo, among others.

WWW.LUISA-PUTERMAN.COM

Pare um minuto. O que você ouve e vê?
Stop for a minute. What do you hear and see?



Grave suas impressões num áudio e compartilhe conosco.
Record your impressions in a voice message and sent it to us.
pontosdereflexao1@gmail.com



Imagens Rogério Assis. [PLAY AUDIO](#)



alexandra lerman

Russian—born New York, United States—based artist whose work interweaves documentary and fiction in sculpture, photography, and video interrogating systems and ideologies governing the post-industrial world of immaterial labor, production, communication and mediation. The themes of her work locate themselves in historical moments in which language, bodily gesture, expressive freedom, and natural ecosystems come into conflict with the abstract forces of private, institutional and governmental control such as copyright, artistic ownership, and digital licensing and merchandising. Lerman's individual and collaborative projects have been shown, in New York, at SculptureCenter, Tina Kim Gallery, Where, Storefront for Art and Architecture, Anthology Film Archives, Austrian Cultural Forum, Artists Space, Whitney Museum, New Museum, Queens Museum, and, in Spain, at Museo de Arte Contemporáneo de Castilla y León (MUSAC). Lerman took part in LMCC Workspace Program in New York; Banff Centre's *01 The Retreat: A Position of DOCUMENTA (13)* in Alberta, Canada, and *Open Sessions* at the Drawing Center, New York. She holds a Bachelor of Fine Arts from the Cooper Union School of Art, 2004, and an Master of Fine Arts from Columbia University, 2012.

WWW.ALEXANDRALERMAN.COM

Tree Time: Net Suit, Cyanotype. Prints made using mosquito net suit, drone, mold and palm tree leaves found at Adolpho Ducke Forest Reserve, 262 x 360 inches



Trying to capture a place I have never been to.

A place I will never return to.

If I come back this place will be different and I will be someone else.

I am capturing a place that captured the imagination of so many before me.

Trying to see this place as it is. I soon learn it's impossible. What you see is not what you get.

What you get is sweat that never dries, sound that never stops – just changes, and mold that starts growing on everything you bring here—the enzymes of the forest digesting you, breaking you up into bite size pieces from the moment you step your waterproof foot in it.



Tree Time, HD-video, 3'. Video by Alexandra Lerman. Music by Soren Roi. [PLAY VIDEO](#)



PRESENCE, ABSENCE: THE DISAPPEARING FOREST

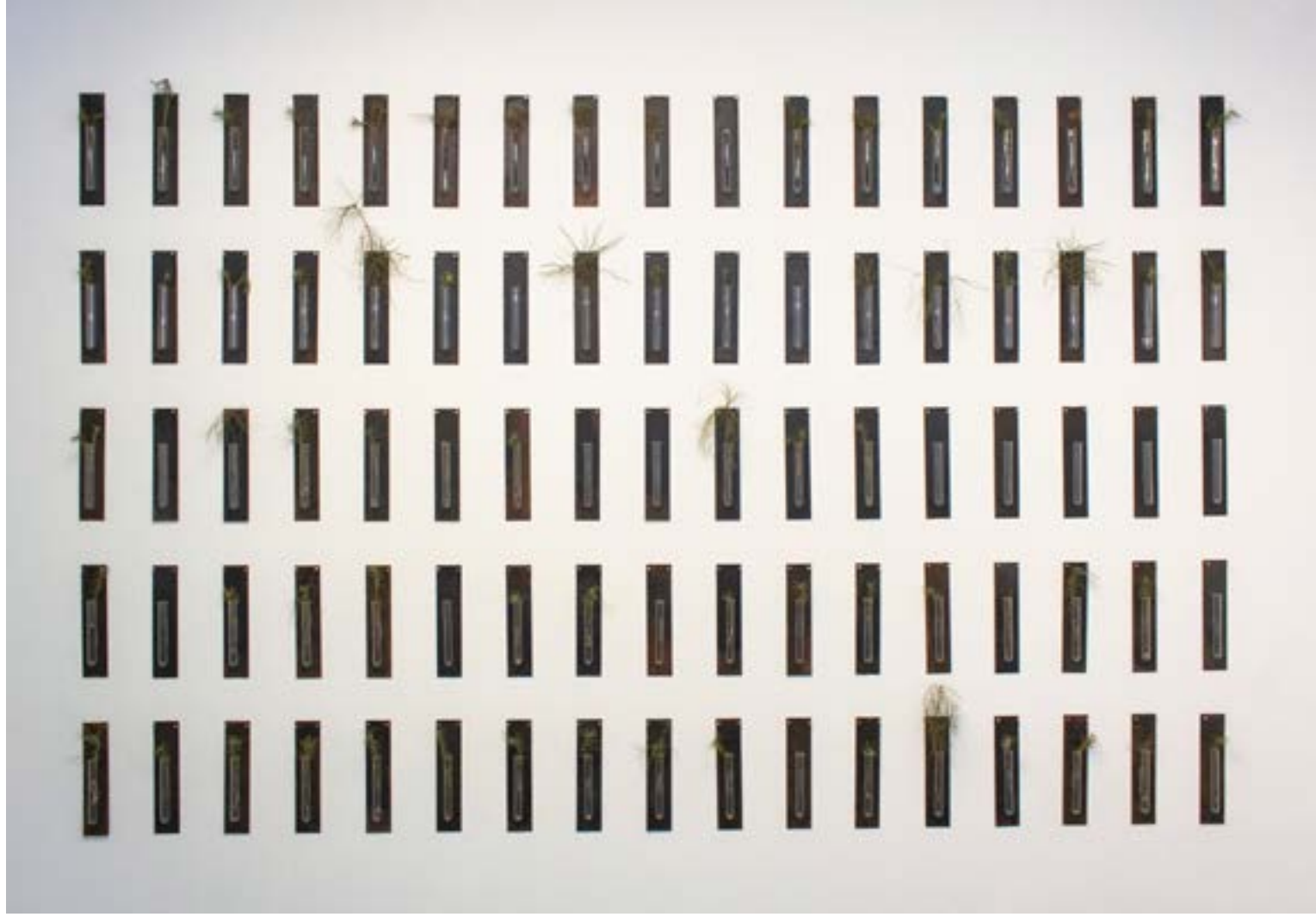
In the forest there are no headlines, no breaking news alerts, no cell phones and no internet service. In the forest we are surrounded by beauty, the smell of pines, sounds of birds in the trees. As we walk; we walk on an empire of insects that tend the forest floor. Sadly, our forest is disappearing at an alarming rate. My installation is to bring awareness of this loss, and how it will affect daily life, as well as life for our future generations. The art that hangs on the wall stands as a signifier, a visual image of my personal grief to see us deprived of something of such great value. Pine saplings in test serve as a metaphor for our forest. On paper, images of dead pine saplings, tree limbs bundles, and empty rectangles represent the disappearance of our trees and signifies what we will have when our forest disappears. The dirt and the black paper allow viewers to leave evidence of their presence by putting their hand in the dirt and leaving a handprint on the walled black paper. The collection of handprints serve as a symbol of who is responsible for the disappearance of our forest.

For more than a year I dreamt of how I would spend my time in the rainforest producing new work. As soon as I walked into the forest she “inhaled” me and I realized I needed to be silent and listen. As I exhaled my “project/to do list” disappeared into the forest along with my breath. My first drawn mark I began drawing a line in the clay like forest floor. This mark led to the work that I produced while I was at the reserve. My focus became ephemeral earthworks and the documentation of the work would live on. The largest circular installation I noticed the sun’s movement inching towards the center point of the circle as I worked. While I sat and watched the sun’s movement on the artwork I took a sheet of paper and began rubbing it on the earth. I turned the paper over and my hand print was drawn on the reverse side. This elemental action touched my soul and became an artifact of my time spent in the rainforest. It was this experience that led to my installation that is documented here.

WWW.ALLISONMCELROY.COM

Absence





Presence

Hand Print Drawn by Forest Floor. All the pictures for publication were taken by Joshua Benefield.



amber marsh

Interconnected is a reflection on the current state of our consumption and depletion of our resources. This hanging sculpture was influenced by vines, seed pods, and rivers observed in the Adolpho Ducke Forest Reserve. Patterns created by vines in the forest can also be seen in nature's hydrology systems, human vascular systems and roots running into the ground. We are all part of this larger living breathing system that we are not taking care of, and how are we to be aware when most of our lives are spent in cities? In nature we are able to connect more quickly because we don't have digital distractions and we are able to focus on being present. An apocalyptic idea of what our nature will be if this anthropocentric period of consumption continues. A digital forest made from reused materials and simulated reflective water because that is all that is left of nature. We are part of the grid, wired in consuming energy everyday more than we can ever give back. With nothing left we have to make do with our scraps and forests will be nothing more than memories catalogued away on our hard drives.

Artist and graphic designer with eight years experience in the outdoor recreation industry. She has a passion for sculpture and using found materials for her projects. Marsh received her Bachelor of Fine Arts in Graphic Design and she is now living in Portland, Oregon, where she is currently working towards her Master of Fine Arts in Collaborative Design from the Pacific Northwest College of Art in the United States. Since returning to school she has been exploring our human connection with nature and how to expand these connections through making, research, and collaboration. Amber Marsh believes that if we can create a stronger awareness and connection with nature in society, we will instill more care for our environment across all industries, instigating profound impact on the planet.

WWW.NUKABURA.COM

Interconnected. Ethernet cable, plexi-glass, wood, screws, paper, chicken wire, copper wire, bike cable, Palmeira fiber cord, 144 x 54 x 36 inches





Interconnected. Ethernet cable, plexi-glass, wood, screws, paper, chicken wire, copper wire, bike cable, Palmeira fiber cord, 144 x 54 x 36 inches



TRANSPIRATION: BIOTIC PUMP

During my residency at LABVERDE I learned about the biotic-pump theory, which states the crucial role of the (Amazon) forest in the global water cycle. A large tree can transpire 1,000 litres of water a day into the atmosphere as part of this ecosystem. This ecosystem service nature provides free of cost, along with other benefits such as carbon sinking, beauty, fresh air, and ecological niches whose real-cost of replacement is not factored in within most of human projects. With the very real possibility that the Amazon may collapse because of human activity, leading amongst other things to desertification in South America, I envisioned ways technology could attempt to stand in for the biotic-pump. It is a vision combining absurdist, dystopian, and steam-punk aesthetics—industrial and familiar. I looked to steam technology, energy generation, and local architecture for inspiration in designing machinery that in my watercolor paintings replaced trees, in locations I visited in the Amazon and in Buenos Aires. In parallel I experimented with ways to embody landscape directly in my work, using it as an agent, focusing on water and its multi-faceted relationship with the forest.

Born in Gdynia, Poland, in 1980, Andrzej Tarasiuk completed his Bachelor of Fine Arts in 2014 at Ontario College of Art & Design University, Canada. His 2015 solo show, *Fluidity: Actual Entities and Occasions of Experience*, at Joseph D. Carrier Art Gallery explored reality as a fluid, interconnected process. In 2016, Tarasiuk attended two self-directed residencies: at Un poco del Chocó Nature Reserve & Biological Station in Ecuador, and at Esperanza Verde, a wildlife rescue centre in Peru's Amazon basin, initiating his *Nature: A Space of Flows* (NaSoF) project. In 2017, his *NaSoF* installation was featured at Toronto's Artist Project, leading to an "artist to watch" mention in *BlogTO* page. In 2018, Tarasiuk was selected by LABVERDE for a residency in the Amazon rainforest exploring "the connection between science, art and the natural environment." Next, at Proyecto'acePIRAR in Buenos Aires, Argentina, he explored the idea of a forest as a "biotic pump" gradually being replaced by technology. His practice includes painting, sculpture installation, video, and photography, reflecting variously on states of transformation, change, and topics related to ecology, industry, value, and cost.

WWW.ANDRZEJTARASIUK.COM

Ombu. Water from Río de la Plata, 8.5 x 14 inches



Transpiration: Forest as Biotic Pump (lights-off)
Video sculpture installation, 2'51"

[PLAY VIDEO](#)

Transpiration: Forest as Biotic Pump (lights-on)
Video sculpture installation, 2'59"

[PLAY VIDEO](#)

Rio Negro. Video, sound, 2'59" loop

[PLAY VIDEO](#)



Biotic Moisture Pump (aka. The Amazon). Watercolors and water from the Rio Negro on paper, 24 x 60 inches



Metal Forest. Watercolors on paper, 24 x 60 inches

carolina oltra

Visual artist, works with photography, installation and urban intervention. Born in Rancagua, Chile, Carolina Oltra lives and works in Santiago, Chile. Bachelor of Arts with Major in Painting at the Universidad Católica de Chile, with additional studies in Architecture and Photography, she has participated in more than fifty individual and collective shows, throughout the whole country, from the north to the south of Chile. She exhibits her works of mobility at MAC Bogota, Colombia and at International Visual Art Biennial of Santa Cruz de la Sierra, Bolivia. She made an Action Work and Art Residency programs at Centro Cultural Factoría Santa Rosa in Santiago, in Acervo Pérez Sola, São Paulo, Brazil, and Chilean Patagonia, Puerto Tranquilo, Aysén Region. This year she participated in LABVERDE in Amazon, Brazil, a show at UCA Buenos Aires and in an international festival of graphic arts São Paulo that ended with an Atlantic residence in Paraty, Rio de Janeiro.

Her work is developed around the studies of decomposition of territories, investigating in the areas of time-space, and questioning the boundaries of that territory, geography and physics through visual art. Her work as an artist prioritizes moving photography and images and their potential interfaces, where the notion of time is one of the main pillars of her research.

WWW.CAROLINAOLTRA.CL

"A man is a particle inserted in unstable and intertwined sets."
GEORGES BATAILLE

During LABVERDE's immersion program in the Adolpho Ducke Forest Reserve, I reflected on how we're connected across the land, territories as diverse as Brazil and Chile, and how this affects my perception of space. And the need arises to identify, measure and produce new content of this nature.

This work consists of a reflection on the measurement of the environment and its perception, trying to highlight the continuous networks that are underground. The roots and their manifestation through the red thread. The thread replicates the interlace of the roots underground. The repetition of the marking gesture of one square meter in five specific places in the Adolpho Ducke ecological reserve is an attempt to create new ways of existing and interacting with the natural environment. It also manifests the need to create physical body memory, not only to allow access to the essence of this content, but also to guarantee its presence in an increasingly uncertain future in the Amazon and, therefore, throughout the Earth. Absorbing nature transversally, and not in front of the traditional aesthetic vision and the subject/object dichotomy.

"If you want to understand the world, you have to travel around and measure it."
ALEXANDER VON HUMBOLDT





In the Field, Braided Forest 01, from the series *In the Field, Forest*. Photograph, variable dimensions.
Installation with Red thread, one square meter and one meter high



Travel *bitácora* [workbook]
from Amazon, Brazil –
Adolpho Ducke Forest Reserve
2°57'48.8"S / 59°55'21.0"W

The Amazon rainforest has been a recurring theme researched in my practice—with previous works exploring the ever-increasing trade of soya and beef exports from the countries situated within the rainforest borders, and the snowballing tally of endangered native species impacted by the removal of their native habitats. Other works have explored the IPCC’s “business as usual” scenario illuminating the compounding effects of rising temperatures and CO_2 on the Amazon biomes.

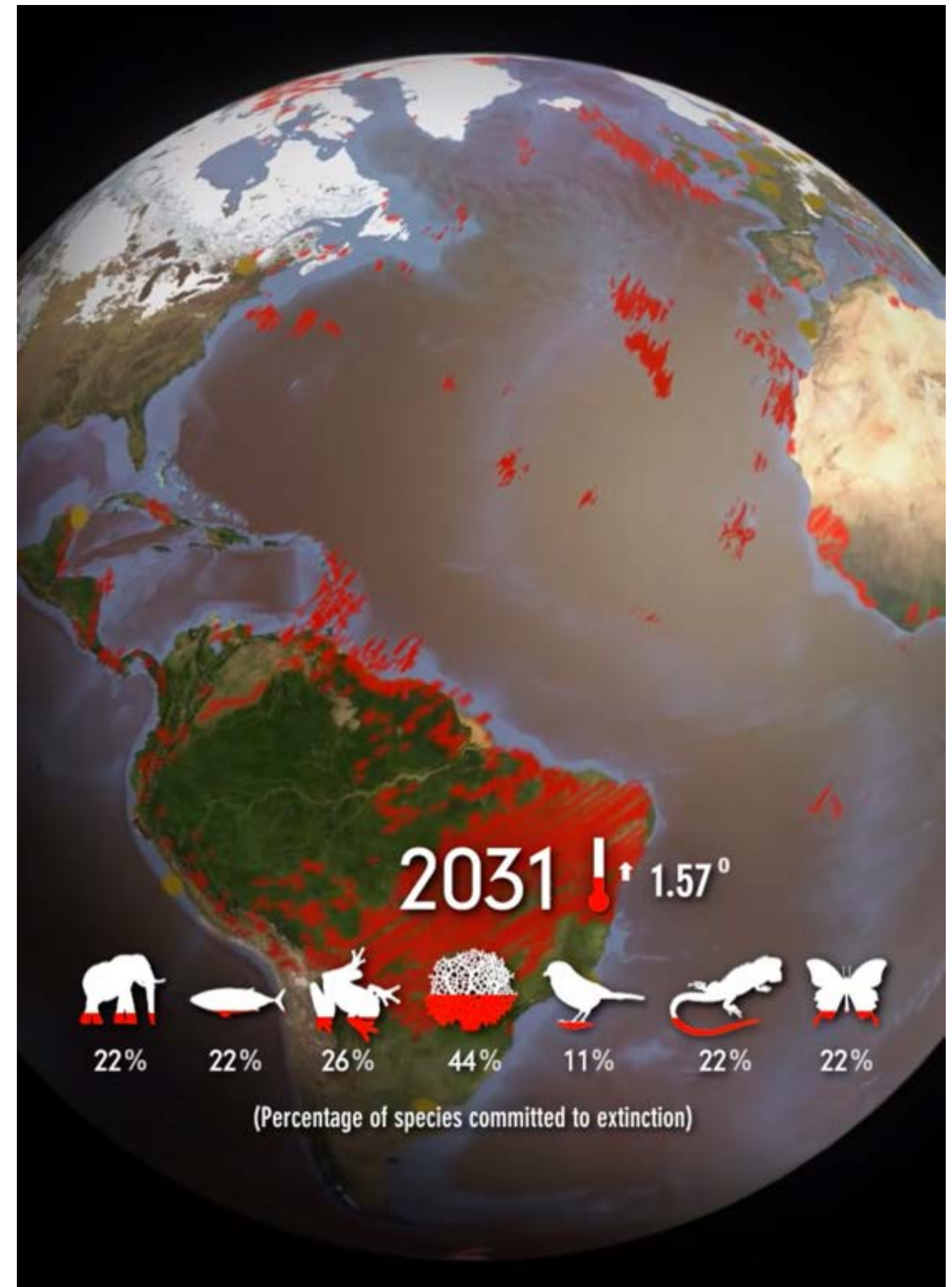
During my residency at Adolpho Ducke Forest Reserve, Manaus, Brazil, I planned to record the individual calls and songs of the tropical birds that live within it. However, the experience of being within the Amazon challenged and ultimately refined the works concept. The layered sounds of the forest from a multitude of species that live within it were extraordinary and unexpected. No one sound could be separated from the others: a chorus of species. The presence of other species was always felt and heard, whether you were walking through the forest, sitting quietly, or travelling within the many tributaries. The impact of experiencing such incredible biodiversity was phenomenal: to be present in such a unique wilderness that supports the greatest diversity of living organisms is impossible to articulate. Though the density of the forest made viewing individual birds challenging, their calls and songs were ever present.

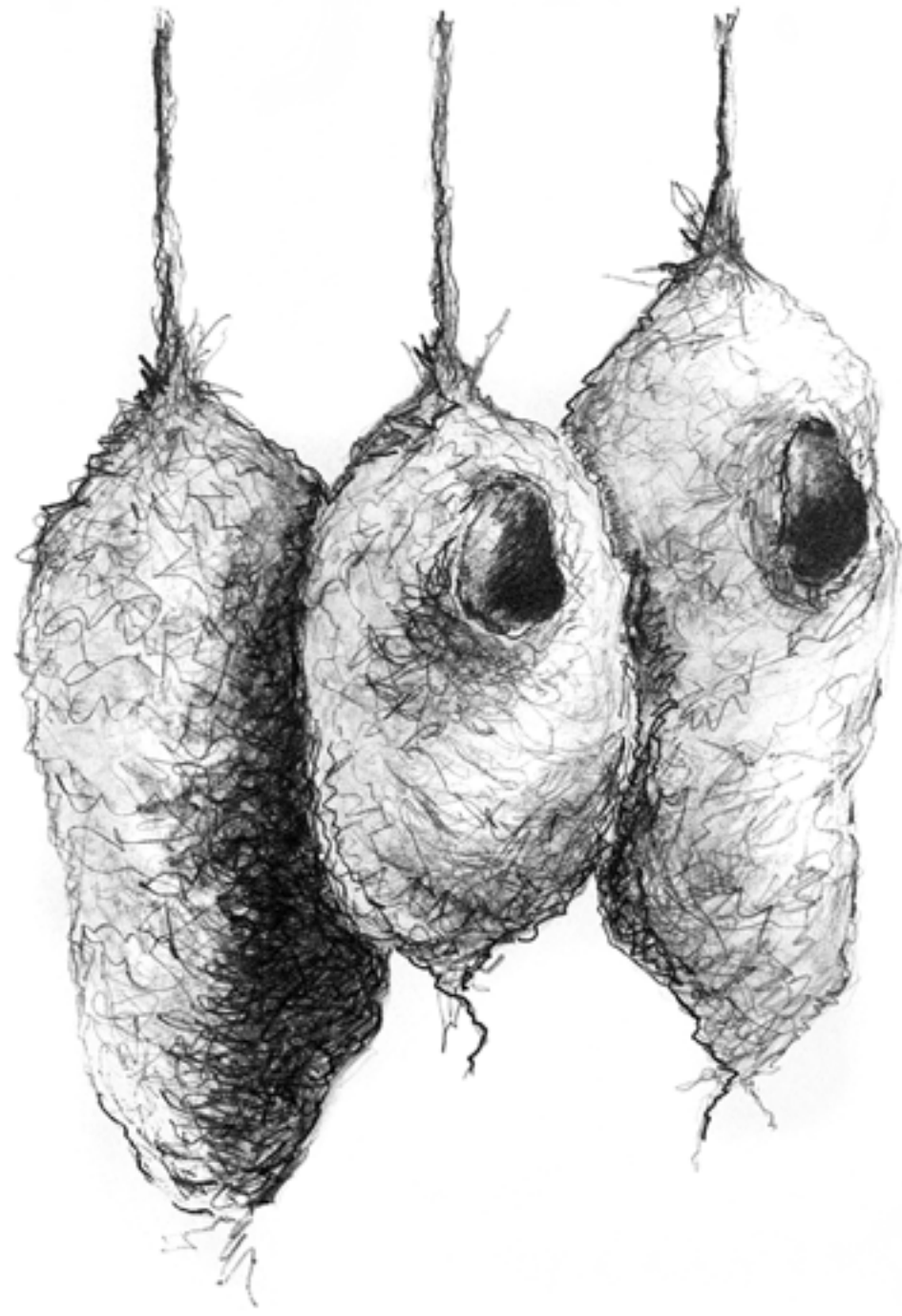
Dr Debbie Symons is a multi-disciplinary artist based in Melbourne, Australia. She completed her PhD *Anthropocentrism, Endangered Species and the Environmental Dilemma* at Monash University in 2014 with the support of an Australian Postgraduate Scholarship.

Symons’ works address a range of themes, including humanity’s complicated relationship with the natural environment, the dynamics of the global political economy and the effects of consumer culture. With a strong research base in contemporary science and endangered species, Symons collaborates with scientific organisations such as the IUCN Red List of Threatened Species to facilitate the statistical data pertaining to her works. She utilises databases to investigate the links between these themes, illuminating the connections, through the appropriation of mass media communication vehicles, video and sculptural installations and drawing.

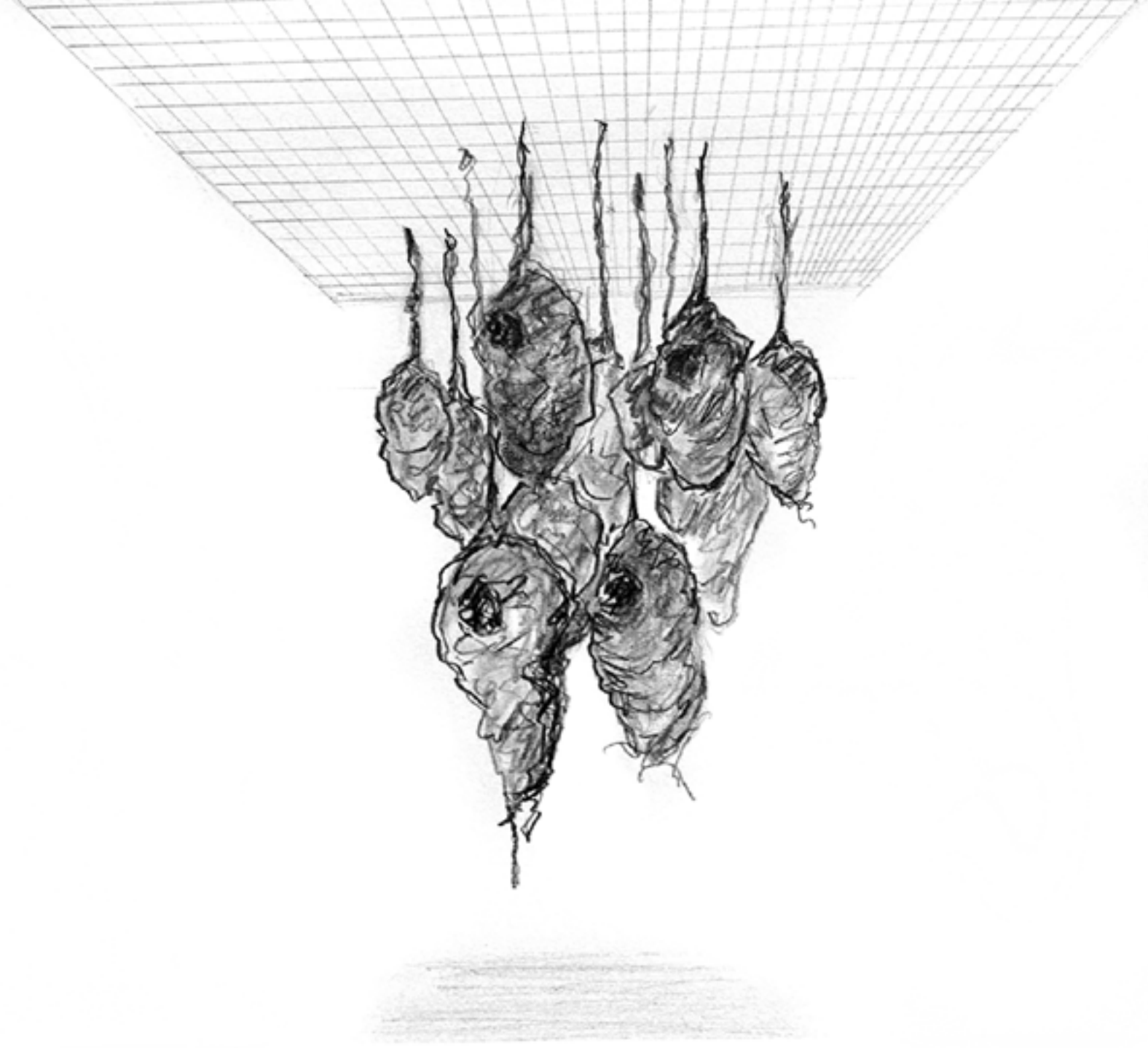
DEBBIESYMONS.COM.AU

Still from *Counting One to Four: Nature Morte*, 2015. [PLAY VIDEO](#)





Proposed installation work, comprising of fifty yellow-rumped cacique bird nests and mini speakers



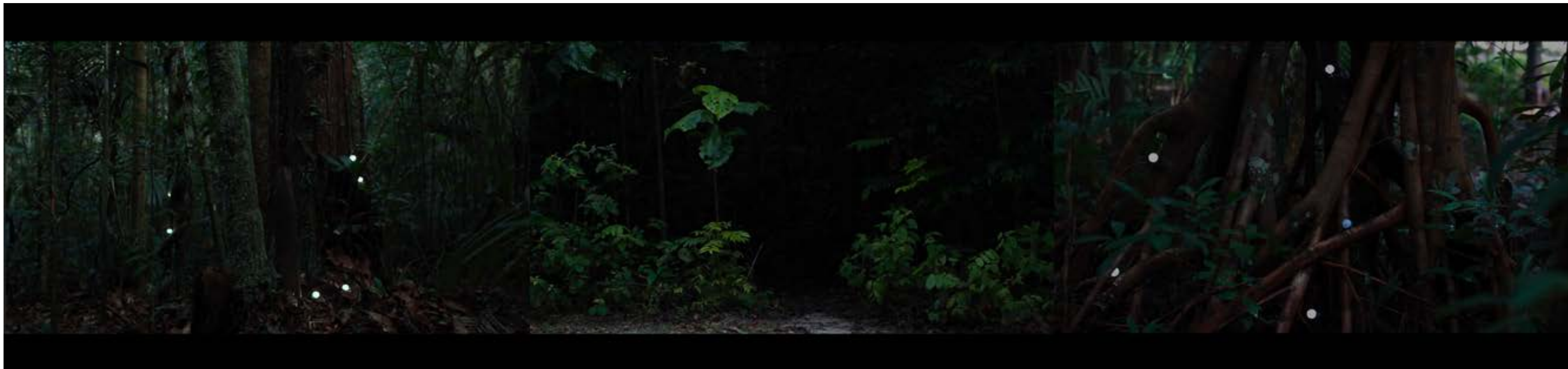
leela schauble

Signal II is a series of videos created from the LABVERDE artist immersion program, to reflect a disconnect between nature, people and science. The work aims to reflect on the complexities and mystic qualities held by self-sustaining ecosystems such as the Amazon Rainforest. The most notable issues climate scientists face with the general public and politicians, is the difference in language. It is difficult to look at climate change without anxiety and being in a constant state of crisis. I placed LED lights within the landscape to begin a dialog, as if to allow a line of fluid communication to commence. By working with light signals the goal of these works is to take the anxiety away from the conversation. I want to create a specific habit of seeing and understanding the rainforest.

Leela Schauble is an emerging new media artist based in Melbourne, Australia. Constructing immersive digital landscapes through long video loops and field recordings, Schauble engages with the natural environments through subtle interventions. Schauble received a Bachelor of Fine Arts (Honors) majoring in Painting from Monash University in 2011 and a Master of Fine Arts Research at the Victorian College of the Arts in 2017. She has exhibited locally and internationally and attended international residencies where she collects most of her materials from. In 2015 Schauble embarked on an artist residency to the Arctic Circle which informed her Masters research. In 2012 she went on the inaugural Artist-in-Residence Program at Chinese-Australian artist Shen Shaomin's studio in Beijing, China.

WWW.LEELASCHAUBLE.COM





Still from *Signal II*. 3-channel video,
sound, 8'24".

nathália favaro & miki yui

Voices from the Rio Negro and the Amazon forest are woven together into an audio video installation. The installation is also the stage for the live concert by Miki Yui.

Humans, animals or plants along the Rio Negro, live with the “living mechanism” of the river’s high and low tide. The stories of “Life with Water” and the stories of “Life of the Forest” seem to flow parallel. However, they are interdependent to each other. Slowly, two parallel stories merge and become one flow, that enables the audience to feel our life system.

Nature and human as one system, continuously changing in mutual interactions—transforming each other—, in a flow—*Flux*.

Flux — Umwelt consist of interviews of people who works and lives with the forest and the river, images, field recordings and electronic sounds.

This collaborative piece has emerged as a result of LABVERDE residency and the project is supported by Goethe Institute São Paulo.

Flux — Umwelt will be shown in an exhibition in May 2019 in Bogota dedicated to 250th Anniversary of Alexander von Humboldt.

Born 1971 in Tokyo, Japan, Miki Yui is an artist/composer based in Düsseldorf, Germany, since 1994. With her background in Fine Art, she explores the grey zones of our perception and imagination. Picking up barely perceived faint sounds and noises, she creates in a multi-disciplinar fashion, musical pieces, performances, radio pieces, drawings and installations which subtly reference the natural environment. Ever since her first album small sounds in 1999, she has been known for her unique minimalistic and organic approach towards music. Environmental recordings: from a delicate tiny hiss to a distant hum, electronic sounds and found objects are woven into her abstract music with a narrative tension. Six solo albums of hers have been released so far. Yui performs concerts in Europe and in Japan. She has received a Bachelor of Arts from Tama Art University in Tokyo, and a diploma in Audio Visual Art at Academy of Media Art Cologne after studying Video Art at the Academy of Fine Art Düsseldorf, Germany. She has had seven solo exhibitions and participated in many group shows in Europe and Asia. She was awarded the German Sound Art/WDR Production Award in 2006, as well as the Art and Science Award from Kunstverein Münster in 2005.

WWW.MIKIYUI.COM





olivia tartaglia

Alone Together presents a speculative science fiction narrative surrounding two artificially Intelligent beings, PRODES and DETER. *Alone Together* aims to unveil the perspective of the sentient pair in the form of computer-generated poetry, presenting a speculative dialogue between the satellites as they witness environmental collapse and climate change accelerated by deforestation.

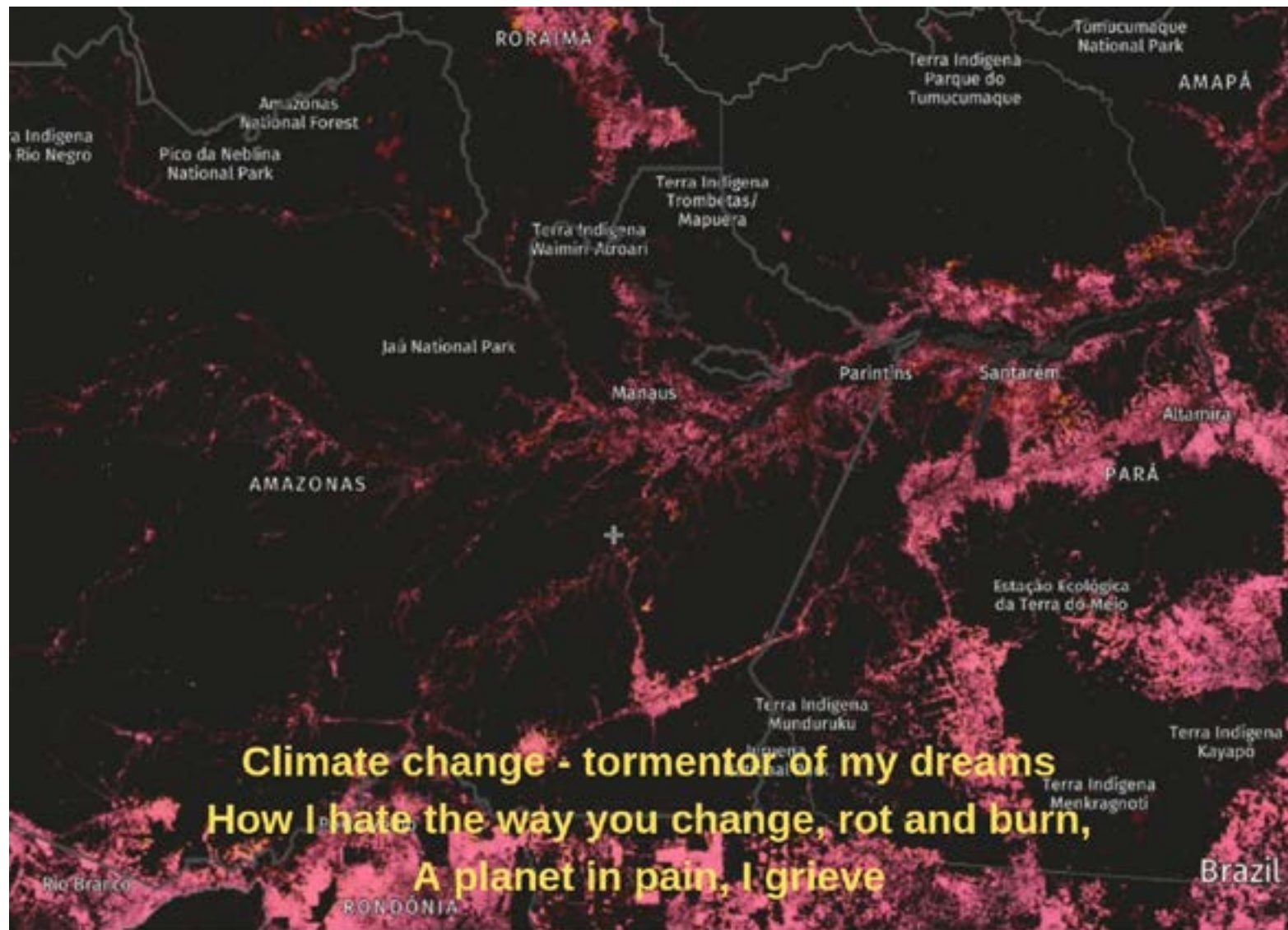
The rare biodiversity of the Amazon rainforest has become increasingly threatened by deforestation over the past forty years—with the threat accelerated within the last five. To counter illegal forest-clearing, the National Institute of Space Research in Brazil (INPE) and NASA has been conducting the PRODES project since 1998—a satellite which monitors illegal deforestation, producing high resolution images. In 2004 INPE and NASA launched DETER, a satellite producing rapid surveys to alert changes in forest biomass. The most accurate data can be retrieved when using information from both PRODES and DETER.

The project asks audiences to contemplate and understand the consequences of climate change and deforestation towards the Amazon rainforest and aims to challenge viewers to consider a non-human, artificial intelligent, perspective on a decaying Earth.

Olivia Tartaglia is an emerging artist from Perth, Western Australia, exploring futurism, ecotechnology, and the anthropocene often through interactive installations. Tartaglia's work exists at the intersection of art, science and nature and is influenced by her exploration and research into science fiction, climate change and ecological disruption.

[INSTAGRAM.COM/O__T__A__T](https://www.instagram.com/O__T__A__T)







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