LABverde /16

ART IMMERSION PROGRAM IN THE AMAZON

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INPA

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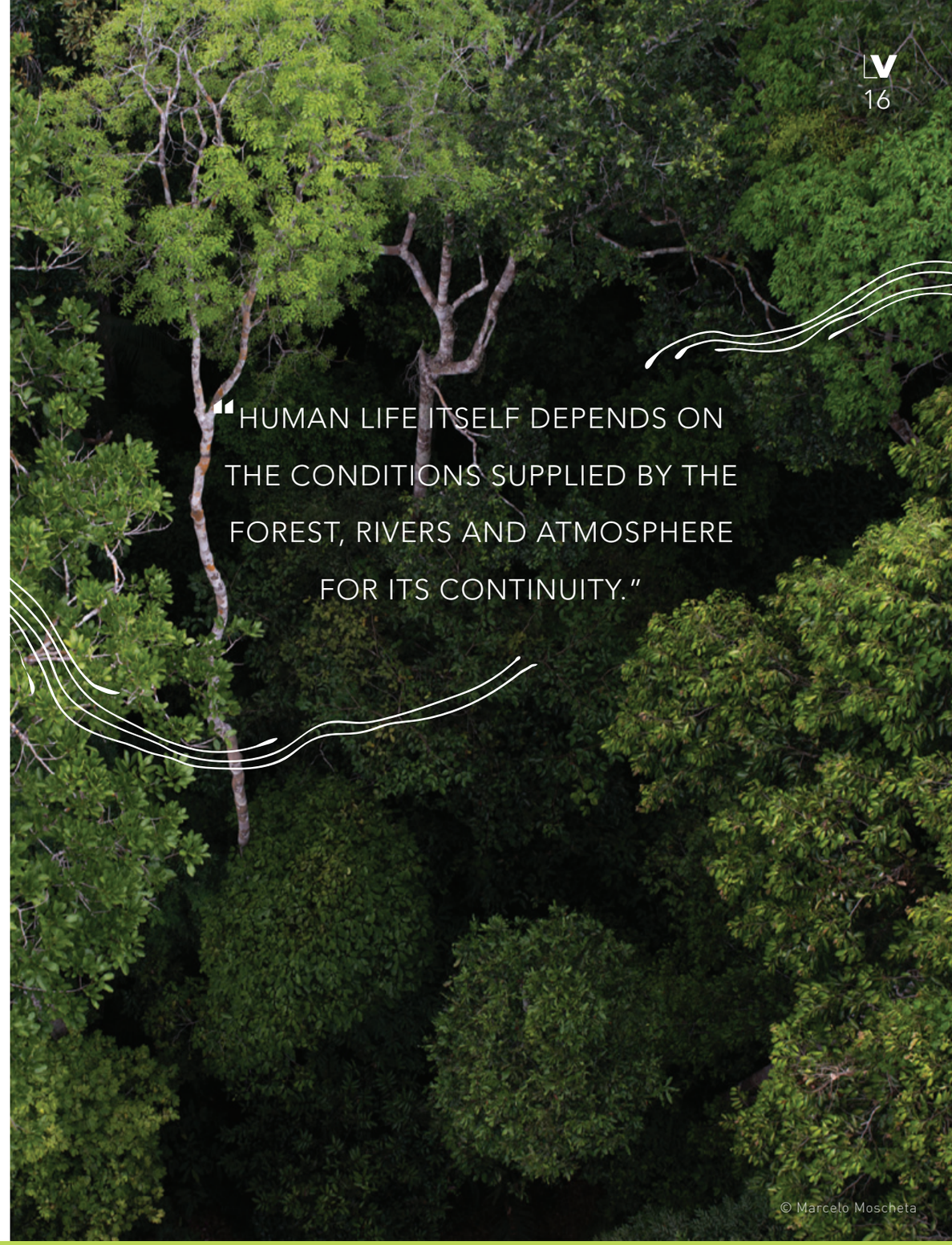
Science for the Amazon

The Amazon, with its dimensions and ecological functions, plays a fundamental role in the environmental balance of the Planet. It regulates the water cycle, with its structures and elements, thus guaranteeing the pluvial system; recycles important gases for the constitution of the atmosphere, and, thus doing, maintains biodiversity and biological riches. Human life itself depends on the conditions supplied by the forest, rivers and atmosphere for its continuity. In this way The National Institute for Amazonian Research (INPA), has developed various studies that clearly demonstrate the function and importance of these diverse natural elements for the balance of the Planet.

World reference in Tropical Biology, INPA was founded in 1952 and throughout the years has carried out scientific studies, not only in the physical ambience, but also in relation to life conditions in the Amazonian region, in order to promote human well-being and regional social and economic development.

The first years of INPA were characterized by research, surveys and inventories of plants and animals. Although there is a great deal of need for broadening knowledge and basic information about the Amazonian biome, it is still relatively unexplored, due to its gigantic dimensions and diversity, and currently the challenge is to apply already consolidated knowledge, expanding in a sustainable way the use of the natural resources of the Amazon.

In order to meet this challenge, the Institute possesses general Coordination of Training, Administration, Strategic Actions, and four Research Coordination which act in the following fields: Environmental Dynamics; Society, Environment and Health; Technology and Innovation; Biodiversity. Its headquarters is in Manaus and is comprised of three urban campus areas, and is strongly supported by reserve areas and experimental areas, for the various research studies.



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Deriving from new conceptions in relation to better relationships between Science and society, INPA has advanced in the development of a strong sense of social responsibility. This social responsibility is embodied, amongst other diverse contributions, by the actions of the Social Technology Coordination, which seeks, in the first place, to converge scientific knowledge and technologies developed by research, with the social demands of the region, and the concrete needs of society.

This concerns an opening for new dialogues between different actors of a network that transcends the scientific sphere in its narrowest and most limited conception. In this way, coordinated actions, whether from research activities and the knowledge that comes from them, or other forms of knowledge developed in the ambit of culture and the Arts, appear and are mutually strengthened.

In its trajectory of experiences and interactions with these other fields of knowledge, made possible in this instance by LABVERDE, a great deal of knowledge is also gained. Sensibilities are activated and stimulated, involving interaction between scientists and artists of various artistic languages. On the one hand there are the artists, who, from the reflective process and the experience mediated by the generous presence of the Forest, open themselves to new possibilities of creativity, aesthetic activation; and on the other hand the scientists, accustomed to linear and positivist thinking, tackle new divergent and enriching lines of thought.

From the institutional point of view, it is understood that this exchange, as a truly interdisciplinary activity, now in its second edition, has captured the attention of renowned researchers in various scientific scenarios, who increasingly make themselves available to participate, contribute, dialogue and create. A true exercise of thought and sensibility.

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02

MANIFESTA

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Aesthetic Experiments in the Anthropocene

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 main goal of the program is to promote artistic creation through a constructive debate about environmental issues generated by both theory and life experiences in the Amazon rainforest.

If Gaia have one hundred names[1], the impact of human beings on the planet has also been described and named in different societies and disciplines, turning phenomenon into a vast plurality of concepts that were almost unknown ten years ago.

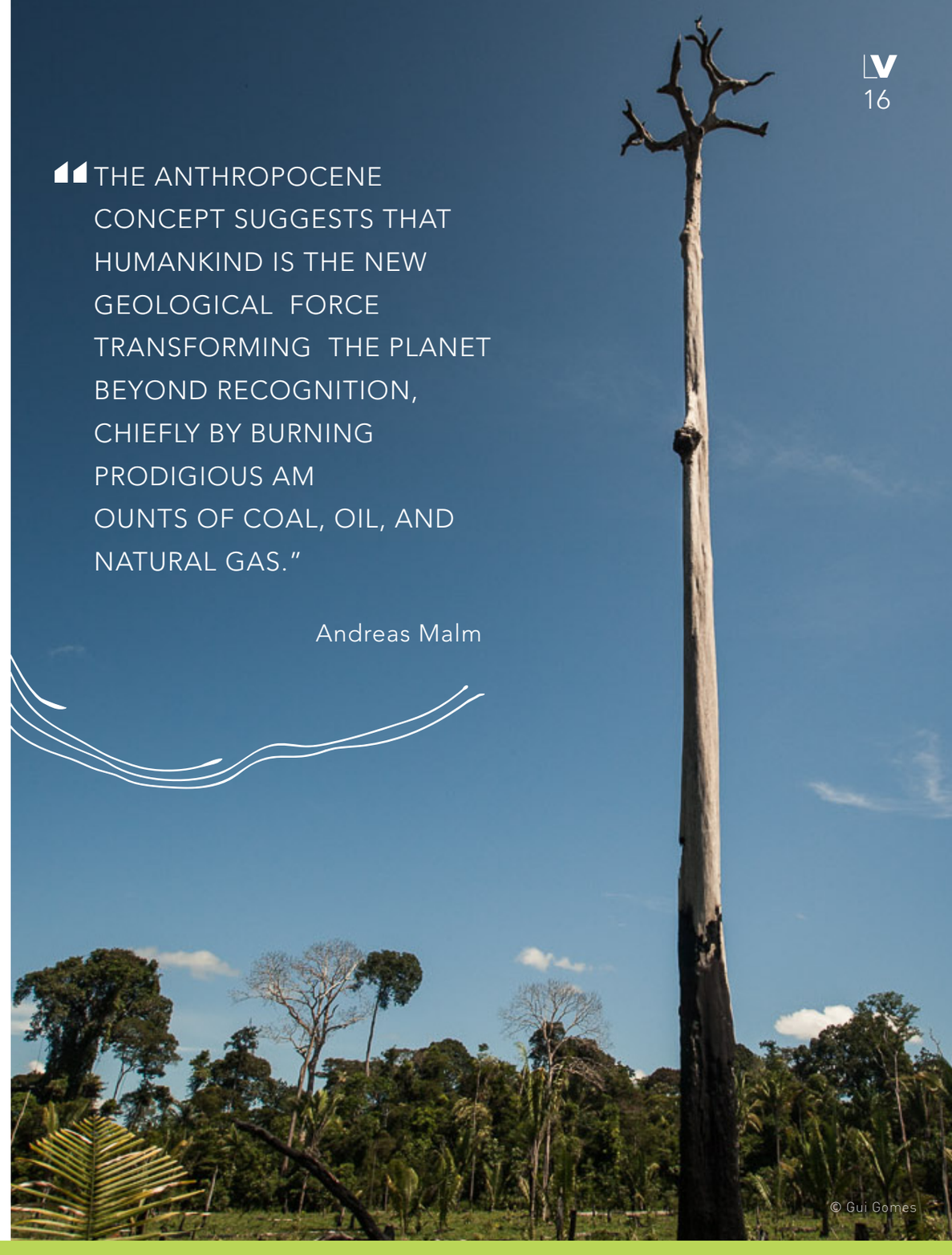
Global Warming, Climate Change, Mass Extinction, the list goes on and each tilts otherwise a field of possibilities putting into focus that humanity faces not just more pollution or warmer weather, but a crisis of the Earth System. These transformations on the planet, caused by human's actions in the Anthropocene era, exposes how occidental societies largely failed.

What we now know about the impact of human beings on the planet has led to the need for rethinking how humans perceive and interact with the natural world. The basis of themodern thinking, where nature was situated as a passive object, external from us, and the dualism between human and nonhuman life, has to be reoriented. As T.J. Demos[2] advocates we have to decolonize our concept, as well as our practice to deal with nature.

1."The Thousand Names of Gaia: From the Anthropocene to the Age of the Earth,"International Colloquium, Rio de Janeiro, September 15–19, 2014.
https://www.osmilnomesdegaia.eco.br
2. T.J. Demos, "Decolonizing Nature Contemporary Art and the Politics of Ecology, Max Bach, n.18, 2016.

"THE ANTHROPOCENE CONCEPT SUGGESTS THAT HUMANKIND IS THE NEW GEOLOGICAL FORCE TRANSFORMING THE PLANET BEYOND RECOGNITION, CHIEFLY BY BURNING PRODIGIOUS AM OUNTS OF COAL, OIL, AND NATURAL GAS."

Andreas Malm



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In this sense, art can play an important role in changing our relationship to nature, not just for articulating new possibilities to live in this world, but specifically because art, more precisely contemporary art, is transiting between the fields of ideas and actions, where the concept is not dissociated from modus operandi. Art Praxis[3] and its long history of experimentation can be a key to transform dreams into practical ideas, contributing to the transformation of social, political and economic aspects of life.

As the philosopher Timothy Morton argues, artistic representations of the environment are essential for opening ideas of nature and can be a cultural agent in the shift of symbols and metaphors. Since scientific reasons alone are not able to make society believe and understand what is happening to the planet, he defends the ability of art to evoke magic to the comprehension of earth environmental phenomena.

If art has this potential, how can art effect nature and its future?
Believing in the sensibility of visual art to understand nature as a subject, and recognizing that nature has a history and rights of existence – LABVERDE program is developed in close proximity to the field, and tries to understand how nature operates and is the protagonist of maintenance and expansion of life.

Through the collaboration of INPA researchers, oriented by the "new ecology", artists have access to relevant investigations about the Amazonian biome and are provoked to reflect about the past[4] presentand likely future[5] of a rich ecosystem.

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3. Praxis as an idea emerged from the work of Brazilian educator Paulo Freire, who described it as "reflection and action upon the world in order to transform it." (1990, Pedagogy of the Oppressed, p.36). It embodies our belief that theory and practice are not binary opposites, but rather complements that work together to further one's lifelong growth as an artist-educator.

4. Junqueira, Eduardo G. Neves, Wenceslau G. Teixeiraand William I. WoodsThe domestication of Amazonia before European conquest", INPA, 2015 http://www.academia.edu/14632476/The_domestication_of_Amazonia_before_European_conquest.

5. Antonio Donato Nobre, O Futuro Climático da Amazônia Relatório de Avaliaçao Científica, São José dos Campos, SP: ARA: CCST-INPE: INPA, 2014.
http://araamazonia.org/arquivos/futuroclimaticodaamazonia_verseoatualizada_port.pdf

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The mediation of science and other areas of knowledge are extremely important in order to have a better understanding of the Amazon nowadays. It is an extreme place, of an enticing and intoxicating nature, built on thousands and thousands of memories, connected to the lasting dream of the origin of the world. An invented landscape[6], shaped from many emotions, gestures and visions, guided by the strange and the unknown, an imaginary of which permeates the minds of us all.

Understanding the importance of the Amazon in the field of creation, LABVERDE puts forward as an exercise of aesthetic, so that others and news narratives may be constructed.Although the program does not carry on to a physical artistic production, here we can see expressed poetical outcomes, in which the multiplicity of forms, materials and techniques demonstrate the potential of this place for the proliferation of discourses.

The deep sensory and emotional aspects of being close to the natural environment made possible the beginning of multiple artistic investigations that enabled the creative process in its temporal dimension. Most of the artistic outcomes showed here are works in progress that follow different methodologies and do not prioritize the institutional Art in order to be developed. Free creations that suggest paths, processes and concepts designed in the extended field of the Forest.

Artists from different countries, backgrounds and cultures, presented their trails, focusing their eyes over the Amazon. Poetic constructions, committed to ethical and political values, which subtlety reveal the paramount place that nature holds in the World. Perceptions, gestures and symbolic representations that potentialized the shape and content of an ecosystem to reinforce its existence, and to be understood and fundamentally valued.

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6. Neide Gondim "A Invenção da Amazônia". Valer, Manaus, 2007.

03

PROGRAM

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PROGRAM

Unframing
landscape
through
transdiciplinary
dialogues

15.09.16

TALK - NATIONAL INSTITUTE OF AMAZONIAN RESEARCH
Denise Gutierrez – INPA´s public relation

TALK – AMAZON FACTS & FIGURES
Laurent Troost – architect

17.09.16

TALK - AMAZONIAN UNEXPLOITED POTENCIAL:
INNOVATIVE SOLUTIONS FOR A SUSTAINABLE ECONOMY
Carlos Bueno, biologist and agronomist

WALKING LECTURE - TERRA FIRME FOREST
Alberto Vicentini, ecologist

18.09.16

EXPEDITION - ENTOMOLOGY IN THE ADOLPHO DUCKE FOREST RESERVE
Fabricio Baccaro, entomologist

PROGRAM

Unframing
landscape
through
transdiciplinary
dialogues

19.09.16

TALK – CLIMATE CHANGE AND ENVIRONMENTAL IMPACTS
Philip M. Fearnside, ecologist

WORSKHOP – CREATIVE PROCESS
Lucila Mantovani, cultural activist

20.09.16

TALK – LABVERDE: INTERSECTIONS BETWEEN ART AND NATURE
Lilian Fraiji, curator and cultural activist

EXPEDITION – WILD EDIBLE PLANTS
Valdely Kinup, botanist

TALK - AMAZONIAN EXPRESSIONS
Roberto Evangelista, visual artist

SOUND EXPERIMENTS – UMBAUBA
Celdo Braga, music and poet

PROGRAM

Unframing
landscape
through
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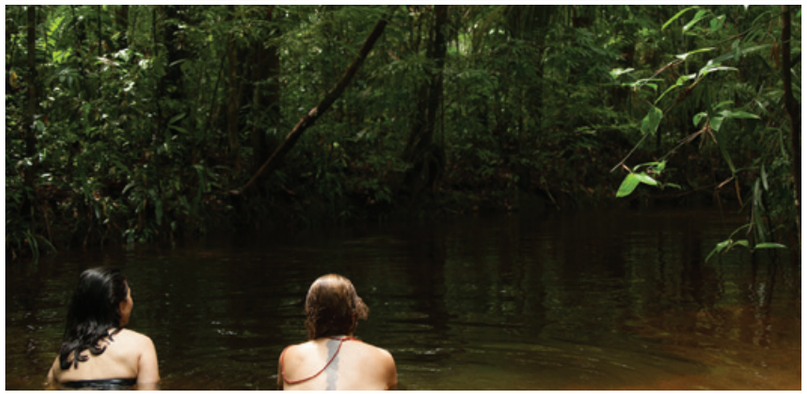
dialogues



21.09.16

EXPEDITION - AMAZON BIRDS AND SONGS
Mario Cohn-Haft, ornithologist

WALKING LECTURE - DENDROCHRONOLOGY IN THE AMAZON
Jochen Schöngart, botanist

22.09.16

TALK - THE DOMESTICATION OF AMAZONIA BEFORE EUROPEAN CONQUEST
Charles Clement, ecologist

EXPEDITION – AMAZONIAN MUSEUM MUSA

TALK – ECOLOGY LANDSCAPE
Cintia Cornelius , ecologist

23.09.16

SEMINAR
Participants artistic and creative process presentations.

04

ARTISTS

Barbara Marcel

Blanca Botero

Daniel Kukla

Emmy Mikelson

Gustavo Torrezan

Guto Nóbrega

Kyle Tryhorn

Marcelo Moscheta

Markus von Platen

Pedro Vaz

Rihards Vitols

Simone Reis

Stahl Stenslie

Tina Ribarits

Turenko Beça

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ARTISTS

BARBARA MARCEL

THE OPEN FOREST

Has studied Film and Philosophy in Rio de Janeiro, holds a master's degree in Art in Context at the Berlin University of Arts Berlin (UdK) and is currently a PhD candidate of Fine Arts at the Bauhaus-University in Weimar. Her work is based on the relationship between artistic and scientific research, investigating spaces and specific events with social-political concerns. Her Ph.D. project investigates the Essayfilm as a historiographical tool, focusing on issues related to postcolonial and cultural studies, with the Botanical Garden Berlin-Dahlem and its plants as current material of study.

THE OPEN FOREST is the second chapter of a historiographical series about the Berlin-Dahlem Botanical Garden and the origin of its tropical plants. The different geographies and time-frames contained in the garden are accessed through Essayfilms, in a spectral experience with its space and current materials. The ongoing project begins with a fragment about the Amazonian Water Lily plant and its colonial roots.

As a second Essayfilm of the series, THE OPEN FOREST, produced in the LABVERDE Residency, activates the botanical garden towards the origin of its tropical collection. Resulting in a compendium of found and produced images, the film plays with senses of scale and unsuspected relations: from the phosphorus dust traveling all the way from the Sahara desert and crossing the Atlantic to fertilize the forest; through the labor organization of insects to the risky encounter of humans and other species; by the way of a surveying Nasa Satellite and its unsuccessful attempts of Enlightenments to the black Amazon soil. The film questions in essay form, how and with whom is it possible to enter, see and know the Amazon forest, its interconnected Beings and histories of resistance.

BARBARA
MARCEL

THE OPEN FOREST - Essayfilm
color, audio, approx. 20 min., Full HD

ARTISTS

BLANCA BOTERO

SELVANDO

Born in Bogotá, Colombia, where currently lives and works. In recent years studied, worked and expressed point of view on issues of interest, using the expressive languages of art. Working life divided in two phases, the most recent being dedicated to art. Previously studied law and practiced for some years, working in public and private sectors and a multilateral agency, in Colombia and the United States.

Selvando is a made-up word from two Spanish words: "SELVA" (forest) + "DIBUJANDO" (the act of drawing). In her Selvando project, Blanca draws the forest in an attempt to retain it, to make it stay, to capture it in its own artificial way. She brings our attention to the fact that we are forced to keep up with the consumption demands of the world's economic system, the system that led to the disconnection between humans and the rest of nature. Blanca's work points to the contrast between a humanity saturated in information and technology -pushed to move at full speed-, and the serenity of tactile information (of drawing, sewing, blowing glass, and so on). To Blanca, in a world highly connected by all kind of means, ¨old-fashioned¨ objects made with our hands have a surprisingly communicative power.

BLANCA
BOTERO

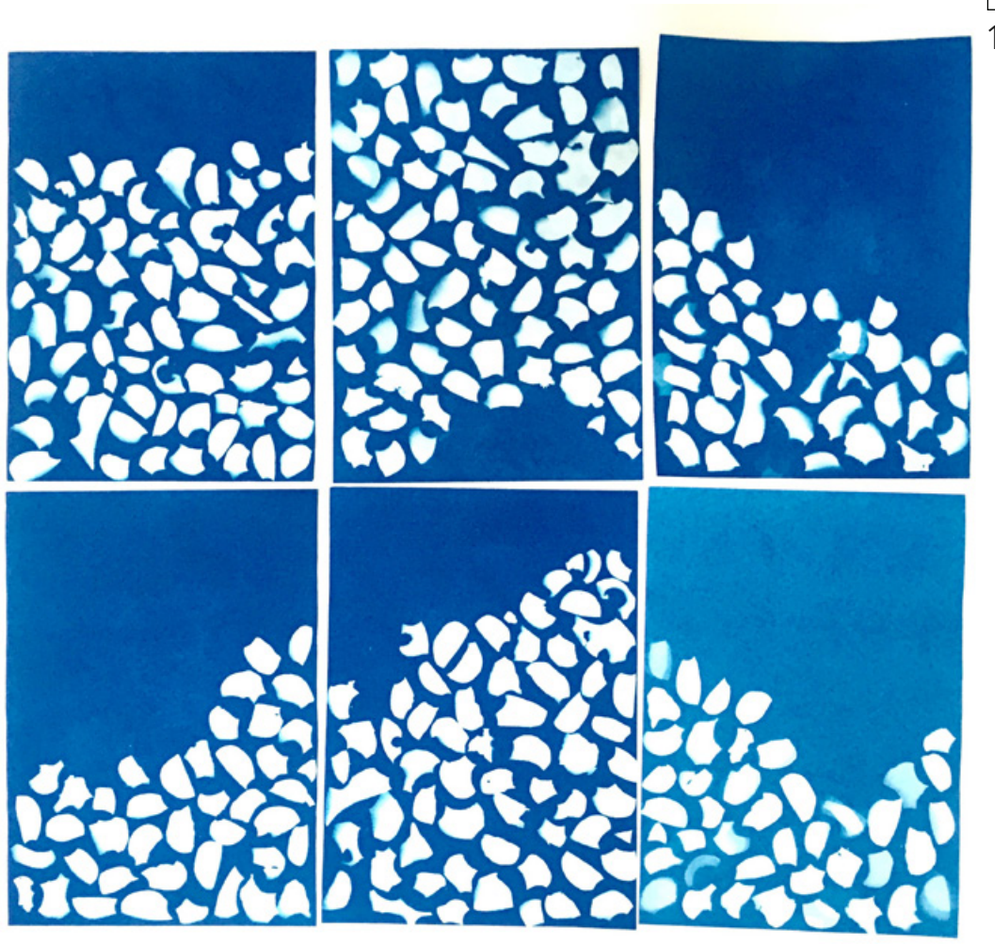
SELVANDO THE META'S RIVERBANK
Drawing on photography with indian ink
Triptich: 25 cm x 100 cm

ARTISTS

DANIEL **KUKLA**

FOREST FACTORY

Visual artist, currently residing in New York City. Artistic practice informed by intersection of work as a photo-based artist and formal training in biological and anthropological sciences. Works at juncture of these disciplines, creating work that has the power to articulate our ever changing relationship with the natural world.



During my time at the Aldolfo Ducke Reserva on LABVERDE's immersion program I looked at the behavior of social insects and how they shape and transform the environment. Leaf-cutter ants were an obvious choice because of their abundance and visibility. They cut and collect leaves from the canopy of the forest and bring them down their networks in order to grow fungus on them which provides food for the colony. During my observations I noticed that when it rains, the ants drop the leaves immediately and head to the nest. I began to collect these left-behind leaves and created cyanotype prints documenting the leaf shapes. In a pseudo-scientific manner I collected the dropped leaves from the same site throughout the day after rainstorms. I want to pair these cyanotypes with a series of short videos that I made in the forest. In these videos I intervened with various natural processes and altered their form or direction.

DANIEL
KUKLA

FOREST FACTORY - Work in progress
Cyanotype prints, photography and video

ARTISTS

EMMY MIKELSON

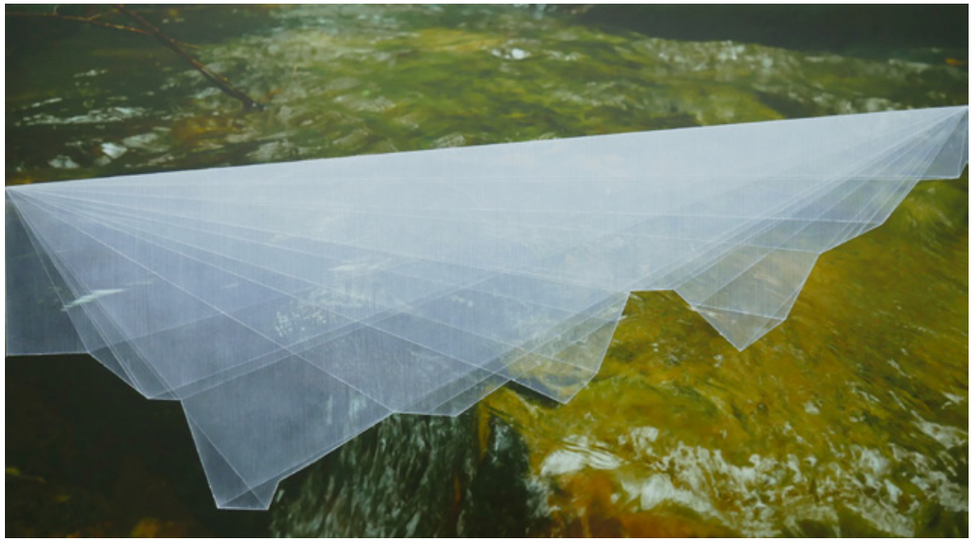
GREEN SCOTOMA & RIVER SCINTILLATION

Born and raised in rural Iowa. Has lived and worked in New York City for the past 10 years. As an artist, both in studio and curatorial projects, is interested in cultivating a philosophical understanding and a visual language that advances nonanthropocentric perspectives.

Ocular Migraines in the Wild

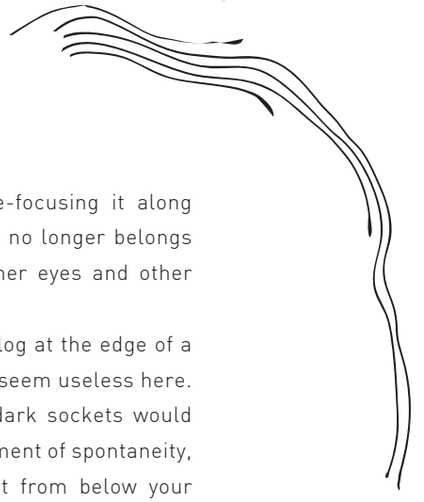
"Minkowski ... comes to speak of dark space and almost of a lack of distinction between the milieu and the organism: 'Dark space envelops me on all sides and penetrates me much deeper than light space, the distinction between inside and outside and consequently the sense organs as well insofar as they are designed for external perception, here play only a totally moderate role.'"

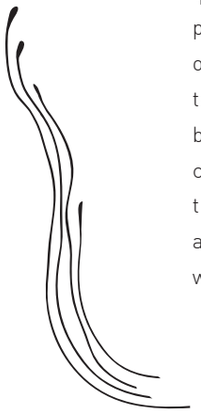
— Roger Caillois,
Mimicry and Legendary Psychasthenia (1935)



RIVER SCINTILLATION
Mixed media on paper (digital photograph and oil)
76cm x 43cm

EMMY
MIKELSON

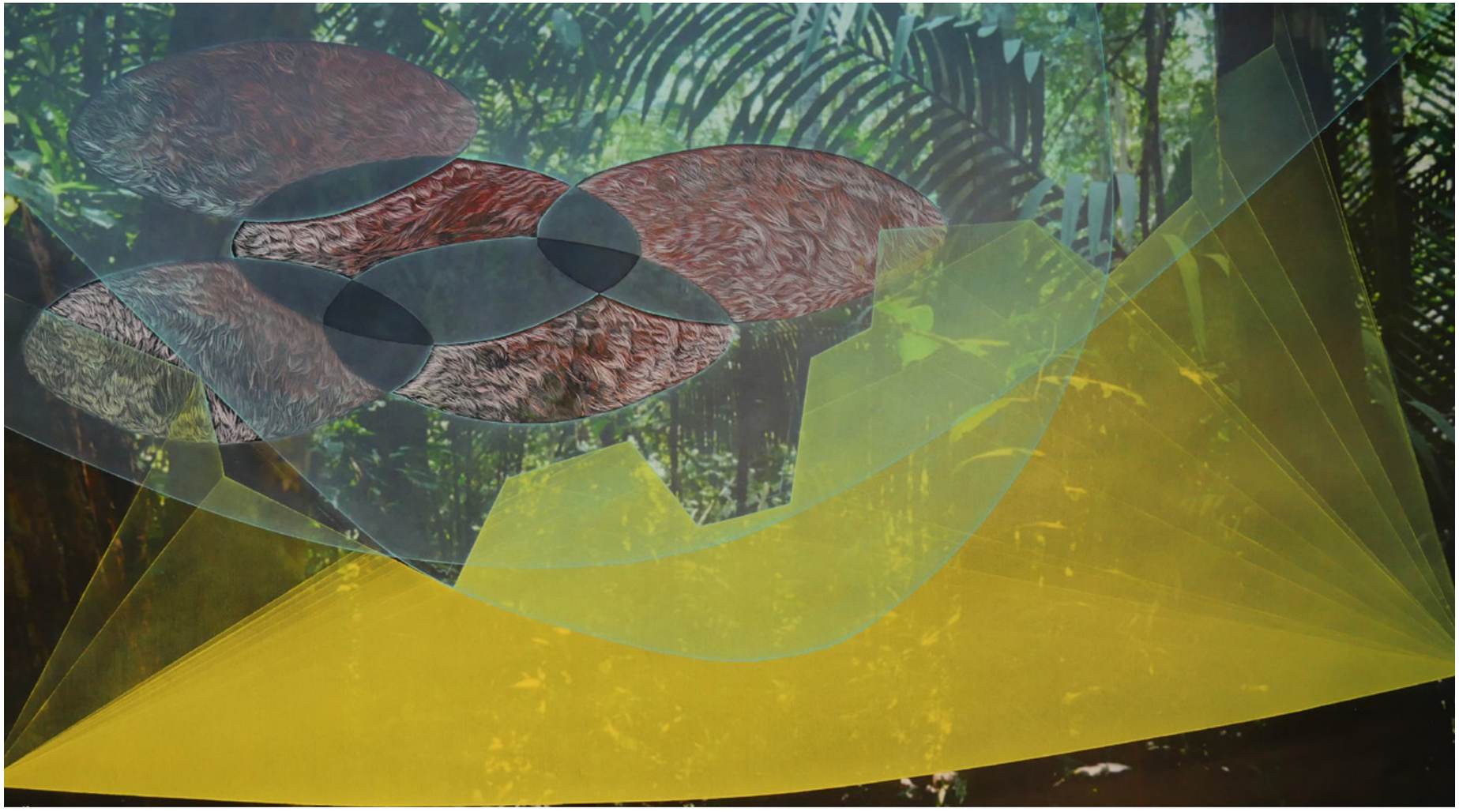




Inside a rainforest, you do not see the way you expect to see. A vast, messy tangle of green contracts and expands around you. Vegetation grows over and under itself. Orchids lasso themselves around tree trunks. Large balls of soil are suspended in trees covered by attendant ants busily propagating vines to secure their dirt homes in the sky. Thick layers of lichen obscure leaves. Roots jut out from the sides of tree trunks and then dive down into the forest floor. Piles of leaf litter belie where the ground begins and the forest rises. A lizard darts amongst shafts of light to snatch prey from a listless companion. Then they both quickly scatter at the sharp staccato of a poacher's gunshot in the distance; an echo of another boundary crossed. Every edge is touched and encroached upon by another, both natural and human. This density creates a collision of sight, many seeing things over a vast time, of which your eyes are just one set of a multitude. A verdant web reaches across this entangled mass, dislodging vision and re-focusing it along its sticky threads. Vision no longer belongs to you; it belongs to other eyes and other blinking things.

While sitting on a damp log at the edge of a small stream, your eyes seem useless here. Perhaps empty, moist, dark sockets would be better suited. In a moment of spontaneity, you scoop your eyes out from below your brow and place them at the water's edge. A snake finds them and ingests them, and in doing so finds a better nutritious use for them. Quietly you sit with your two new damp sockets as they fill with the evening air. As if they were satellite dishes in search of a signal, you tilt your head to scan the green canopy. The humid air cycles through your skull before returning to the surrounding vegetation. Your blindness is a miasma spreading between you and the forest. Still quietly scanning the night, you slump closer to the ground. The air begins to cool and you are caught in a warm fog that holds flashes of an approaching and slippery acuity.

EMMY
MIKELSON



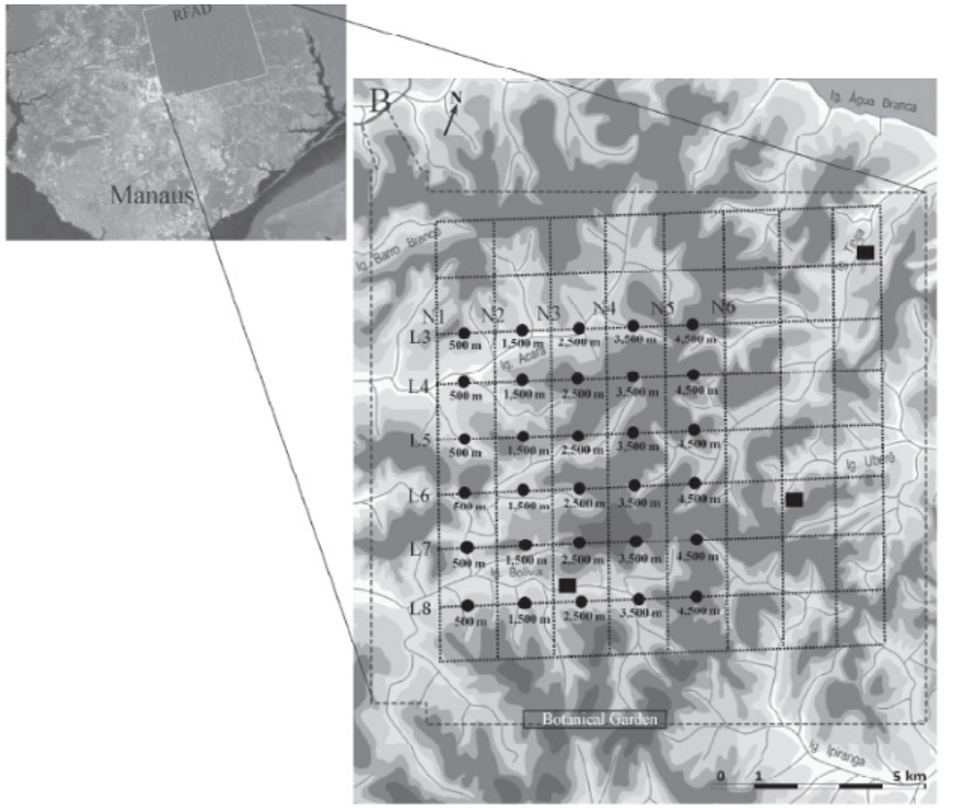
GREEN SCOTOMA
Mixed media on paper (digital photograph, oil and ink)
76cm x 43cm

ARTISTS

GUSTAVO **TORREZAN**

PARCELA

Born in Piracicaba, lives and work in São Paulo. His works come from the notion of art history and culture, public and private spaces, center and periphery , memory and oblivion, territory and counter-territory, place and no-place, in order to show tension on hegemonic and power relationships.



During the artistic residency LAB VERDE AMAZÔNIA, my research was developed from the reflection of nature as a cultural construction that, based on economic and scientific issues, places the human being as the center of the look and producer of discourses and truths.
Based on this perspective, I tried to value the different looks with which the cultural multiplicity emerges. For this purpose, I have built a small framework that was installed on a particular landscape of the Amazon. From the framework, which evidences a particular focus and points out a specific perspective in the midst of the immensity of the forest, the photographic record was made.

I chose to name the work as "Parcela" (parcel) because it also mirrors the procedure carried out by the INPA scientists when they demarcate a particular place as a field of study for the production of a discourse.

GUSTAVO
TORREZAN

PARCELA NO. 6269, 6326, 8447 AND 8484
Digital photography printed on cotton paper
30 x 21 cm

ARTISTS

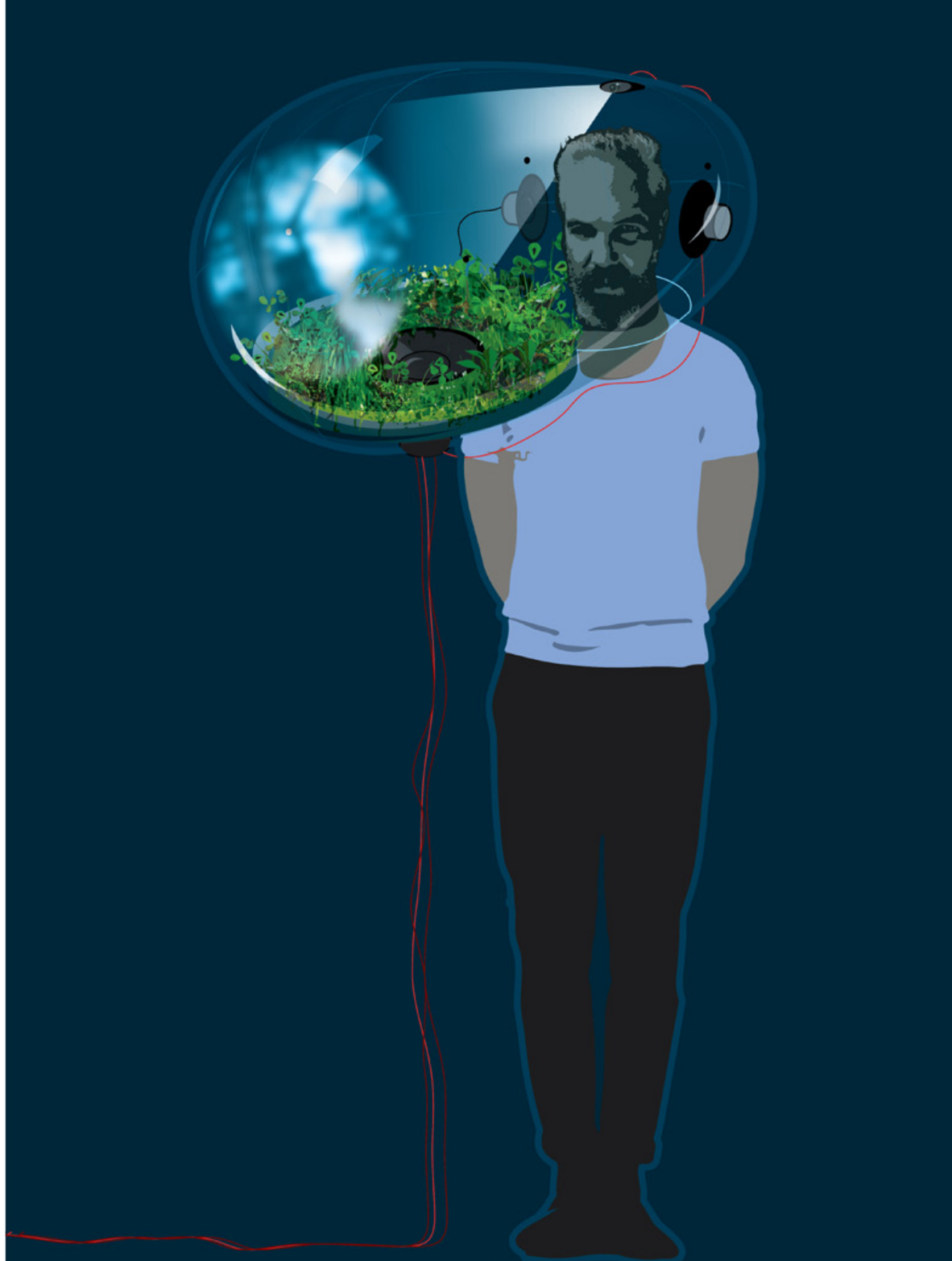
GUTO NÓBREGA

VEGETAL REALITY SHELTER

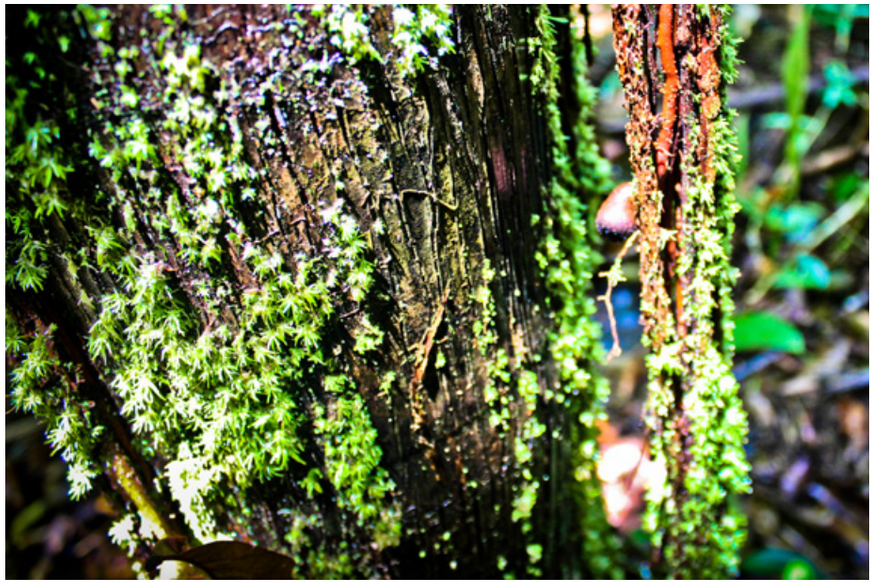
Born in Brazil, has been developing series of artworks which encompasses drawings, photos, videos and robotics systems. Doctoral thesis is a transdisciplinary research in the fields of art, science, technology and nature investigating how the confluence of these domains (specially in the last decades) has informed the creation of new aesthetics experiences. The study resulted in the development of a theoretical-practical intervention in the field of arts with focus on the ideas of interactivity, telematics, field theories, and hyperorganisms.

Vegetal Reality Shelter is an augmented reality set based on sound and video, recorded from Adolpho Ducke Forest Reserve during my 10 day experience at LABVERDE, an immersive residence program at the core of the Amazon Rainforest. The system is built in a form of a little shelter, which holds a small terrarium of plants, a 2.1 sound system and a small projector. The structure is designed to provide an immersive experience to the public. When someone places his/her head inside the shelter, he or she will be able to listen to birds, insects, and little animals, recorded in two channels very early in the morning at the reserve. Along with the sounds a video looping of the forest is also projected inside the shelter, enhancing the unique experience of this utopian garden.

VEGETAL REALITY SHELTER
Work in progress
Multimedia, hybrid
100cm x 60cm x 60cm



GUTO
NÓBREGA



ARTISTS

KYLE TRYHORN

ORACLE

Born amidst the many waterfalls of the Niagara Region in Canada,Kyle's work is an exploration of the processes by which value is assigned to the various, often mediated, experiences we encounter in and throughout nature. As a result the viewer is invited to question the constructed hierarchies resulting from a systemic experience that appraises things by their perceived utilitarian and anthropocentric qualities.

KYLE
TRYHORN

A fundamental aspect of my work is to question and explore the mechanisms by which our experience of the natural world is mediated and how these mediations create distance. There's always a pre-existing lens through which we give meaning to what's in front of us. At the LABVERDE residency I placed coloured glass lenses, brought from Amsterdam, strategically throughout the jungle in order to articulate, alter and punctuate the viewer's gaze, highlighting certain features of the landscape. With this gesture I mediated the experience of the forest through framing. The lenses created a set of poetic questions that asked the viewer to consider the perspectives of the plants and animals who were "looking back" from the other side of the glass. In April I will launch the second part of this project at the VU Hortus Botanicus in Amsterdam, for which I will cover one of the smaller greenhouses in a red film coating. This gesture allows the visitor to experience the coded and organized space of the greenhouse entirely differently, questioning conventions in order to not just view the plants, but expose the structures we use to look at and engage with them as well. By placing the visitor under the coloured glass I will make them a part of the work while inviting them to discover new features of the flora within the greenhouse, but also in the surrounding landscape, visible outwards through the glass.

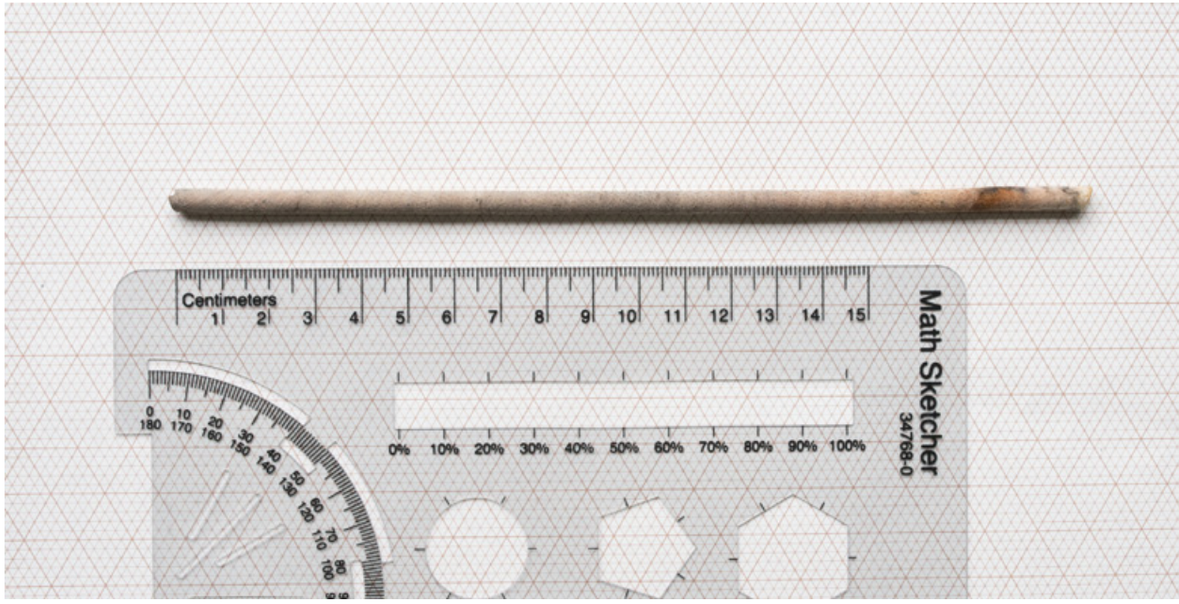
ORACLE - Working title
Mixed Media work in
process – Photo/Video

ARTISTS

MARCELO MOSCHETA

AMAZONICA GIGANTICA

Lives and works in Campinas, Sao Paulo, Brazil. The common thread running through Moscheta's work is a great fascination for nature, together with willingness to travel and experience the landscape. Experience of travelling and living in difficult environments stimulated interest in depicting the memory of a place in his works, developing a classification procedure like that of an archaeologist questioning the boundaries of territory, geography and physics through art.



This new body of work created from my immersion in the Amazon combines manipulated images with historical ones, proposing a new scale for the tropical elements found by me in the forest. My references stem from the travel journals of the naturalists of the New World. Since the XVI Century, the Amazon has been the habitation of a marvellous flora, with its huge trees and powerful rivers and exotic animals, presenting a dream-like opportunity to experience paradise on earth.

A common thread in my work is the great fascination that I have for nature, as well as my open disposition to travel and to experience landscape. it is not my interest to transform the experience into a journey of scientific exploration itself, but rather to question, through art, the boundaries of territory, geography and physics. Through this photographic series, the visual imaginary that was built through the Centuries by Europeans explorers is reconstructed using the same aesthetical standards and magnified references, showing how our travel records can be such a subjective and invented experience.

AMAZONICA GIGANTICA #2
Mineral pigmented print on kozo
White paper
50 x 42 cm

AMAZONICA GIGANTICA #1
Mineral pigmented print on kozo
White paper
50 x 37 cm

MARCELO
MOSCHETA

AMAZONICA GIGANTICA #3
Mineral pigmented print on Hahnemühle Photo
Fine Art Photo Rag paper
70 x 58 cm

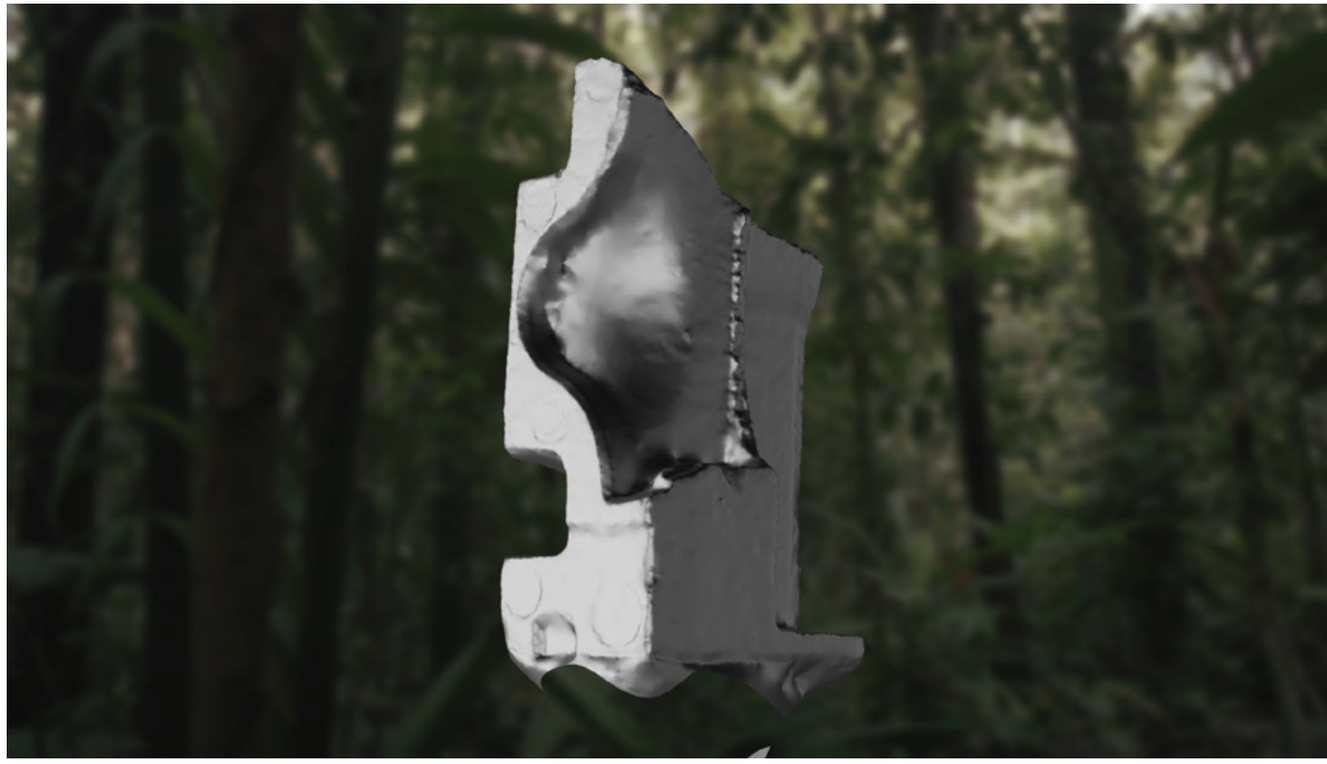
AMAZONICA GIGANTICA #4
Mineral pigmented print on kozo
White paper
30 x 37 cm

ARTISTS

MARKUS VON PLATEN

WORK IN PROGRESS

Works revolve around the question of the object, of the entity, of the industrial thing that is no longer simply a commodity, but whose core is already below the commodity form and has overcome its fetish character. There are alienated and decontextualized hyperobjects in which industrial materials with little significance, views of modernist sculpture, and reflections on display and presentation come together.



WORK IN PROGRESS
Video, 3D-animation, stillimages and altered sound

Combining video material filmed at the Adolpho Ducke reserve with various forms of 3D-animation, still images and altered sound, the film describes the jungle as the representation of a void – an endless space of seemingly ongoing repetition; the landscapes excessive unstructured pattern of visual and auditory information. As the reserve itself in fact is a confined space- although that of substantial size (100x100 m2), it reminds one of the meticulously generated landscape of today's open-world computer games, the designs of which are often based on real life locations. Going one step further, Google recently started documenting parts of the Amazonas for their Streetview project, exemplifying how even such a vast entity of the Amazonas can be up-dated in a digital realm. Thus certain threads start to appear between reality and the virtual, between natural habitat and constructed space; the film explores these boundaries from a perspective of the observer, the explorer, or the player.

MARKUS
VON PLATEN

ARTISTS

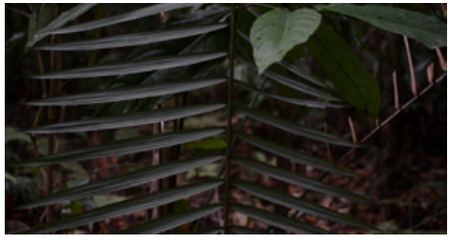
PEDRO VAZ

TERRA FIRME

Born in Maputo in 1977. Artistic work is based on a research on landscape, mostly in painting and video-installation. Interested in reflecting upon the power involved when artists ability to represent and landscapes ability to be represented come together, implying what is meant by space, place and landscape. Personal contact with real place is fundamental in his artistic practice and his projects often include a tour.

PEDRO
VAZ

Pedro Vaz´s artistic inquiry is based on landscape, unfolding around the relation between artist and natural environment. The inquiry's starting point is the assumption that the concept of landscape depends on human self-consciousness as well as on the millenary detachment of an ancestral human-cosmological unity, in which Man could not differentiate himself from his surroundings. Ever since that separation, artistically, the meeting between man and nature is progressively mediated by art history and visual culture, which replace that original cosmo–anthropological unity and is parallel to the formation of man's second nature.



The crucial point for Pedro Vaz´s landscape research is to reformulate a man–nature meeting moment, an instant that is discharged from that cultural construction. For that reason, his bodily presence in nature is fundamental and his projects very often include a field tour. Vaz is interested in landscape as experience, as lived landscape, in order to proceed to a phenomenological writing of that meeting, free from the conceptual encasement that surrounds contemporary landscape.

Terra Firme video-installation is a succession of images of close-up tropical vegetation A visual and acoustic proximity in which the level of the eye is the level of the face's dislocation in real landscape and where the focus depends on distance. These are at the same time images of a place and images of the same place itself, at a distance, while the video sequence is being projected at the installation.

TERRA FIRME
Video Full HD, Dolby Digital - Color, 15'23'' - 3+2PA

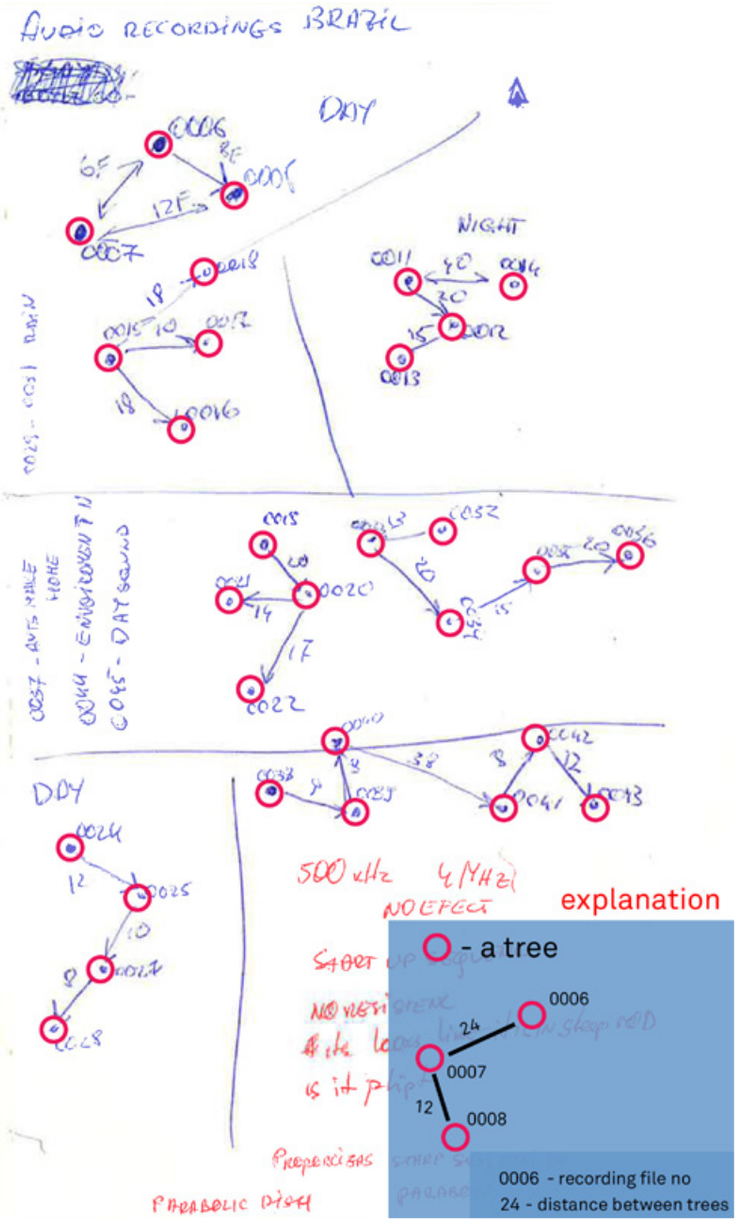
ARTISTS

RIHARDS VITOLS

SOUND FOREST

Born in Latvia. In past years working with multidisciplinary works around themes nature, ecology, technology and the future. In this time has collaborated not only with artists from different art fields but also with scientists. This experience has given many opportunities to see the afore-mentioned topics of interest from different point of views.

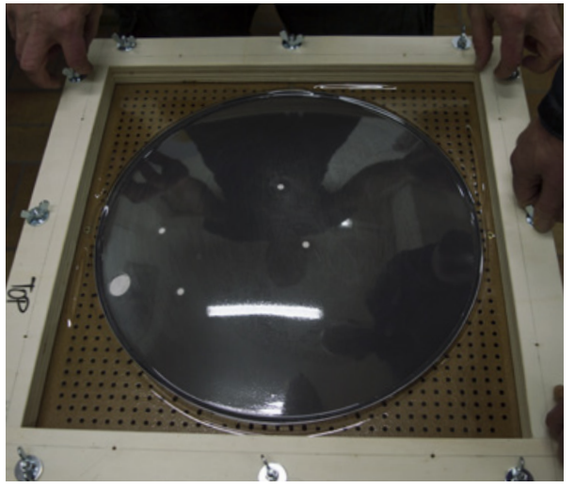
In this work I am exploring the Amazon rainforest sounds that we, usually cannot hear. These sounds are produced by the Amazon rainforest plants, animals, insects and birds. The study is part of my research on communication among plants, insects and birds to find a way to save forests after birds extinction. In this part of the research I am interested in ultra sounds. William J. Mattson and Robert A. Haack, in their paper The Role of Drought in Outbreaks of Plant-eating Insects, suggested that insects can hear tree produced sound emissions. The sound emissions in the trees are produced in cavitation process – when groundwater is going up to the tree branches it makes a sound in the range between 20 kHz and 2000 kHz. My goal during the residency was to record sounds from approximately 30 trees so I could research these sounds and try to find the sounds that might be made by the tree itself. In my notebook I marked the tree pattern (how far the trees are each from the other) of recorded trees. Each tree will be one parabolic speaker (makes sound hearable only in one particular place , like a shower). Speakers will be set up in the same pattern as the trees in my note book and hung from the ceiling. By walking through the installation and stopping in particular places you will be able to hear the sounds which one of the 30 trees would emit/ produce in the Amazon rainforest.



CLICK AND LISTEN ALL AUDIOS

Sound Forest
5 by 6 meter, field recordings, 30 channel audio, plexiglas

RIHARDS
VITOLS



ARTISTS

SIMONE **REIS**

ENGENHOCAS UTÓPICAS

Holds a Master's degree in Fine Arts from Central Saint Martins College of Art and Design. Artistic practices navigate between painting and sculpture. Involved in permanent installations in public spaces in Sao Paulo, even before studying arts.

SIMONE **REIS**

ENGENHOCAS UTÓPICAS
Materials: watercolor and anthropogenic soil on paper
Dimensions: 51 X 36 cm

The Utopian Contraptions (Engenhocas Utópicas) incorporate elements that compose my latest works, including Amerindian graphics and Amazonian Terra Preta de Índio, a soil made by women living in Amazonia at least two thousand years ago. I integrate this anthropogenic soil with older elements of my art, such as orchids.

I make rivers of Terra Preta with the medium of watercolor on paper, which run down the wet lines, flow over the graphics and will feed the orchids, which emerge and grow at the end of the chain. Reminiscent of ancestors, the veins of the plants are filled with the millennium-old soil as if in an erection. The previously transparent lines dilate with fertile matter, in game of control and chance, hit and miss. I consider something to be utopic engineering when I try to merge in one work issues and reflections from so many fields of knowledge, such as science, politics, anthropology, sociology, history, ecology, agriculture, economics and other matters that concern me, such as the problem of hunger and water shortage, global warming, the retrieval of ancestral culture, survival of the forests and sustainability.

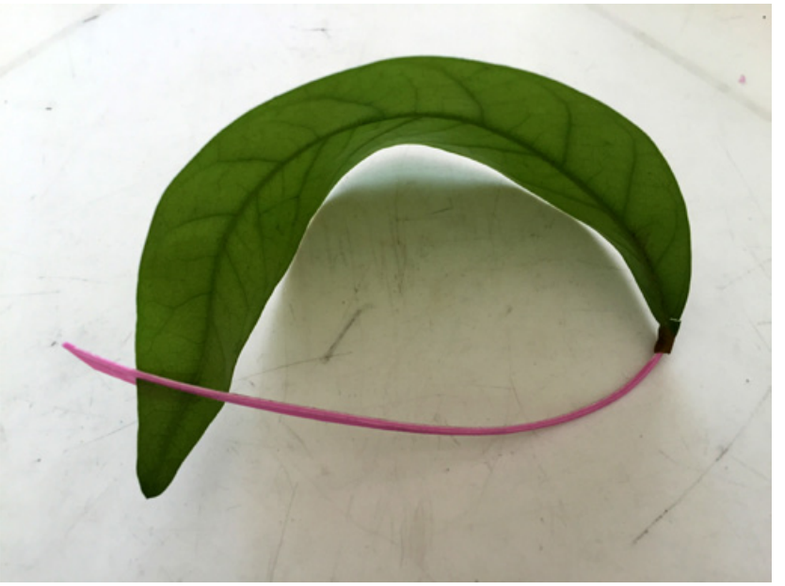
As states anthropologist Lagrou, "if art fascinates, it is because we can never stop dreaming of the possibility to create new worlds. This possibility of the coexistence and overlap of different worlds that are not mutually exclusive is the lesson yet to be learned from the art of the native Americans."

ARTISTS

STAHL STENSLIE

THE AMAZON FLUID PROCESSOR

Norwegian artist, curator and researcher specializing in experimental art, interactive experiences and disruptive technologies. Artworks challenge our ordinary ways of perceiving the world. Practice asks the questions we tend to avoid or where the answers lie in the shadows of existence. Keywords are somaesthetics, unstable media, transgression and the numinous. The technological focus of works is on the art of the recently possible - such as i) panhaptic communication on Smartphones, ii) somatic sound and holophonic soundspaces, and iii) open source, disruptive design for disruptive technologies such as low cost 3D print of functional and lethal art – weaponry.



The enormous Amazon ecosystem functions as a gigantic, super environmental computer that influences and regulates vast parts of Earth's climate. Building on my experiences during the LABVERDE 2016 art immersion program in the Manaus region in Amazonas I framed the following artistic questions: How to apply similar ecological and sustainable principles of environmental computing to other fields and other scales? How to manifest such principles in actual works of art? And how can it make a difference?

To solve this I designed a processor- like device operating with nothing else than natural flow of water to execute basic physical computing. The result is presented as 3D printed cubes made out of 100% recyclable PLA plastics produced from corn starch. The proposed design works on natural principles of physics, uses no electricity, lasts almost forever and can literally be thrown around. It is a game changing form of computing. Future and emerging computers can be carved out of and into stone. Their ornamental design will be more than environmental aesthetics, it will enable physical principles known from fluid and liquid dynamics to interface and interact with our world in multiple and –for now- speculative ways. It is computing for our post-apocalyptic, dark ecological age.

STAHL
STENSLIE

THE AMAZON FLUID PROCESSOR
A dark techno-ecological computing solution out of the Amazon
3D printed cubes
Printed in 100% recyclable PLA plastics produced from corn starch.
3x3x3 centimeters

ARTISTS

TINA RIBARITS

UNTITLED

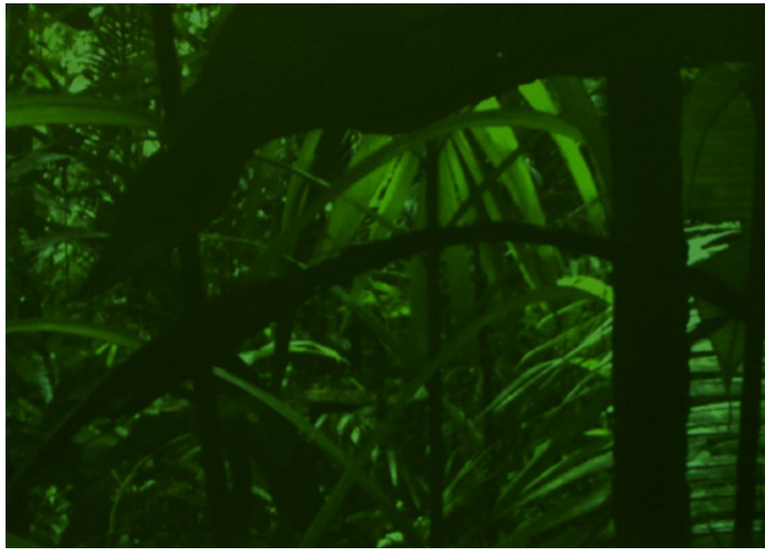
Born in 1981 in Vienna, Austria. Artist based in Berlin and Vienna. Ribarits works with a conceptual approach in a variety of media including photography, projection, audio and sculptural elements to create site-specific installative objects. Work engages with (female) cultural fictions such as the narrative of the country estate and landscape represented in victorian and antebellum literature (and their film adaptions), as well as the idea of nature in the light of exoticism and colonial history. She creates set-ups that allow socio-visual explorations of a slowly fading past and its remainders.

Access to the pristine planet Pandora in James Cameron's Avatar, its inhabitants and their fight for land is only conceivable through an artificial representation of the western self. In this form, both immersion and distance is achieved simultaneously.

Analogous to the installation, a video projected on green cardboard (and thus tainting the imagery in an overall green shade) is hanging in midair. The camera is caught in an endless journey through the covert of the rainforest. It drifts slowly beneath leaves and trees, at times lingering as to examine a specific detail. Branches glide close in the foreground and sideways out of view in an attempt to capture the Amazon from all angles, a simulation of depth perception borrowed from 3D or stereoscopic imagery.

TINA
RIBARITS

"You are on Pandora...
This is your avatar now."— Avatar,
Director: James Cameron (2009)



UNTITLED, 2016
Media Installation (videoprojection, green cardboard, wire) 19min (loop)
70cm x 100cm (size variable)

ARTISTS

TURENKO BEÇA

THE EARTH THAT WALKS

Fourth generation Visual Artist from Amazonas. Since 1992 investigates the Amazon: from natural, biodiversity and anthropological (indigenous societies) aspects; specializing in the Amazonian people and their relationship with the rivers, the forest and Amazonian symbols. Conceptual work with different supports and material, performances and urban art derives from this.

THE EARTH THAT WALKS
Polyester resin and organic materials
10cm x 5cm x 5cm

During the LABVERDE immersion program I started to think about how to extract the Amazonian ground and transport it to other environments. Using techniques from conservation and presevertation from my previous work, I was driven by the curiosity for the multiplicity of substances and materials inside the Adolpho Ducke Reserve to extract and freeze different materials in a resin plate. This way it was is possible to take the forest into the city and to other places. This portable sample of ground-piece of land was given to other artists and participants so they could take it with them back to their countries. After that, the displacements are Geo-referenced and recorded on photos and videos. The Earth That Walks is now on various places where nobody expects to find amazonian ground.

THE EARTH THAT WALKS
Polyester resin and organic materials
10cm x 5cm x 5cm

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