

THE SOCIAL ART AWARD 2021
NEW GREENING

Edition N° 3

THE SOCIAL ART AWARD 2021

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Join the interactive conversation on New Greening

by Nicole Loeser

Like no other generation before, we are confronted with radical social challenges on a daily basis. The megatrends of the 21st century such as population growth, demographic change, globalization, individualization, as well as structural change and digital transformation, and disruptive innovations bring great pressure to societies as they face planetary boundaries. Our societies are nearing their tipping points. Species are constantly being extinct, the temperature of our earth is higher than ever, water scarcity or floods are becoming new standards. Therefore, we need to redesign practices, processes, and value creation strategies, but the linear economies are not concerned enough and are still exhausting natural resources at an enormous pace. Even though we know about the acceleration of climate change, induced mainly by increased CO2 emissions, our industries are emitting into the atmosphere (where it stays for about 1000 years). Accordingly, since the Covid-19-pandemic hit, more people in almost all countries on earth have become lonely and depressed and believe there is no turning back, and we

are heading towards the abyss. But can we overcome the traditional beliefs that no longer serve our well-being? Could we change towards a positive consciousness, even scientists leading difficult conversations about the risks of climate change? Are we able to act in a better league to transform our societies towards sustainability and climate neutrality? Are we capable of building resilient communities, and restoring and protecting biodiversity? Do we know how to increase the quality of life when e.g. global pandemics have been taking over our living environment and are a major threat to our coexistence? We know the scientific numbers, but still lack the systemic interdependencies and a broad understanding of how to act differently on a personal, communal, societal or global level to live in a more sustainable way. Instead, we destroy tropical areas, which are home to almost 40% of the human population and an immense variety of unique animals and plants. It's calculated that 80% of our biodiversity exists there, and they have been facing massive Anthropological changes. Not only do these diverse life forms shape

our natural ecosystems, which we rely on for survival: food, water, medicine and shelter. The dramatic loss of biodiversity over the past decades, due to resource consumption by our economies, threatens this delicate web of species and organisms that support the precious life on earth. Through hotter and wetter climates, not only the tropics have suffered a serious loss in biodiversity. Species are pressurized due to the destruction of forests and marine ecosystems, the waste and pollutants that enter their habitats, the overexploitation of species for our food production by industrial fishing fleets, and commercial hunters.

Admit such a pessimistic scenario, how can we, as a collective, be optimistic about what the future has to hold?

To restore and recover the environment we live in, we need to rethink, renew and reshape our way of living. During the worldwide crisis and the radical change due to Covid-19, we build on this opportunity to pause, reflect and discuss our understanding of our wellbeing – of both humans and all other species on our planet.

This year's topic of the Social Art Award emerged from questioning to move forward, exploring the role of artists in exploring and inspiring positive ways of thinking about and envisioning green futures.

"...Art is now the only evolutionary-revolutionary power. Only art is capable of dismantling the repressive effects of a senile social system that continues to totter along the deathline: to dismantle in order to build 'A SOCIAL ORGANISM AS A WORK OF ART'... EVERY HUMAN BEING IS AN ARTIST"¹

¹Joseph Beuys, in: Caroline Tisdall (1974): Art into Society, Society into Art. London: ICA, p.48

The Social Art Award 2021

This year, the Institute for Art and Innovation has proudly collaborated with progressive organizations and amazingly inspiring professionals from around the world.

With its third edition of the Social Art Award, the IFAI called for visionary works from artists on the topic of “New Greening” - (co-)creating positive futures, communicating compelling ideas, concepts, narratives, practices and visions of resilient and cohesive coexistence. Based on the belief that humanity can only solve the complex global problems with openness, inclusiveness, and interdisciplinary collaboration, applications were welcome that provide critical reflections and hopeful prospects towards climate change, resource-saving, environmental protection, ecosystem recovery, water conservation, biodiversity, resilient cities etc.

700+ submissions from 147 countries, ranging from concepts for regenerative environments over public installations like solar bike performances or floating upcycling islands to NFT and AI-based works to support environmental organizations, were entered for this year’s open call. Through

public voting, two winners received a wildcard for the award’s shortlist. The 11-headed international and interdisciplinary jury (see page 201) selected the final winners based on the award’s criteria: Inspiration, Media, Relevance and Collaboration.

Out of the shortlist consisting of works by Joy Lohmann (DE), Leroy Brothers (FR), Milan Rai (NP), Romy Snijders (NL), Rosalind Lowry (UK), Nikolina Butorac (HR), Mo Langmuir (UK), Cedric Carles (global), Avinash Pramla & Mahesh Shivsharan (IN), Adrian Baker (CA), CULTURANS (MX), Jos Volkers (NL), Lihidheb Mohsen (TN), and wildcard winners Gibran Tabash (CR) and Michelle Vazquez Sanz (MX), the following winners were identified: The first prize of the Social Art Award 2021 goes to Joy Lohmann for his international co-creative and collaborative work reflecting on climate change and sea level rising “Flowgarden”.

Rosalind Lowry with “Blue Yet Grass on the Boglands of Ireland”, a kinetic land art installation presenting endangered species to the public, receives the 2nd prize.

Mo Langmuir with “Mapping Greenness” is the 3rd prize winner based on her participatory project with pupils in the city of Nottingham to imagine greener futures for the city.

In cooperation with the Zero Waste Berlin Festival, Jos Volkers is awarded the Social Art Award - Special Prize for his work “Bioremediating Missile”, a rocket full of seeds to restore European biodiversity, being the most provocative. The Social Art Award - Special Prize, in cooperation with the Art for Future Lab, goes to Romy Snijders’ “Symbiotic Futures” for being the most visionary work as she proposes to learn the language of trees. An Honourable Mention for the most locally impactful work goes to Milan Rai for “White Butterflies”, a public art intervention as a peaceful protest in Nepal against deforestation.

We cannot be more proud to have joined forces with so many amazing artists from around the world to exchange “New Greening”. On the following pages, you can get an overview of the selected Top 100 and their inspirational work. Many of these creatives agreed on changing concep-

tion of and relationship with our very unique planet Earth, to save ecosystems and allow the chains of life to reverberate again.

Start the revolution in our minds. Rethink our connection with Earth. With that, the visions of a New Greening World become real.

This year's edition was accompanied by a rich program to form multi-stakeholder initiatives and to bring positive futures alive. Workshops to transfer knowledge about the SDGs as well as Future Prototyping workshops were organized monthly. For the conferences New Greening Day I + II, experts from the art, science, tech and innovation sector worked together with international audiences to exchange best impactful practices. Participants learnt how to communicate new narratives and establish purpose-driven and interdisciplinary collaboration as main platforms to achieve sustainable transformation. As we believe in the power of art, creativity, and open innovation, we reinforced the awareness and helped to find solutions. With our panels and interaction rounds, we aimed at bridging the gaps between different expertise to push forward with cultivating urgent and meaningful change towards a greener world.

As our planet faces unprecedented challenges, New Greening refers to the possibility of the envisioned and possible sustainable future, where it is about getting all hands on deck.

Artists could especially support the shift in the cultural understanding of sustainable transformation. They have the creative tools to engage people in the discussion of sustainable futures while also shaping mindful transformation. Welcoming a range of different perspectives on the topic, creative minds reflected on the meaning of sustainability as well showing their diverse practices of involving the public to draw attention to problematic issues regarding the loss of biodiversity, pollution, etc., but also inviting them to innovate new structures for cities or envisioning sustainable public spaces.

Our vision embraces the vital potential of creativity and innovation! Through our worldwide community, we bring together research and concepts with an open mind to produce new ideas, connections and outcomes that make change happen and tackle the crucial issues around sustainable development. We encourage collaborative creativity between professionals from different disciplines and perspectives to broaden and elevate the impact of imagination towards positive futures.

Selected Artists



“Let’s take care of nature, say no to poison, better natural fertilizer”
Assembly of children voting in
Cheran, 2019
AARÓN MORALES (MX)
Digital photography, 120 x 90 cm

“Let’s take care of nature, say no to poison, better natural fertilizer” was a community project promoted by the assembly of children voters of Cheran, one of the few indigenous communities that has achieved autonomy in Mexico. The photograph depicts the voting process that resulted of 3 days of activities around art and daily life, where each participating child proposed some words of advice for the world. According to the organizing artist: later they painted a community mural with the phrase in Purépecha (the indigenous language of their ancestors) heeding a word of advice to society that read: “Let’s take care of nature, say no to poison, better natural fertilizer”.

It’s through art and images that we influence the imaginary, With this imaginary we signify the reality, so conscious art is a tool for the co-creation of a better, greening and coherent today.



Aarón Morales Velázquez is collecting and sharing the erudition of wise men, shamans and medicine elders from different communities and cosmovisions to coin them into functional art that serves for the inner transformation and the resignification of the present to inhabit ourselves and inhabit the world in a better way. The coin also works like a local currency for exchange, sharing wisdom and trust. As an artist, Morales is interested in generating processes of personal resignification that operate in everyday life, using different art strategies for diverse communities.

www.bancodesemillas.org



Re-create, 2020
ADITI PATWARI (IN/TC)
Mixed media with upcycled
textiles, 12 x 19 cm

"Re-create" is a work made out of 100% up-cycled materials and found objects. The artist used discarded printed papers and painted over them using mark making techniques with brushes, sponges and fabric off-cuts from Aditi's previous art collections. According to the artist, "the time spent at home during Covid-19 has given everyone a lot of space to think about the way we live. We weren't prepared for the events of 2020, but we can start making changes now to prevent or reduce the impact of the next potential crisis - climate change".

Aditi Patwari has a Bachelor of Arts (Honors) in Textiles from Arts University Bournemouth, and a Master of Science in International Business from Hult International Business School. Ever since, Patwari has created projects for interiors, stationery, and fashion. Her work often manifests itself in the form of textiles that showcase her journeys of duality - of traveling both outside and inside, of deconstructing and reconstructing architectural and cultural languages of different places. Patwari's artworks have been exhibited in the US, UK, Germany, Italy, UAE, China, and Singapore, and featured in numerous publications including Harper's Bazaar Art, Architectural Digest ME, The National AE, and the Khaleej Times.

www.instagram.com/dea_dubai/



Net-Work, 2021
ADRIAN BAKER (CA)

Multi-media fibre art installation,
Variable: 3.6 m (h) x 4.5 m (w) x 10 m (l)

"Net-Work" is a socially engaged fibre-art project inspired by the science and Indigenous environmental philosophies. Scientists have discovered that vast underground 'networks' of mycorrhizal fungi and roots enable the exchange of water, nutrients and chemical 'messages' between trees - crucial to the survival of a forest. This echoes traditional Indigenous knowledge of the animism of non-human life forms, and reflects the belief that symbiotic relationships between trees can serve a model for cooperation between humans. The artist initiated the Net-Work project to foster awareness and stimulate dialogue on these concepts of kinship, connection and cooperation. To date, over 190 participants worldwide have created 300 hand-crafted strands for a vast interwoven fibrous network that embodies an interconnected web of fungi and roots. Participants vary in age, race, and socio-economic status. They include artists, crafters, families, weaving guilds, seniors, and Indigenous groups. They have knitted, woven, crocheted, braided, and sewn strands of hand-spun and dyed wool, synthetic yarns, fabrics, reeds, cotton, jute, beads, shells, and wire. This is an ongoing project: new participants continue to add their voice to the conversation, and several installations are scheduled in varied venues over the next few years. Like a forest, Net-Work is not static. It gradually expands and transforms with the interaction of new elements and adapts to its situational environment.

The Net-Work project has stimulated dialogue among the participants on topics such as inter-species communication and our mutualist relationship with nature. They are empowered to communicate their concerns about environmental issues and to share thoughts on sustainable development. This project also highlights the significance of human interconnection and collaboration. The creative 'networking' can function as a catalyst to generate grassroots, creative solutions to environmental issues.

Born in Montreal, PQ, Baker earned a BFA in Toronto, ON, and her MFA in Vancouver, B.C. Baker's paintings have been featured in solo exhibitions and juried shows nationally and internationally, and have appeared in several publications. She has received numerous government commissions to create public art installations, and was selected to be the artist-in-residence for the Bermuda Masterworks Museum. Baker teaches adult art classes and workshops, delivers lectures to local art groups, and shares her skills with non-profit organizations. Through her art, she endeavors to initiate reflection and dialogue on environmental issues, and to impart a message of optimism for the future.

www.adrianbakerart.com



Memento, 2019

ADRIENN ÚJHÁZI (RS)

Digital photography: Visual documents of SCOBY - acronym "symbiotic culture of bacteria and yeast", 120 x 126 cm

In her digital photography series "Memento", the artist is researching aspects of Biophilia, based on the relation of all living systems on the planet Earth, coming up with new natural material named "SCOBY". Her work "Memento" is part of the material research (with SCOBY) as a long durational project which is treated as visual documentation of a new living material. During her research she came across new artistic solutions that carry important information related to our environment and to the current, complex processes.

"Art is the universal language of creative expression. Also experimentation and knowledge are the tools to my artistic processes and contextualized discourses. By appropriating nature, I am promoting aesthetic and poetic expressions that boost a conscious relation between humankind and nature - New Greening".



Újházi Adrienn (*1995, Novi Sad/Servia) is a young female visual artist who became the first person to work with an alternative artistic production, cultivating a plant-based material called SCOBY. Adrienn graduated from bachelor in 2018 and master in 2020 from the Academy of Arts in Novi Sad, in the Department of Fine Arts, focussing on Painting. She has won several scholarships, recognitions and awards, actively participating in exhibitions, projects and art colonies in the country and abroad. In 2019 she was invited to Montemero Art Residency by Iksvy Art as a workshop instructor for organic material, working in the making of alternative art production. She is currently an active member of "Šok zadruga", SULUV and "Híd Kör Art" in Serbia.

www.adriennujhazi.com



Metamorfosa, 2015
AFRIANI (ID)
Oil on canvas, 150 x 190 cm

In "METAMORFOSA" the object of the painting is the artist himself, depicted with the background of the city of the dead. The artist produced the piece in 2015 using oil paint on canvas with pallet knife techniques. This is one of his artworks for his 3rd solo exhibition entitled "Be The Winner". The title expresses the artist's take on the perfection of nature and its laws, where "humans are required to strive for a better life, to make meaningful changes to the civilization of life in this world".

Great changes are happening in the world, human space is limited or even stopped. It seems that nature is punishing humans for isolation at home. Reflect on what humans have done to nature so far. Pollution, illegal logging and illegal mining destroy this nature. After this pandemic ends, it is hoped that the world will be reborn and humans must change their behavior to be more concerned about caring for the environment around them so that it is always green.

Afriani (Jakarta/Indonesia) has exhibited across Jakarta, in Galeri 678 Kemang (2015), Museum Seni Rupa (2013), and Grand Sahid Jaya (2010), being the finalist of the Jakarta Art Award in 2008 and 2010, and Mandiri Art Award in 2015.

[web.facebook.com/Artfriani](https://www.facebook.com/Artfriani)



New Ghosts, 2011-2058
AKI AND ASTRID SINIKOSKI (FI)
Photography, 103 x 80 cm

New Ghosts portrays the relationship between father and daughter and their attempts to understand life, change, and the passage of time. Photos raise questions about identity, adulthood, childhood, life, and death— what kind of role models, ideals, and future scenarios do we create for each other?

As kids, our fears are often easy to name. As we get older, our fears often get more abstract. The new amorphous anxieties create new unnamed phantoms, a sort of “new ghost” we can’t name yet.

By photographing their ghost studies, father and daughter have recognized that fears are often the mirror images of dreams. After familiarizing oneself with a ghost, one kind of tames the previously faceless creature and turn it into a gateway to one’s dreams.

The photo series is genuinely home-made as father and daughter have planned and made the photo series together as an artist duo since 2011. It will be published as a whole in 2058 when Aki turns 80 and Astrid 50.



Aki Sinikoski (Finland) is a photographer and author working somewhere in the borderline between documentaries, contemporary art, and performative art. He is not looking for decisive moments but rather the stagnant feeling just after these moments. Astrid Sinikoski is a high school student who plays basketball, loves animals, and enjoys drawing.

www.sinikoski.com



Meeting of angels in the forest, 2019
ALEJANDRA COIRINI (AR)

Lithography and ink, Image: 55 x 43 cm.
Paper: 75 x 54 cm

"Meeting of Angels in the Forest" is a work where nature is presented as coexisting and living in harmony with a magical humanity. Through his piece, the artist carries the hope of reviving nature and fostering a more harmonious relationship with the environment.

<https://vimeo.com/554757984>

"The human being has increasingly influenced the environment, so it is necessary to urge that this influence be for the better, to achieve an alliance between man and nature. Each one of us can contribute that reconciliation from our space.

I believe that artists are part of this awareness, to achieve a better planet, with the resources that each one has to do so".

Alejandra Coirini graduated from the Prilidiano Pueyrredón National School of Fine Arts, completing the Bachelor of Visual Arts while specializing in painting. Coirini professionally developed at the Training Center and Graphic Edition of Buenos Aires, later specializing in lithography and scenography at the Ernesto de la Carcova Museum and the Colon Theater of Autonomous.

www.alecoirini.com.ar



Love in the sun, 2019
ALLA VOLOBUIEVA (UA)
Acrylic and oil on paper,
200 x 140 cm

In “Love in the sun” the artist is exploring a series of paintings of sunflowers, drawing inspiration from her journeys on the road, as she travelled by car accompanied by her Labrador across the endless expanses of Ukraine. The artist felt drawn to the “endless smooth surface of a carpet of yellow sunflowers” that she observed and the “endless expanses of iridescent colors from cold to warm yellow” that inspired her to create her series.

"The universe and people interact so much with each other, this is an integral part of our life. But unfortunately people in most cases do not even realize what harm they bring to the environment. I think you raised a good question in this thread. It is necessary to draw people's attention to these problems and show examples through the means of art in the same way. How important is nature, its landscaping and conservation for our descendants".



Alla Volobuieva (Kyiv/Ukraine) studied in the Republic Art School T.G. Shevchenko in 2002, continuing the artistic career at the National Academy of Fine Arts in 2003. Ever since, Volobuieva has had exhibits across Kyiv, in Litvinova Gallery, ArtBlock Gallery, among many others.

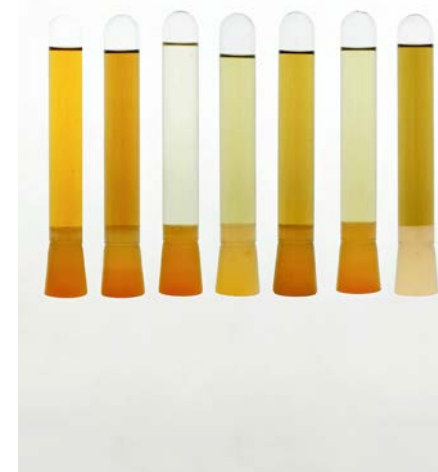
[saatchiart.com/all//////////////////////a](#)



Forest, 2020
 ANAIS ALVES MURAKAMI (BR)
 bioart, photography, 30 x 40 cm

In "Forest", a collaboration with the scientist Eduardo Padilha, the artist is portraying a reductionist imagery of nature, connecting modern science to the landscape representation of European naturalism in the colonial period. According to the artist: "pigments are chemically extracted from eight plants, making them transparent, and producing an isolation between the color and the leaf. The word "forest" etymologically means "outer forest", designating the medieval European interaction with forests. This relationship of exteriority expresses the historical course of the construction of the modern Brazilian imagination about the forests: exterior to society, antagonistic to the original form of interaction in the pre-colonial period".

This image discusses our imaginary about the forests, about the green, about the artificial process with nature, and about how we think about the environment as a material and not as a living being who has a soul. The work was made through the connections between art and science, as a way to inform people and inspire them to think about the relations with environment through a more deeply approach and reflection.



Anais-karenin Alves Murakami is a Brazilian artist and researcher doing a Phd In Visual Poetics at University of São Paulo, Brazil. Her work discusses the relationship with nature and its contrasts with artificial materials, acting on the boundaries between animate and inanimate beings. She completed a Master Degree in Culture and Contemporary Arts at Rio de Janeiro State University and is Bachelor in Visual Arts from the same university. From installations, sculptures, objects, sound and performances, the artist establishes symbiotic relations between distinct elements, raising the cultural paradoxes. Murakami participated in several exhibitions in art institutions and galleries in Brazil and abroad, and received an art research grant from CAPES (Brazil).

www.anaiskarenin.com/artworks



Recess Time, 2018
ANG XIAO TING (PRACTICE
TUCKSHOP) (SG)
Participatory performance, 06:38 min

“Recess Time” is an ‘ugly produce’ lunch party in Singapore. In this participatory performance, serving over 1,100 meals, this long-running work invites chefs to go on “rescue missions” and incorporate the ugly produce in their menu. Meanwhile, audiences get to dine on c o p (DO Agency) – a reusable biodegradable modular architectural system. “Recess Time” conversations are documented using an auto-ethnographic approach using a ‘Kaypoh’ (Busybody) Queen/King. Video: <http://bit.ly/RecessTime>

Practice Tuckshop is a multidisciplinary programming space, artist-incubation playground and zero-waste cafe at The Theatre Practice (Singapore). Bringing together artists, like-minded stakeholders and audiences, we believe theatre can be a powerful space for meaningful conversation, innovation and collaboration. Diverse, accessible and future-ready, our programmes advocate a ‘green’ culture shift by galvanising the community and empowering people to take action in their own ways.

Ang Xiao Ting is a freelance Singapore-based hyphenated practitioner – performance-maker, actor, educator, dramaturg and interdisciplinary collaborator. She graduated from Lancaster Institute of Contemporary Arts (UK), where she received the LICA prize for Outstanding Achievement in Theatre. Focusing on socially-engaged work centered on Eco-Theatre, she believes in creating work that empowers people to care, think differently and contribute meaningfully in their own ways. She is an Associate Artist with The Theatre Practice and Programmer for Practice Tuckshop. Recess Time is part of the “Animal, Vegetable or Mineral” food trilogy, co-created with the Practice Tuckshop women-led team (Joey Cheng, Sim Xin Yi). The next chapter “Animal” will spotlight issues around the seafood industry.

www.facebook.com/PracticeTuckshop



Shared Oxygen Starting s.o.s., 2016
ANGELO DEMITRI MORANDINI (IT)
Pens on canvas, 200 x 200 cm

In "Shared Oxygen Starting" the artist establishes an equilibrium between causality and control, giving continuity to an on-going artistic research on social relations through the "social canvas". His work is an interactive way to draw under variable surfaces (canvas or walls) the personal "geographic" maps about the social relationships between the people, involved in the project, who are usually from different social levels or internal small closed social group. By bringing together people united by special chosen sociological criteria in his work (colleagues, friends, family, artists, prisoners, migrants, women, children with disabilities etc.), the artist intends to bring major social and environmental issues to the forefront.

The work proposed to New Greening, [Shared Oxygen Starting S.o.S.], reveals a poetic map to begin this journey of change starting from human relationships.

*Angelo Demitri Morandini (*1975, Caldonazzo/Italy) focusses his conceptual visual work into language and social relations. He received a Master's degree in Philosophy from the University of Verona in 2005. The art works and conceptual projects of Morandini have been presented in Italy and abroad in exhibitions, festivals and projects: Arte Laguna Prize 2021 finalist; Arsenale of Venice, "Crazy Pink Propaganda", curated by Dora Bulart, solo exhibition at Galleria Contempo Ita 2020; Fragile Babilonia, Combat Art prize 2020, nomination; catalogue; "Il Germogliatore" solo project, curated by Annalisa Casagrande, Modern and Contemporary Art Museum Italy, 2018. Since 2019 Morandini has been presented by the galleria Contempo Italy.*

www.angelomorandini.it



Drawing With Wind, 2020
ASHLEY YUQI ZHANG AND
HUA ZHANG (UK)

Wind Vane, Robotic Arm, Wind,
Drawing board, 50 x 120 x 160 cm

"Drawing With Wind" is a composed mechanical and robotic work, composed of a machine that detects winds speed and direction, feeding fluctuant weather data into a robotic drawing board that moves, rotates and wiggles base on the live data. The artist attempts to co-operate with the apparatus, making marks on the unstable surface and turning the invisible feeling of wind into abstract drawings. The wind works as a metaphor for an ever-changing state of uncertainty, is reflecting on the current global uncertainties, whether it is in relation to climate change or the increasingly digitalised social and living environment. Taking inspiration from Martin Heidegger's essay *The Question Concerning Technology*, technology is a way of revealing, a mode of being concerned, through which the artists raise the following question: "can we reach a state of understanding between human, nature and technology?". By incorporating unfamiliar possibilities into our sensory experience, the work questions how computer algorithms can reimagine seemingly fixed concepts of reality. The interaction suggests a positive future through coordinated exchange between people, machine and nature. In the process of experience, we practice how to coexist with our surroundings, finding a balance between our desire, artificial force and natural occurrence.

"We hope by sharing this work with New Greening Project, we collectively contribute towards more awareness

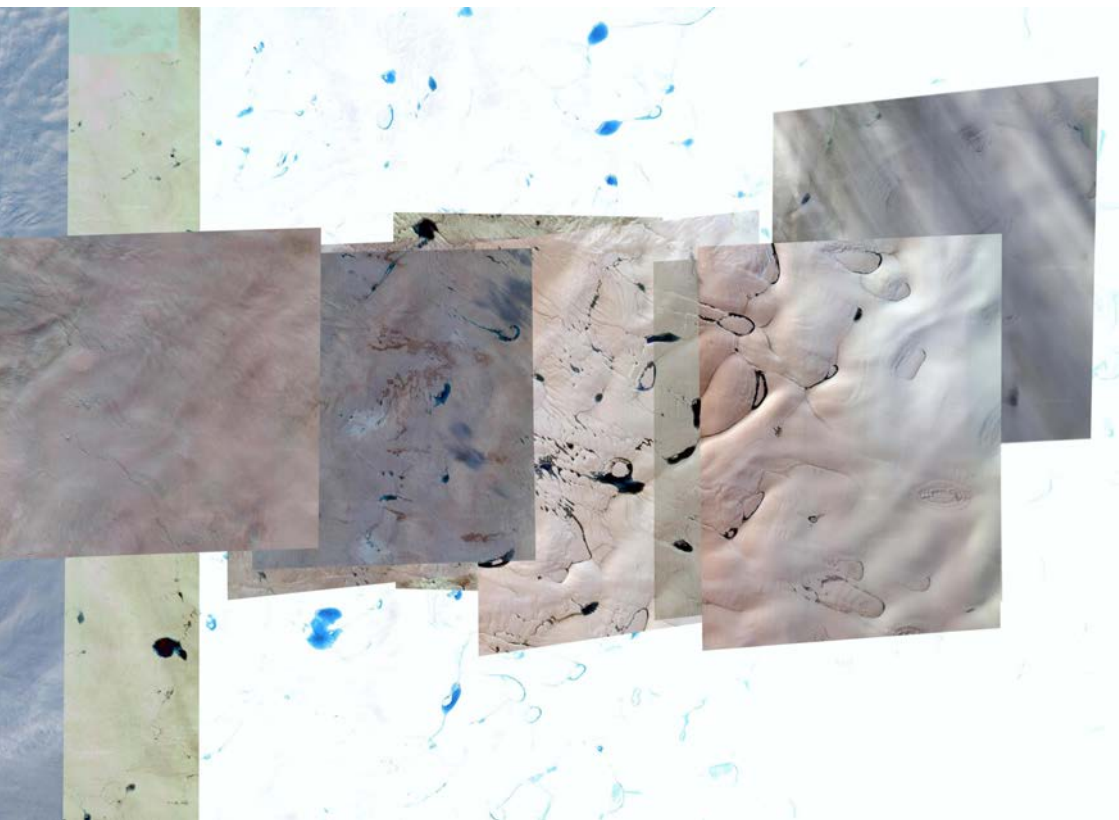
of the rapid change within our social and global environment. To raise the question within more people that "Can we reach a state of understanding between human, nature and technology?"

*Ashley Yuqi Zhang (*1994, China/ UK) completed BA (Hons) Sculpture at Edinburgh College of Art in 2017 and received MA Information Experience Design at Royal College of Art, London 2019. Currently lives and works in London and Glasgow.*

*Hua Zhang (*1991, China) completed BA Print at China Central Academy of Fine Art in 2015 and received MA Information Experience Design at Royal College of Art, London 2018. Currently lives and works in London and Beijing.*

"Drawing With Wind" is a collaboration work by the two artists. The work has been exhibited in UK and China including "Digital Note" at Art Gene Online / Cumbria 2021, "Manufacture" at Amier Art Gallery, Beijing 2020, "Breeze and The Man-Made" at Hongkun Museum of Fine Art, Beijing 2020.

www.vimeo.com/453957831



(dis)locations, 2020
AURELIE CRISSETIG (CH)
Digital Photography, 50 x 30 cm

"(dis)locations" depicts the alteration of landscapes through digital topography, where every pattern of land represents a variation of time and space in both the digital and physical world. These patchworks of sceneries taken from Google Earth express how diverse a location on our planet can appear through a digital apparatus. According to the artist: "these transfigurations were digitally seized by a dispositive used to capture landscapes, but also physically transformed by the global warming produced by human beings. Both changes depict the unpredictable development of landscape during this tumultuous time".

*Aurelie Crisetig (*1992, Vevey/Switzerland) is a visual artist and photographer from Switzerland. She uses photography as a tool to explore the alteration of human memory in a world overwhelmed by digital entities. Her works reflect on the constant use of visual mechanical recordings in everyday life. Working with film and digital photography as well as mixed media art, her practice also revolves around the (re) discovery of urban landscapes and (re) collections of daily life elements. After graduating with a BA in Art History and Film Studies in Lausanne, she completed an 8-week photography programme at the New York Film Academy in New York. In 2018, she graduated with an MA Photography from UAL: University of the Arts, London.*

www.acrisetig.com



How I saved the world, 2015
BENNA GAEAN MARIS (BE)
Drawing, felt-tip pen on paper,
46,8 x 23,7 cm

In "How I Saved the World", the artist is taking into consideration that matter is made of energy and vibrations and that reality is "unreal", made of meanings and symbols. In this context, the artist created a golem with which to save the world, contending that "our vision is psychic first" and that by simply contemplating a picture we can receive information, react to its meaning and change our perspective about the environment.

"This picture represents a golem encoded in the meaning with which I saved the world".

Benna Gaeen Maris is an interdisciplinary artist exhibiting internationally with the intention of raising awareness on metaphysical, human, social and environmental issues, favouring the use of poor materials through minimalism. Maris' work has been presented in Spain, Italy, and various venues across Latin America, where she has won several prizes.

www.aaaabeegimnnrs.net



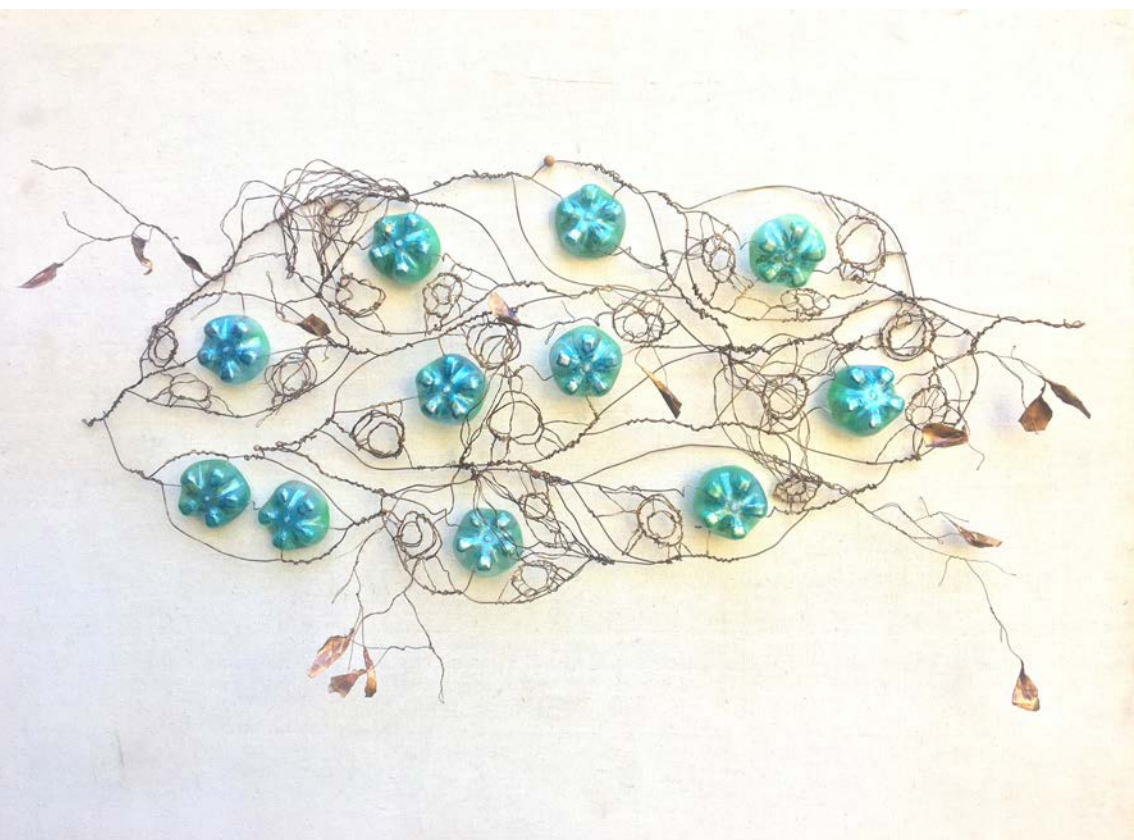
Cryptocurrency, 2021
BENNA GAEAN MARIS (BE)
Immaterial artwork, Variable

"Cryptocurrency" is a work of Procedure Art,
The artist is formulating a visual introduction to the concept, by borrowing a picture from another series entitled "money", consisting in a series of Monna banknotes made of reused paper clippings. The work is an invitation to join the artist's conceptual and immaterial call that you can find published on this web page:
<http://aaaabeegimnnrs.net/cryptocurrency/>
You can browse the full catalogue here:
<https://www.calameo.com/read/0015517446e0f4e2bb960>

"Economy is at the base of ecology, and broadly speaking Nature works economically.
To adapt human economy to the natural economy, you have to change the concept of monetary systems and the very idea of mutual exchange. My conceptual artworks about currencies are provocative ways to achieve that, following my philosophic view on anthropological attitudes".

Benna Gaeen Maris is an interdisciplinary artist exhibiting internationally with the purpose of raising awareness on metaphysical, human, social and environmental issues, favouring the use of poor materials through minimalism. Maris's latest biennials have been in MoWNA (2021 - online), i MADATAX XI Biennial of New Media Arts (2020 - Madrid, Spain) and the Latin American Biennale BIENALSUR (2019). Some of her achievements include the videographics prize at the Pasinetti Videoprize in Venezia (2018) and the second prize at the ExperimentoBIO (2019 - Bilbao, Spain) and at the Cine Cube Award (2018 - Stuttgart, Germany).

www.aaaabeegimnnrs.net



Eyes With Which We View The World, 2020
BETTINA SILVERIO (PH)

Paint on plastic and wire,
50.8 x 91.44 x 17.78 cm

In "Eyes With Which We View the World" the artist examines relationships of interdependence between all living beings by creating an art piece out of painted plastic and wire. In the artist's words: "Carl Sagan once said we are all made of "star stuff" and this interconnectedness extends to more than our cellular and atomic structures. We are part of a complex ecosystem made up of thousands upon thousands of organisms, some invisible to the naked eye. We depend on each other for food and sustenance, for shelter, for survival. Touching one organism, regardless of size and evolutionary advancement, invariably sends a ripple effect that will come to affect each and every creature. Yet, knowing this, it seems many turn a blind eye and continue to live selfishly—hoarding, taking, exploiting, abusing. Why do such selfish motivations continue to thrive? Maybe we should each ask ourselves-- How do I truly view OUR world? And what is my role in all of this?"

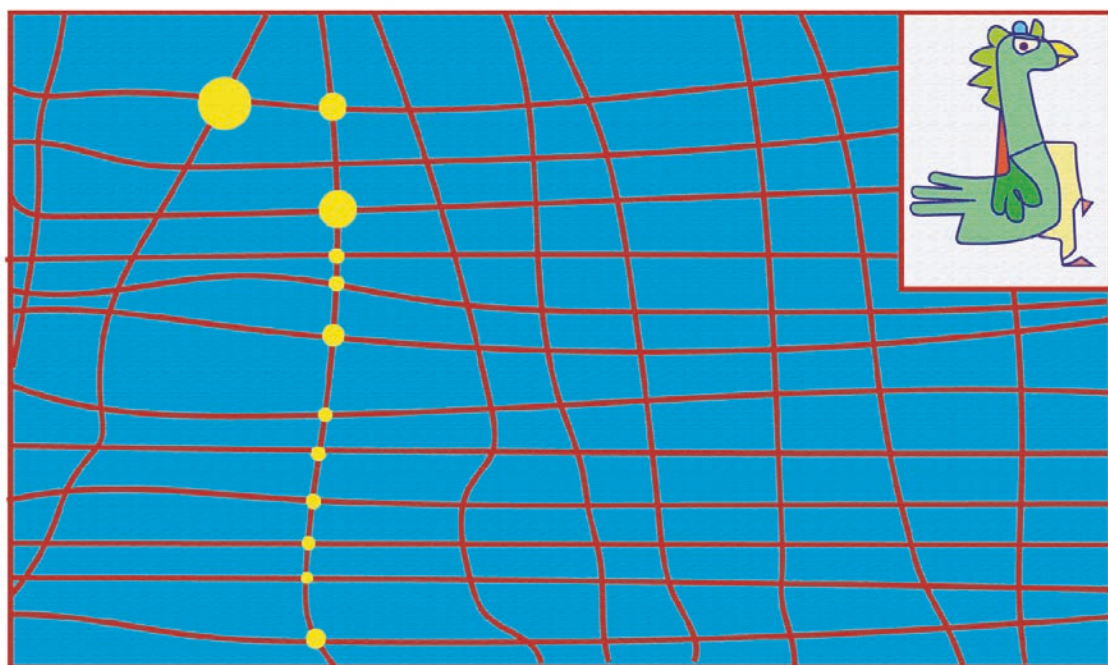
******This art piece was made with plastic bottles, wires and paint to call attention to the growing problem of plastic pollution and the need to recycle.

We live in the Anthropocene Epoch, a time wherein human activity has significantly impacted the earth's ecosystems and climate. We have near exhausted much of our resources, ravaged our forests and seas and pushed many species to near extinction. We are near tipping point, the

need for changes in the way we live cannot be denied. "Eyes With Which We View The World" forces us to question the way we live. Are we part of the solution or are we contributing to the destruction of our world?

*Bettina Silverio (*1979, Philippines) is an Environmental Science major, who takes her experimentation to her studio where she plays with materials and techniques, making pieces that straddle painting, woodworking and metal sculpture. Largely self-taught, her works have evolved from 2D paintings into works that infuse painting with 3D elements. In 2019, Silverio embraced sustainable art, recycling materials to create pieces, in hopes her works will call attention to the environmental crises and encourage others to become part of the solution. In 2013, she was a finalist in the GLOBE Imaginart nationwide art competition. In 2020 she was selected for the UN75 Global Conversation 2020 2nd Round exhibit.*

www.instagram.com/bettina.art00



Who Came First?, 2021
BISMAH HAYAT (PK)
Digital Print, 24" x 36"

In "Who came first?" the artist proposes to study a chicken and its context within social settings, along with the visual patterns of a chicken coop/pen and its formal structure to raise questions concerning the degree to which the real bird is present in or missing from the symbolic bird. This artistic interplay aims to show the environmental implication of humanity's many explaining myths.

"My work looks at some of the ways in which chickens have figured in global discourse through history. My focus is on the symbolic appearance of the chicken in the contemporary environmental and animal advocacy movements, and in media culture. The morality at issue is the degree to which the real nature of chickens has been accurately depicted or distorted inside the pretense of the typical chicken, and the political uses to which the symbolic chicken has been put".

*Bismah Hayat, (*1996) is a visual artist based in Lahore, Pakistan. She completed her BFA from the National College of Arts, Lahore in 2020, and was awarded an Honours for her efforts. Bismah has always had a deep fascination for the phenomenon of colour, more specifically how individuals perceive it differently. By manipulating matter, she creates big, vibrant prints layered with references to culture, projections of the mind, memory, and a merging of the mundane. Rather than attempting to create a realistic interpretation of the given subject matter, she focuses instead on revealing the expressive elements of forms, textures, and colors. In this manner, Bismah explores the unlimited potentiality of chromatic scales, visual planes, and volume within a two-dimensional framework.*

www.behance.net/bismahhayatkhan



Moravia, 2018
 BLANCA INÉS VELÁSQUEZ
 GAVIRIA (CO)
 Oil on canvas, 100 x 150 cm

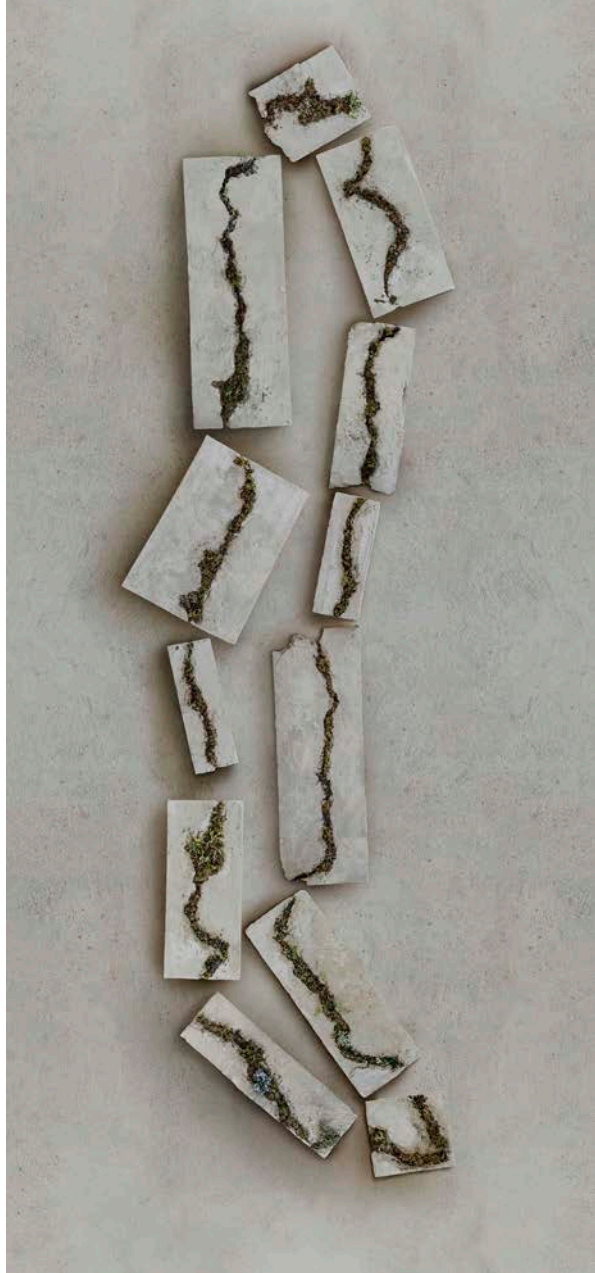
"Moravia" is a piece that reflects upon the blooming nature in the mountains and the resurgence of life, "like a patchwork quilt in which its fabric also leaves experiences". The artist is depicting a place that was previously a garbage dump and that today is the largest garden in the city of Medellín. In the words of the artist: "Moravia is love for the abode. It rises like the Phoenix bird after great fires and grows flourished to give life after mutating, representing a great change in these times. Transformation of art for art itself. Collective dreams where waste becomes true progress in a city of stigma, wanting to bet on its recovery and change".

"In some circumstances I have participated in the creation of children's foundations located in these communes of the city of Medellín and as an artist in past years I have been giving painting classes to children with cancer.

Wanting to sound and shape in personal and community situations is a debt of everyone who believes and believes".

Born in Medellín, Colombia, Blanca Inés Velásquez Gaviria studied in the Advertising Design at the European Colombo and Drawing at the Art Space Institute. Gaviria completed her artistic preparation, with the teachers Elí Giraldo, Beatriz Ferrer and Iván Serna, and has been teaching art classes to children, youth and adults for more than 20 years at her own academy "Arte Picassitos." The artist presents a proposal with her own style "Analytical Cubism," having participated in group cultural exhibitions and donations to non-profit foundations. Some of her works have been exhibited in galleries in Medellín.

www.behance.net/bismahhayatkhan

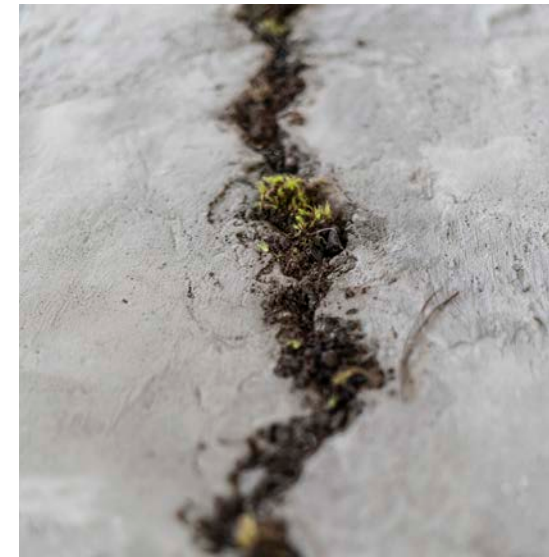


La vida a pesar de las fronteras (Life despite borders), 2020
CAMILA LOBOS DÍAZ (CL)

12 collected cracks from the street of Santiago, 12 pavement molds, mosses, and the Chilean Border, 5 x 1,5 x 0,5 m

"Life despite borders", is an installation that consists of large cracks made up of 12 small cracks that together form an abstraction of the Chilean geopolitical border. The cracks that make the installation up are real cracks, casted in different parts of the city, and casted into these blocks of cement again. This work puts in relation the geopolitical borders and cracks, such as wounds and breaks in the territory. Some of the real cracks due to the passage of time, welcomed wildlife, as an act of resistance of the plants and wildlife towards the cement. Mosses collected from different parts of the country were implanted in the work and they are growing and changing through the pass of time. It is a conceptual superposition of the common lines (fractures) that we can find on the street's pavement, and the lines that we as humanity had created, geopolitical borders. They are metaphorically merged in this project with ground, land and territory as a central material. The artist has been particularly aware of the cracks on the streets and the life which sometimes appears inside of them, small plants, that seem poetically strong related with borders, as a life resisting to borders. This proposal is a physical at the same time than a poetic effort to merge different types of cracks and to highlight how life and wilderness appears despite any human effort to control, civilize it.

Thinking ways of regenerative societies.



Camila Lobos Dias (*1988, Chile) obtained an MFA Sculpture in Slade School of Fine Art, University College London (2019). Camila is a winner, among others, of the Chilean Ministry of Culture Grant – FONDART (2021, 2020, 2018). In 2017 she received the Yitzhak Danziger Scholarship to undertake her MFA. Camila has been recently appointed as AIR at Carpintarias Sao Lazaro Lisbon (2020, PT), Berlin Sessions, (2020, DE), and Academy of Fine Arts Vienna (2016, AT), among others. Awarded the Gulbenkian Grant by Calouste Gulbenkian Foundation, (2020, PT). Commissioned by Tate Modern Museum to develop a special edition of cards (2019, UK). In 2017, the Chilean Ministry of Culture commissioned her to create a public sculpture. Her work has been widely shown individually and collectively in America, Asia and Europe.

www.behance.net/bismahhayatkhan



"Las tres miradas"...series, 2021
CECILIA NÉLIDA CRISTINA PETASNE (AR)

Ink and graphite on paper, Fabriano cotton,
76 x 56 cm

In "Last três miradas", the artist brings together ecology, nature and imagination. According to the artist, drawing, represents magical graphism, and ecology symbolizes the harmony of coexistence between all living beings, and the aspect of imagination that is brought about by "some strangers due to their insertion into the landscape". The work intends to cast a broad perspective, by taking many perspectives into account as part of the initial dialogue as a whole.

Ecology, nature, life. The work reflects in its intertwined characters, united, chained by the desire of the imagination to live together in harmony.

Petasne Cecilia Nélida Cristina, was born in Argentina. She studied at the Fine Arts Schools of M. Belgrano, P. Pueyrredón, E. de la Cárcova, and the Superior Institute of the Colón Theater, graduating with the titles of Professor and Superior Professor of Art in Buenos Aires, Argentina. I was distinguished with more than 45 national and international awards. In 2020 I was awarded a gold medal in drawing by the Royal Academy of Contemporary Art of Russia. Also in MS Art Gallery in Los Angeles California, I got first prize in drawing, being an artist of the gallery. Since 2016 I am a permanent artist at Liliana Rodriguez Gallery, in Buenos Aires city.

www.paginadearte.com/ceciliapetasne



Solar Sound System, 1999

CEDRIC CARLES (FR)

Design object installation: metal,
batteries, wood, dimensions variable

"Solar Sound System" is a design object installation that offers sound systems powered by the sun and bicycles for events, as well as an educative tool to introduce sustainability to the public. Thanks to its design, participants can enjoy music with 100% renewable energy generated speakers, turntables, and sound mixers. The community gets the opportunity to see solar panels working first hand and to participate in the production of electricity through bicycle power. Started in 1999 in Lausanne, proposed a unique way of addressing the energy resource issues of today through a cultural lense. Invited from Art Basel with Kolko. This concept continues to inspire more and more cultural and educational organizations on a global scale. The team joins the COP21, COP22 and COP23 villages of civil society to present their systems. Since 2016, Solar Sound System also has their own solar powered radio station, Radio3S.org. Online 24 hours a day and 7 days a week, the station broadcasts music, events and shows, running solely on solar energy. SolarSoundSystem has invested in projects around the world in Hong-Kong, Tel Aviv, Biarritz, Lausanne, Berlin, Marseille and Paris. The project has been certified by UNESCO Switzerland under the category of "The decade of United Nations for the Education of sustainable development". SolarSoundSystem is keen in spreading its original values of ecology, culture and professionalism everywhere it's active.

SolarSoundSystem is a project aiming to give a pedagogical and human dimension to research and development. "Connector" of the academic and empirical worlds, Atelier 21, through its projects creates a link beyond physical and social boundaries with one mission: to accompany the ecological transition by giving full meaning to "living together". The model of Atelier21 allows SolarSoundSystem to be the vehicle for financing independent open-source research on the topics of alternative energies.

Cedric Carles is a French-Swiss artist and designer, change maker and community making artist, his work mixes an experimental approach with a tangible prospective reflection on our spatial and climatic environment. His projects go beyond the cult specific to design of the object, to open up to other disciplines, to the vast field of education and innovations, including social ones. Transition designer and director of Atelier 21 in Paris, with a passion for energy issues, Cédric Carles develops artistic and ecological interventions in the public space. He is today, the driving force behind a vast network of actors working for energy transition.

www.atelier21.org



"Pour la biodiversité", 2021
CEDRIC WEIZSÄCKER (DE)
Acrylic and spray paint on parking sign, 60 x 40 cm

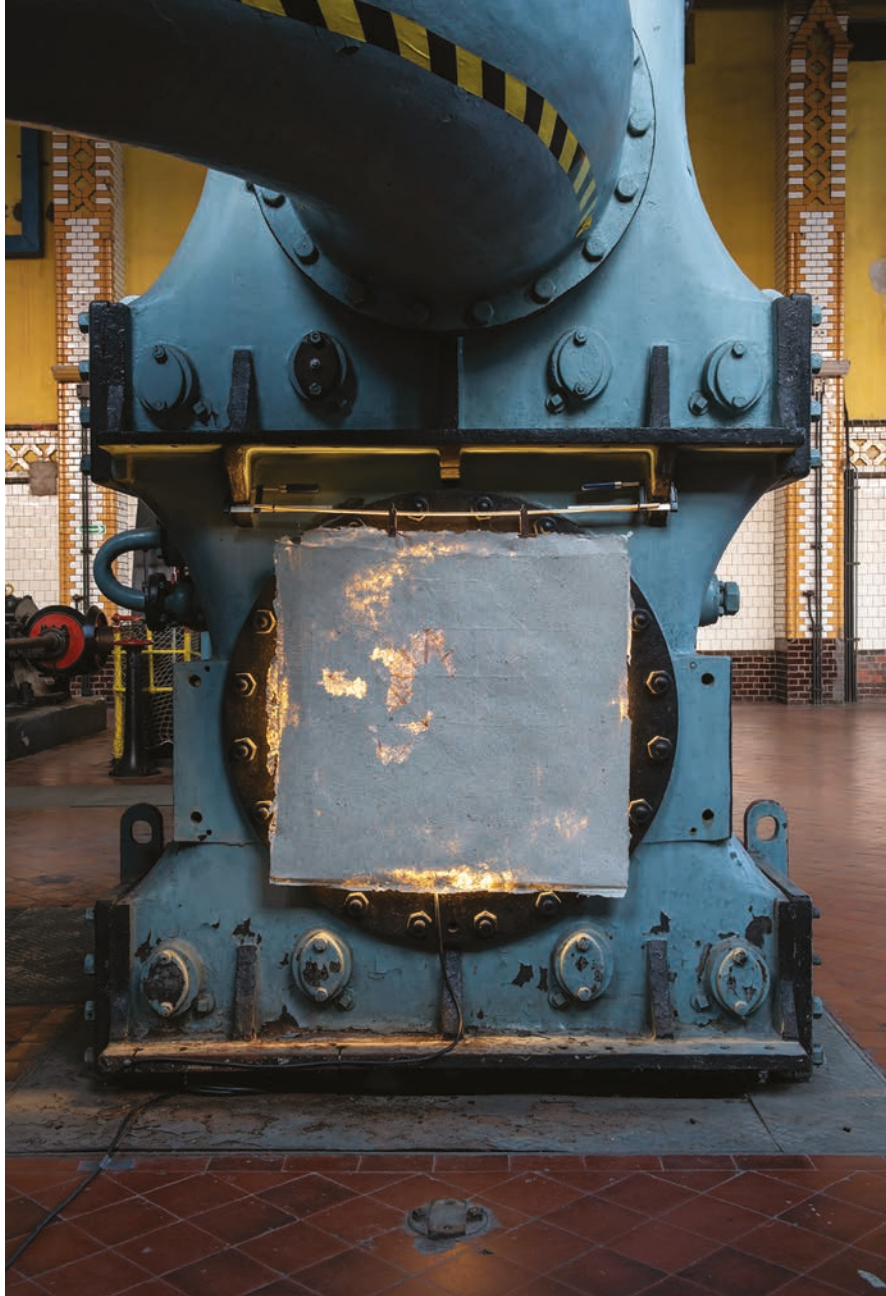
"Pour la biodiversité" is an artwork painted on a parking sign that presents the viewer with several plants and animal species, inhabiting an old parking lot where different species like butterflies, dragon-flies and multi-colored plants can be found. In the words of the artist: "the slogan and title of the artwork "Pour la biodiversité" (fr. "for biodiversity"), written all over the central part of the painting by using the "P" of the parking sign, sums up the whole message of the artwork. It wants to enhance the way we handle species protection and environmental issues by focusing on biodiversity. The suggestion is to replace the current existing mandatory policies to build parking lots instead of gardens, greens and natural parks. We want to reduce the amount of cars in our streets to save us from climate change, but instead of accepting that there is limited parking space, we are forced to build more parking slots to buy more cars - absurdity. We should make better use of our spaces to build a New Greening. There are indeed mandatory policies to build green spaces in some German federal states, but people just end up planting ivy monocultures instead of a polycultural biodiversity-friendly green area to save our threatened insects and plants!".

The suggest of a mandatory law to build up biodiverse spots instead of parking spots primarily wants to build up new green areas. Using methods like this to recycle existing places

towards green biotopial areas is what gets us the closest to "New Greening".

*Cedric Weizsäcker (*2001, Tübingen/ Germany) finished school in 2020 on a German "Gymnasium" during the first lockdown of the Covid19-pandemic. Due to the resulting new free time, he started putting more effort in his artistic life, focussing on abstract portraits and other creative ideas such as "Pour la biodiversité." He currently has a small company for tutoring and prepares himself for getting a study place at University.*

www.instagram.com/geggster.art



Resonance of Waste, 2020
 CHARLOTTE BISZEWSKI & SARAH EPPING (PL)
 Paper Speaker, 80 x 80 cm. Audio: 05:00 min

"Resonance of Waste" is a work that intends to foster environmental awareness through the acoustic exposure of the sound of pollution. Placed in the disused sewage pumping station, the loudspeaker diaphragm uses paper made from the Baltic Sea seaweed, which blooms exceptionally profusely due to the flow of nitrate-rich sewage from agriculture and paper products into the sea. Dense thickets of seaweed create "dead zones," devoid of naturally occurring plants and fish. In the artists' words: "distorted by the unusual properties of the seaweed membranes, the recordings are audible representations of water pollution and the hidden costs of the production methods used in the interlinked chemical, agricultural and paper industries".

"European seas, rivers and lakes are becoming dead zones filled with algae blooms and rising levels of CO₂. Man made voids created by industrial wastes and the chemical run-offs from farming are destroying an important economic and natural resource in Europe. We endeavour to develop artistic papers from seaweed fibres, and popularize the idea of the human's relationship with the sea".

In the past 5 years Sarah's works have taken part in over 100 national and international exhibitions, her works are featured frequently in the media and she has been part of 14 book publications. Throughout her artistic career she has received more than 10 national and international awards for excellence in the field of art and design. Charlotte's pieces connect electronic technology, with traditional papermaking and print media. Her work has won her the City of Wrocław's Doktorat Award, the Visegrad Scholarship, and a fellowship at the department of Integrated Digital Media at NYU. Together they have presented a performance at the Open-Out Festival in Tromsø, Norway 2020, and at the international Survival Festival in Wrocław, Poland 2020.

www.charlottebiszewski.com



Exhausted Earth III (Host), 2020
CHRISTIAAN DIEDERICKS (SF)

Drypoint and laser engraving on 300gsm Hahnemühle
etching paper, Image: 30 x 30 cm. Paper: 52 x 50 cm

"Exhausted Earth III (Host)" is a dry-point work that depicts a business-man sitting on a "seat of power and greed" representing big, money-hungry corporations. According to the artist, "the man has no head, instead, his head is replaced by a single cherry branch with blossoms is encircled by Monarch butterflies representing the importance of biodiversity". The artist adds the ghost of an oil tanker on the horizon of a barren landscape to act as a "grim reminder of our mistakes, made with arrogance and greed in our selfish quest for money and power".

Exhausted Earth (Host) speaks about "new greening" and the plight of our planet. The work delivers an urgent warning about climate change and global warming. If we do not change our ways very soon, humans might face extinction as a species. Before it is too late, we need to find ways to live a "greener" life by immediately stop polluting, curb excessive carbon emissions and have more respect for the earth and recognise the critical importance of biodiversity.

Fine Arts cum laude graduate from the North West University (NWU), Christiaan Diedericks completed his Masters degree in Fine Arts at the University of Pretoria in 2000. In 2006 Christiaan received the coveted Ampersand Foundation Fellowship (with Anni Snyman) for a two-month sojourn in New York City. Diedericks successfully completed nearly fifty international artist's residencies since 1994 and exhibited extensively both locally and internationally. The artist is regularly represented on various international biennials, including the Beijing Biennale in China (2015). In 2020 Christiaan was awarded the first prize for experimental printmaking at the Miniprint Kazanlak 2020, in Bulgaria.

facebook.com/christiaandiedericksartist



Ad libitum, 2021
 CORINNA HENNEBERG (DE)
 Digital Art with Procreate, 394 x 296 mm

In "Ad libitum", meaning, 'as you desire', the artist is depicting two women cuddled up together to express the opposition between pollution and nature. In the artist's description: "one of them is clearly more dominant. There is smoke coming from the factory over her head and the buildings on her back are getting so heavy that they start to crumble. She is infatuated with her opposite - nature itself. It's like she is stealing her life energy through a gentle kiss".

"We have been bending nature to our will for countless centuries and that's what I've been trying to depict. I believe if we can be more aware of all the things we did to mother earth, we can have a healthier relationship with ourselves and the world we live in. The world is sick and threatened in this rather toxic relationship - and yet we won't stop sucking out its life. For fossil fuels, manufacturing, atomic power or producing non-degradable waste".

*Corinna Henneberg (*1999, Germany) is a young artist trying to break through. She currently works as a media design trainee in a small advertising firm.*

www.instagram.com/arctic_sirenetta



Oasis, 2018
 CULTURANS (MX)

Bamboo, urban gardens, water filtration and treatment system, solar panels, mdf boards, steel, 1200 m²

Oasis, Creators of a Healthy City. What if...on the periphery of a large city, an expansive wellness environment grew?

"Oasis" proposes to activate urban marginalized areas with development opportunities. Turning them into regenerative environments capable of promoting a preventive health culture, generating local economic opportunities as well as building a participatory community among citizens and university students.

Oasis is the result of the collaboration between young students from the FES Zaragoza Faculty UNAM in Mexico City and experts from different fields of applied sciences and arts, who decided to put their knowledge at the service of their community.

How does it work?

'The Body' Urban Regeneration: sustainable urban farming, solar panels, local economy stalls, rain harvesting, playground and a transformable and mobile unit —equipped for cultural activities and water purification (which is fed from a water harvesting system installed in elementary schools). Everything is carried out by the community and university students.

'The Soul' Community Health Culture Program: An educational & productive Healthy Culture Program that promotes and builds an active community and collaboration between civilian neighbors and young FESZ students. Featuring art & science for kids, environmental care and preventive health. Communities impacted: University,

professionals, "El Paraíso" neighborhood, elementary schools, local businesses, artists & government.

Oasis is a model that intends to make young university students the epicenter of environmental regeneration, for it to be later spread to its surroundings. Turning knowledge into practical ideas to better the community, and bring awareness of sustainable systems and community participation. As well as creating a bond between different communities in order to achieve more resilient cities where the effort of some resonates with others.

Culturans is a social enterprise with a creative and youth focus, working on engaging and empowering their communities through creative processes and experiences involving art and innovation, to face social, environmental and economic challenges. Culturans is all about diversity - their interdisciplinary team comes from different backgrounds, which enriches each one of their projects. Since 2014, Culturans have worked alongside diverse communities in urban centres and marginalized areas, engaging everyday citizens with different life stories, like: youth, Indigenous Peoples, and immigrants. Their processes and outcomes strive to find new ways in which communities, institutions and sectors get involved and come together for a greater good.

www.culturans.org



Bottle green, 2021
 CYNTHIA DEUTSCHMANN (DE)
 Green bottles, concrete, plant coasters,
 80 x 15 x 20 cm

"Bottle green" is a work of art with which the artist seeks to draw attention to the current situation of urban greenery. Her piece symbolizes the minimization of greenery on the roadsides. The artist says that the "concrete with the stones stands for the floor sealing and the empty green bottles stand for the garbage".

The composition also refers to the many upcycling projects on urban wastelands that create green oases with little money but a lot of ambition.



Cynthia Deutschmann (1980, Leipzig / Germany) studied environmental planning in Bernburg and Freising and graduated in 2013.*

[web.facebook.com/cynthia.deutschmann.9](https://www.facebook.com/cynthia.deutschmann.9)



Havilah, 2020
DAREK KONDEFER (PL)
Hand pump, wood ash, burned
trunks, Radius about 3 m

"Havilah" is an artistic reflection on the concept of nature as Eden built from wood ash and burnt tree trunks. In the poetical words of the artist: "from the seeds of letters we built our Eden. There we drew the depths of wisdom. In the end, we did demolish the order. Burning ashes of the Pishon river no longer provided crumbs of water in the garden of delights. The golden calf shall exasperate no one. The New shall not come. All the purification ash dried out. It was others who said – let us create the hell of civilization – in the land of Havilah only gold will do. They shall not find the missing letter there".

Humanity's technological development has always been at the expense of nature. Unfortunately, we have reached the border. Crossing it will result in extinction. Without the paradigm shift - rehabilitation of contaminated sites and land, promotion of biodiversity and nature protection, new forest plantings - the Earth will become uninhabitable.

Darek Kondefer graduated from the Warsaw Academy of Fine Arts (1993). Kondefer's solo exhibitions include: Botanical Garden, Warsaw (2004); „Go shopping”, in the Gallery of Actions, Warsaw (2017), and “Boat”, Wspólna Gallery, Bydgoszcz (2019), having participated in collective exhibitions in Poland, Sweden, USA, Italy and Spain.

www.kondefer.com



Holding Water, 2015
 DUY-PHUONG LE NGUYEN (VN)
 Giclée Printing, 40 x 60 cm

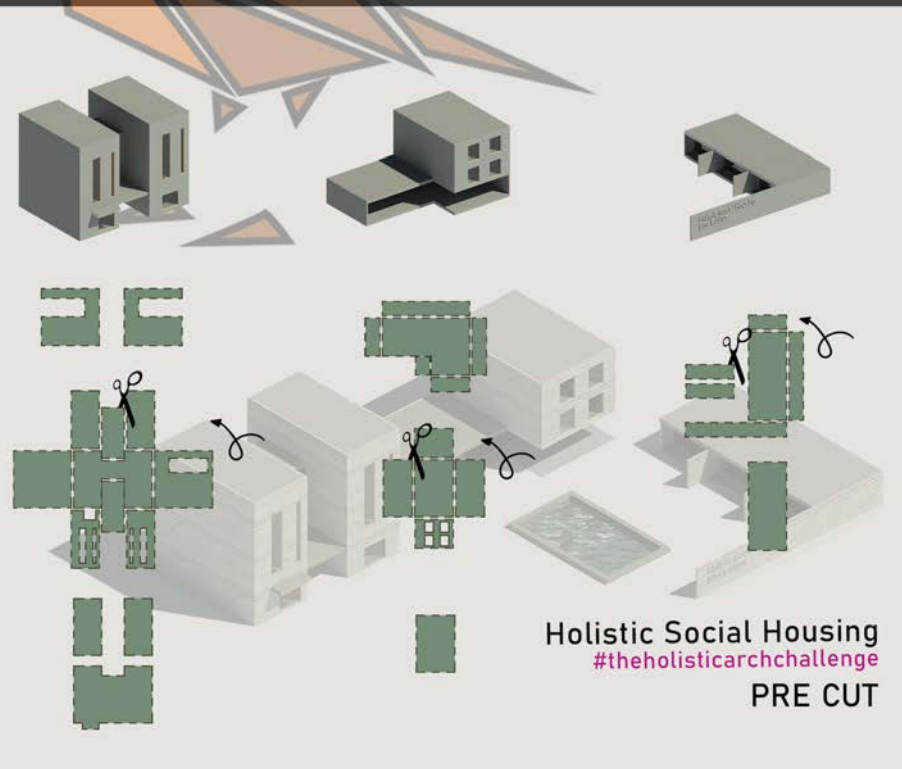
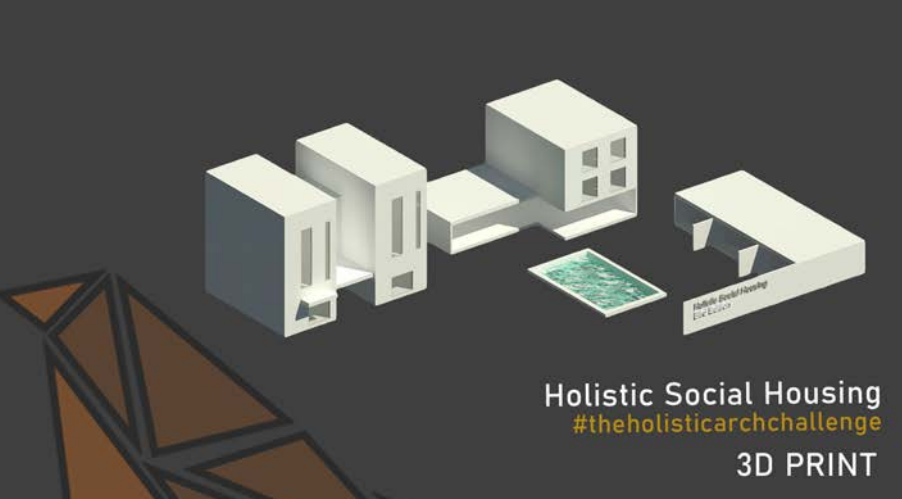
"Holding Water" is the result of five years of artistic work (2010 – 2015), in which the artist documented the landscape and lives of communities living on the shores of Tri An Lake in South Vietnam - now the site of a hydroelectric dam. His poetic and intimate photos reflect on the bond between the people and the land, and the uncertainty that awaits them. The lake, with both its dreamlike characteristics and the physicality of its landscapes, merges with the people and their existence, all becoming an oneiric part of his work. He immersed himself in the waters, carried away by its currents, "the way a stranger immerses himself in the life of the local people, carried away by the intimacy and confidence they shared with me". Accordingly to the artist, "water is the spirit that you can only understand by being immersed in its essence. While conscious of the damage these dams might inflict on the lake communities in the near-future, the locals remain attached to their habitual way of life. The children who grow up here leave seeking new horizons and opportunities that will in turn shape their lives. Youth is like the water you've caught in your hand: it slips through your fingers when you try to hold on. So be still and let it go".

A new self-view and health aging are intimately connected with a new greening. When art translates and pass these meanings we are able to consider ourselves part of nature again and not an omnipotent organ-

ism. This is a representation of one path to reach a greening future.

Born in 1984 (Long An/Vietnam), the photographer Duy Phuong grew up surrounded by photography. Using photo-documentary, he would like to draw the attention of the Vietnamese people to the changes taking place within themselves and their surroundings. Starting in 2012, his work has increasingly gained recognition both at home and abroad with numerous personal and collective exhibitions in Museum Quai Branly, Paris, in Richard D. Baron Gallery, Ohio, in Saatchi Gallery, London. In 2008, he was selected as artist-in-residence at ENSP in Arles, France and in 2016 at Oberlin College in Ohio, USA.

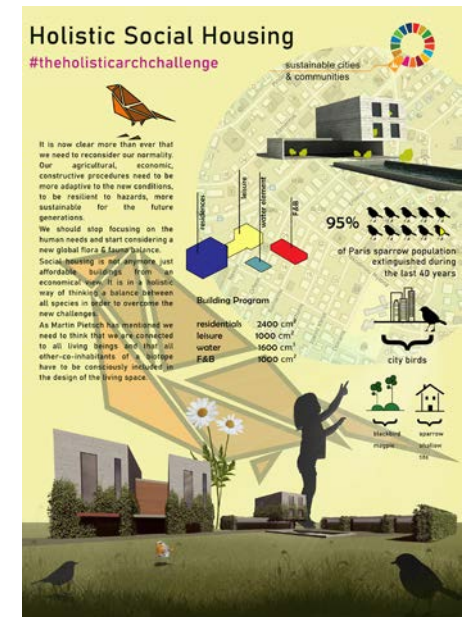
www.fuongle.com



#The holistic arch. Challenge, 2021
ELEFThERIA MAKROGLOE PANOUSAKI
AND PAUL ANDREAS (CY)
Digital media, 59.4 x 84.1 cm

“Holistic Social Housing” is an architectural project which explores new perspectives for social housing. With a social housing proposal designed for birds, the project is critiquing the anthropocentric stance of our societies and introducing the concept of multi-zone and holistic architecture developed by Martin Pietsch. Furthermore, the project invites individuals and the architectural community to participate by realizing a 3D print / pre-cut model or by taking part to the challenge.

Through the holistic challenge and the precut/3D print model, our project aims to involve the audience and immerse them to the concept of Holistic architecture, rethink their priorities and put them into connection with nature.



Eleftheria Makroglou Panousaki (*1987, Athens/Greece) studied Architecture at National Technical University of Athens and has Msc from University of Florence. Paul Andreas (*1991, Limassol, Cyprus) studied Psychology at the University of Strasbourg and Dijon and is an MBA of HR holder. They both started their artistic work during the past year. Their work includes abstract artworks, illustrations and social artworks exhibited at the cities of London, Nicosia and Limassol.

www.instagram.com/eleftheriamakpan



Dystopian work-place sculpture garden, 2021
ERICA FERRARI (BR)
Project for installation, variable dimensions

"Dystopian work-place sculpture garden" is a project, a site, a shelter, a work-place – the artist thought of a space of production, observation and exchange formed by two levels of interaction: Solo and Platform. The Solo level will consist of a series of open niches encased in façade canvas in different arrangements. The canvas will be used as a repository of current reference materials: daily impressions of social media posts such as the assimilation of instantaneous memory of relevant subjects (political, aesthetic, social). This gathering of information will be the basis for creating workspaces within these niches. Equipped with tables, tools and molding material, in the workspaces will be encouraged discussion and creation of possible monuments of the present, with the intention of rethinking the memories dissipated by social media to the historical context implicit in them. The idea is to think sculptural practice through the physical body and the critical translation of reality into work. The garden of sculptures produced can go up to the Platform, configuring an open exhibition space. Seminars, talks and the observation of landscape can also take place at the Platform, as part of the whole installation. As a direct reference, we have the arrangement of archaeological sites, as a dystopian image of the future through the present. This is a project for a public work. It can be assembled in a park or it can be developed in a long time experience inside the art studio.

The construction of other landmarks of memories, of subjects made unfeasible by official history and excluded from the city's social and economic ordering system, requires other aesthetic forms. Could we imagine the monuments of the future being constituted in an opposite way to the traditional one, that is, through the historical narration of a mass of individuals, as a constant laboratory, a poetic-political operation materialized through sculptural works?

Erica Ferrari is a visual artist and researcher - a PhD student at Faculty of Architecture and Urbanism of the University of São Paulo (FAU USP). In recent years, Ferrari has produced objects and installations based on research on the relationships between urban space, history and architecture. Among the exhibitions are the individual Study for a monument (2017), at Funarte, in São Paulo and Has always been dystopia (2019), at XPO Gallery, in Enschede, Netherlands; and the group shows InterAKTION - 25 years of the German Reunification / 30 years of the end of the Dictatorship in Brazil (2015), at Sacrow Schloss, in Berlin, Germany, 32nd Bienal (2017), at the International Center of Graphic Arts, in Ljubljana, Slovenia and Casa Carioca (2020), MAR - Rio de Janeiro Art Museum.

www.instagram.com/ericaferrari



Drop in the ocean, II, 2021
EWA Z PABIANIC/ EWA MARKIEWICZ (PL)
plastic, 110 x 160 cm

"Drop in the Ocean, II" is a tapestry depicting the beauty of the ocean and the consequences of environmental pollution. The tapestry was made exclusively out of plastic bags, that the artist collected in her town, Pabianice, drawing inspiration from the textile industry that was key to the development of her town and her heritage. According to the artist: "my grandparents spent most of their lives in the textile factories, not much of this heritage has survived to this day. Factories have disappeared, some have been demolished, and natural yarn has become very expensive. Regardless of everything, inspired by the history of my grandparents, I always wanted to create a tapestry. I'm not trying to make excuses, just a way. That is why I used material that is everywhere, often free, and generally easily available". The title of the work comes from a quote by an unknown author: "Your thoughts is like a drop in the ocean, but remember that the ocean is made of drops."

*Ewa Markiewicz and Ewa z Pabianic (*1989, Poland) graduated from the Faculty of Sculpture (2012-17) and the Pedagogical Study at the Faculty of Painting at the Academy of Fine Arts in Kraków (2013-15), and the Faculty of Visual Arts at the Academy of Fine Arts in Łódź (2009-12). She participated in plein-air and collective exhibitions - national and international (e.g. post-competition exhibition "FACE 2020" which is an initiative of the British The Society of Portrait Sculptors). Recently, she was nominated the winners of the international competition The Universal Sea-Pure or Plastic?!(for the project "Scheme to survive ages"), and of the "Young Poland 2021" scholarship of the Minister of Culture and National Heritage (for the series of portrait sculptures "7 deeds").*

www.facebook.com/ewazpabianic



Sprachrohr - Speaking Tube, 2021
FANNY MAYER AND ELENA HUENING (DE)
CAD, Photoshop, 15 x 21 cm

A 'speaking tube', is used to amplify the sound, in our case the voices of the citizens. The pandemic raises the question of how resilient our democratic system is. Do we have to adapt to be more crisis-resistant? Our given situation requires an evermore critical public. But how can the voices be heard when assemblies can't take place any more? Maybe it is time to think about new ways for citizens' participation. Our idea is to ask the people on the streets at an attended wagon with a symbolic speaking tube on the roof. By doing so we can reach a broader cross-section of the population, collect opinions on certain topics and then formulate the goals, e.g. in form of public petitions.

When we first started imagining the resilient city of tomorrow, we thought that we should ask the people directly how they envisioned it. By thinking about how we could reach the public, we realized that designing a system to do this may answer our question. Of course, we are aware that our little wagon can't revolutionize how citizens participate in local politics, but maybe it can be a thought-provoking impulse to a more grass-roots democracy. By facilitating better communication between citizens and government the 'speaking tube' is functioning as a means of direct democracy.

"The 'speaking tube' makes a contribution to a more resilient city. Past experience shows that often significant changes in politics were initiated by engaged citizens. By facilitating the

process we pave the way to a more grass-roots democracy".

Elena Hüning and Fanny Maye are about to finish their Master degree at the HTWK in Leipzig, Germany. Elena (*1994, Cologne/Germany) graduated 2017 from the Hochschule Darmstadt with a Bachelor degree in Architecture. Fanny graduated 2017 from the Technical University Munich with a Bachelor degree in Architecture. "After receiving our Bachelor's degree, we were both gaining some work experience and traveling, before coming to Leipzig. It turned out that we have a similar approach to projects and best of all we inspire each other." Throughout the semesters they became a good team for university projects as well as the few competitions they successfully took part in.

[instagram.com/look_in_my_notebook](https://www.instagram.com/look_in_my_notebook)



From "Pieces of the mountain" collection, 2020

FATEMEH PISHVAEE (IR)

Brass sheet and river stone, 3.5 x 2 cm.

The length of the stone: 8.1 cm.

In "Pieces of the Mountain", the artist is appreciating the value and preciousness of nature, comparing it to a jewel. In her works and designs, she tries to draw inspiration from nature and use pieces of nature while retaining their own natural forms. The artist played upon her interest in mountaineering, and decided to use the stones she found in the mountains instead of precious and cut stones, taking inspiration from their form for her designs.

Nature is precious to us, like a jewel.

*Fatemeh Pishvaei (*1983, Tehran/Iran) graduated with a Master of Painting from the Alzahra University in 2020. Throughout her career, Pishvaei had 7 solo exhibition and 10 group exhibition. One of her works was published in the Universal Sea: Pure of Plastic! in 2019, an art and innovation guide against the "plastic epidemic." In 2019, she participated in a short jewelry making course at Al-Zahra University, and ever since, Pishvaei has also been pursuing her interests in designing and making artistic jewelry at her own workshop.*

[instagram.com/zarbin.artjewels](https://www.instagram.com/zarbin.artjewels)



Garden's Heart: indispensable #2
 Garden's Heart: indispensable #3, 2021
 FAZAR ROMA (ID)

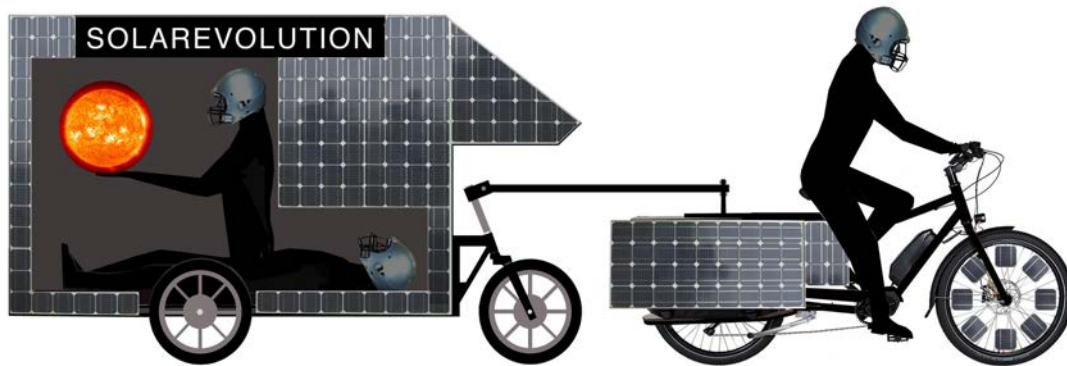
Acrylic on used skateboard deck, #2: 23,5 x 72,5 cm,
 #3: 22,5 x 77,5 cm

"Garden's Heart: indispensable" is an interpretation of natural nature to be made beautiful again (reforestation). The artist believes that "even though it may be a little late for that, but this is still an effort of nature which is gradually becoming extinct to replant so that it becomes a hope for comfort". The artist hopes to raise awareness through her work to the necessity of bringing relief to nature, in order to help stabilize the environment affected by extreme climate change and the many unforeseeable consequences of environmental degradation.

The relationship with new greening is that all are doing a new life by re-greening this nature by starting to replant from the beginning the land has been completely cleared of development as well as nature which has been exploited badly.

*Fazar Roma (*1981, Bandung/Indonesia) studied at the Fine Arts and Design High School University in 1999, prior to working as a painting artist until 2016 at an Indonesian art gallery. Currently, Roma is a freelance painter.*

www.fazarwibisono.simdif.com



Solarevolution Bike, 2021

FRANK LEHER (DE)

Steel, lithium, aluminium, rubber,
6250 x 1700 x 115 cm

“The Solarevolution Bike” is a long tail electro cargo bike with a 3 wheel trailer. The loading area of the trailer is 225cm long, 82cm wide and 150cm high (enough space for one person to sit and to sleep). The 10m² surface of the construction is completely covered with lightweight flexible solar cells charging the batteries which makes the combination a solar autonomous vehicle. The side panels can be folded up and aligned to the sun. Tent sheets can be fixed. The tent trailer size: 415x225cm. A tent stove makes sleeping even in winter comfortable. In a future version, the tent stove will be powered by sustainable produced hydrogen. The trailer can be connected to the public power grid producing electricity for the flat or the house of the owner. Another practical use is in 3rd World villages without electricity. The main use of the team is the transportation of the equipment and to provide the power supply for public performances with music and video projections by Solarevolution. A trip with public performances is planned from Berlin-Germany to Athens-Greece and back. A video documentation of this trip will be produced. Solarevolution is looking for a sponsor for a prototype and the serial production of a full-suspension long tail cargo fat bike covered with solar cells and a 1000W electro motor, the solar trailer and the trip to Greece. The infrastructure for a serial production exists in Berlin. An initial version is under construction and should be ready in late summer 2021.

Solarevolution transforms solar powered kinetic (light) objects, (electro powered) (cargo) bicycles constructions, solar power stations, film, music and singing from a solar-sustainable, post capitalistic future world into the apocalyptic present. The design+art project Solarevolution was established 1984 by Frank Leher. It defines itself as a member of the ecological movement for a solar future world. „are we not men? We are Devo -we must repeat -D-E-V-O--okay lets go“ -Devo(lution) 1978

*Frank Leher (*1961) studied at the Kushi-Institute, in Boston, USA, and the Art College-Gallery Achim Kubinski, in Stuttgart. Leher exhibited at the Gallery Achim Kubinski, Stuttgart/Parliament Baden-Württemberg/Theaterhaus Stuttgart/„Sculptura Ulm“ University Ulm/„Occupy Biennale“ Berlin Biennale 2012/ Production for Ruth Biller- „Laterna Magica“ EnBw Showroom Berlin.*

www.solarevolution.de



Hypermorph Garden, 2019
FUEN CHIN (MY)

Acrylic and ink on canvas,
162 x 119 cm

In “Hypermorph Garden” the artist is examining climate changes, such as prolonged raining seasons, extreme hot weather and great temperature differences as the causes of flood, forest fires, sickness and habitat loss that pose a great treat to different species. Her title draws inspiration from Muller’s, ‘hyper-morph’ concept, meaning a mutation that causes an increase in normal gene function. Instead of presenting scientifically proven images, the artist chose to present the “drama” of a surreal, metaphorical hyper-morphed garden”.

“I thought of home gardens, community gardens and botanic gardens in the future. How are man-made, artificial gardens to survive climate changes? Where will be the parks for children and senior citizens? In this painting, I seek to depict the rhetoric vibes of a mutated garden in the future - a surreal, unrealistic microscopic and macroscopic speculations of the post- covid horticulturalism”.

Fuen Chin (Kedah state, Malaysia) takes inspiration from horticulture which is a nostalgic reflection of her childhood. Both her late grandparents were Chinese from Southern China with backgrounds in Chinese herbs and medicine, running a small herbal shop. It was there where Fuen learnt the importance of Chinese herbs and the stories around them. Chin eventually studied a Fine Art research degree at the Royal College of Art, since then continuing to develop her horticultural paintings and introducing Chinese ink within a more contemporary context.

www.fuenchin.com

"Symbiosis" is a piece that invites the viewer to reflect upon the nature of man. According to the artist, "man continues to be a man, to have his simple daily life, but he will also be able to connect his mind and body to nature, living in harmony and respect". Through her work, the artist is drawing the attention of society to the importance of returning to nature, since it can be found "within us, we are sapiens, just one of thousands of species that share the same environment".



Symbiosis, 2020
GABRIELA MATOSO (BR)
Canvas, 20 x 30 cm



Gabriela Matoso is an Architecture and Urbanism graduate, a field of study where she found in Visual Arts a way to express her inner world. Matoso has already participated in an artistic exhibition at Pelourinho, Salvador, as well as having a work at MAM - Museum of Modern Art of Bahia (Brazil).

www.cravocanelagabriela.myportfolio.com



Non A Tutti Piace L'Erba, 2008
GIACOMO ZAGANELLI (IT)
2000 turf rolls, geotextile,
50 x 40 m

"Non A Tutti Piace L'Erba (N.A.T.P.L.E.)" is a project that sought to revitalize a forgotten square through the installation of 2000 square metres of real turf, 60.000 kilos of grass for the city of Florence, Italy. A collective action that during one night revolutionized the space activating a new urban scene: a sudden lawn for the community as a huge place of meeting. During the installation process many passers-by, struck by the action, took part in it in a spontaneous way. The lawn remained for one month and thousands of people lived it every day and night. The project was carried out completely independently by the artist at the age of 25. It took seven months of negotiations, bureaucracy, searching for sponsors. Due to its monumental dimensions the project was perceived by the public as an intervention promoted by the city council rather than by a sole individual.

<https://vimeo.com/86993412>

*Giacomo Zaganelli (*1983, Florence/ Italy) is an artist, curator and cultural manager of projects aimed at collectivity. Through his practice he investigates the social and public dimension of the concept of space, understood as the result of territory, environment and landscape. In the last fifteen years he has promoted and created numerous projects and activities in Italy, Europe and Asia. Among his recent projects the solo shows "Grand Turismo" at Uffizi Galleries (2018/2019) and "Superficially" at MOCA Taipei (2018); the Setouchi Triennale 2019 in Japan and the Thailand Biennale 2021 curated by Yuko Hasegawa.*

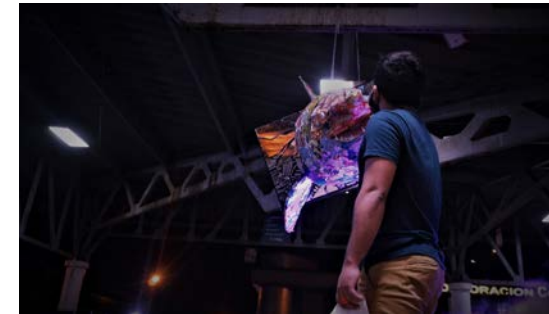
www.giacomozaganelli.com



Desolation, 2021
GIBRAN TABASH (CS)
Sculpture of Paper Maché
with newspaper, 220 x 90 cm

"Desolation" is a sculpture made of newspaper (50kg) wrapped with product labels collected in the community of Perez Zeledon during a month. It's a collectiv eproject of De_Buzos (Gibran Tabash and Alban Corrales), an initiative to raise awareness towards environmental issues by making art with garbage. This piece is a photo montage featuring the original sculpture and was taken in downtown Perez Zeledon by Pablo Romero.

This picture represents the relationship between consumerism and the garbage we produce. From our point of view and the reality of garbage mishandling in our community we can say that people don't really know what to do with all the garbage we produce. Through our work we could send a message to local governments that recycling is not enough we need more education about it and proper final destination of the garbage.



*Gibran Tabash (*1977, San José/Costa Rica) graduated from the Universidad Nacional de Costa Rica in 2003 at Arts and Visual Communication. Tabash has many artistic projects using garbage and dedicated to environmental topics. Some of his artworks have been exhibited in Costa Rica, Switzerland, and Nicaragua, among other countries.*

www.facebook.com/gibrantabash



15:5, 2021
 HANSOL YEON (KR)
 Wool, Thread, Beads,
 90 x 45 cm

In "15:5" the artist uses wool, thread and beads to create a unique piece that engages with the viewers imagination by presenting a visual aphorism that reflects upon aspects of interconnectedness in the natural world and our relationship with nature: "I am the vine; you are the branches. If you remain in me and I in you, you will bear much fruit; apart from me you can do nothing".

"I think we can solve many of the problems we face today when communicating with art under the theme of New greening. The theme of my work is love. I think anyone can feel and express the feeling of love regardless of country or race. So I'm very excited to be able to communicate with art on this subject".

Hansol Yeon majored in textile design and worked as a designer in London. She is currently working as a textile artist in Korea working under the theme of love. She has been participating in group exhibitions in the United States, the United Kingdom and Italy.

www.facebook.com/hansol.yeon.9



Discovering each other, 2020
HARSHIT JOSHI (IN)
Mixed Media - Installation,
60 x 152 cm

In "Discovering each other" the artist sets out to discover environmental thoughts and outlooks regarding our coordinated efforts with mother nature. The artist raises important questions concerning environmental protection: "how did so-called civilization choose dead roots to nourish the artificial sensitivity of modern communities towards environmental issues. Dryness and rigidness is gained from the capitalistic mindset. Sprouted green heads are growing and discovering each other amongst rigid dry rooted heads". The artist showcases through his work the renewal of nature, that will bring about a change that can "bury all the imperialistic thoughts and sickness of lack of coordination".

"This is an installation from my ongoing Artistic research project "Mutation". This work is intensively depicting "New Greening". How new greening has sprouted amidst dry heads and they are recognizing each other's sprouting of greening amidst that dense dryness of thoughts. Because of watering of conditions sprouted some dry seeds. When a certain number of dry heads has sprouted then it becomes a new greening".



*Harshit Joshi (*1991, India) is a visual artist whose academic background derives from the Government College of Fine Arts. Joshi's approach roots from his working experience in painting and later outdoor art practices. His current areas of interest include social, environmental and humanitarian issues, having worked on a multi-media artistic research project "Mutation" for the past two years, taking a step further into the interest.*

www.harshitjoshi.com



Colonized transformation, 2020
HARSHIT JOSHI (IN)
Mixed media - Installation, 121 x 30 cm

In "Colonized transformation" the artist is examining the well planned transformation of human living societies "in which first they destroy original identity of a living society and then through a vicious planning; an organized transformation will take place on the grave of that living society". This mixed-media installation explores the transformations that happened during the successive social developments of the colonial period. According to the artist, "these transformations were planted as developed society but it was an organized new greening". The artist hopes to raise awareness to the necessity of bringing about an "actual new greening" in the future.

This installation is from project "Mutation" and it is depicting "New greening" intensively. Natural resources colonized lands were extremely exploited in order to develop an economy over there. The seed of lack of sensitivity for Mother Nature, was sprouted in the colonial period. Which is huge tree in the form of urban life today. It was negative sprouting in the form new greening. An actual new greening will arouse from revolutionary changes in our daily life.



*Harshit Joshi (*1991, India) is a visual artist whose academic background derives from the Government College of Fine Arts. Joshi's approach roots from his working experience in painting and later outdoor art practices. His current areas of interest include social, environmental and humanitarian issues, having worked on a multi-media artistic research project "Mutation" for the past two years, taking a step further into the interest.*

www.harshitjoshi.com



Bikes Connect Us, 2020
HICHAM FILLALI ZEHRI (MO)

Photo manipulated by paint
application, 9,67 inch x 14,51 inch,
second image 14x21

"Bikes Connect us" is a photo manipulation work that depicts a girl riding her bike with her father. Through this simple image that might go unnoticed, the artist intends to show how societies/families are connected to the environment, and the loving moments of bonding between a father and his daughter. The artist is trying to raise awareness to both the importance of sustainable living and father-daughter relationships. He hopes that his work can help incentivize the international community to create an international day in celebration of "Father and Daughter, especially in communities that prefer boys to girls".

You ride a bike; it's fun, it's wellbeing and it's NO harm to anyone. No gas emission. This is why Bikes are Greening means of living.



*Hicham Filali Zehri (*1978, Nador/ Morocco) completed his BA degree 2002 from Oujda University in Morocco. Since then, Zehri has pursued his career as an English teacher, orienting his professional approach towards social work in relation to education. Zehri considers himself an amateur photographer who loves beauty, wisdom and bikes. His dream project is to create a rural art gallery and museum in the middle of nature.*

gurushots.com/hicham9669/photos



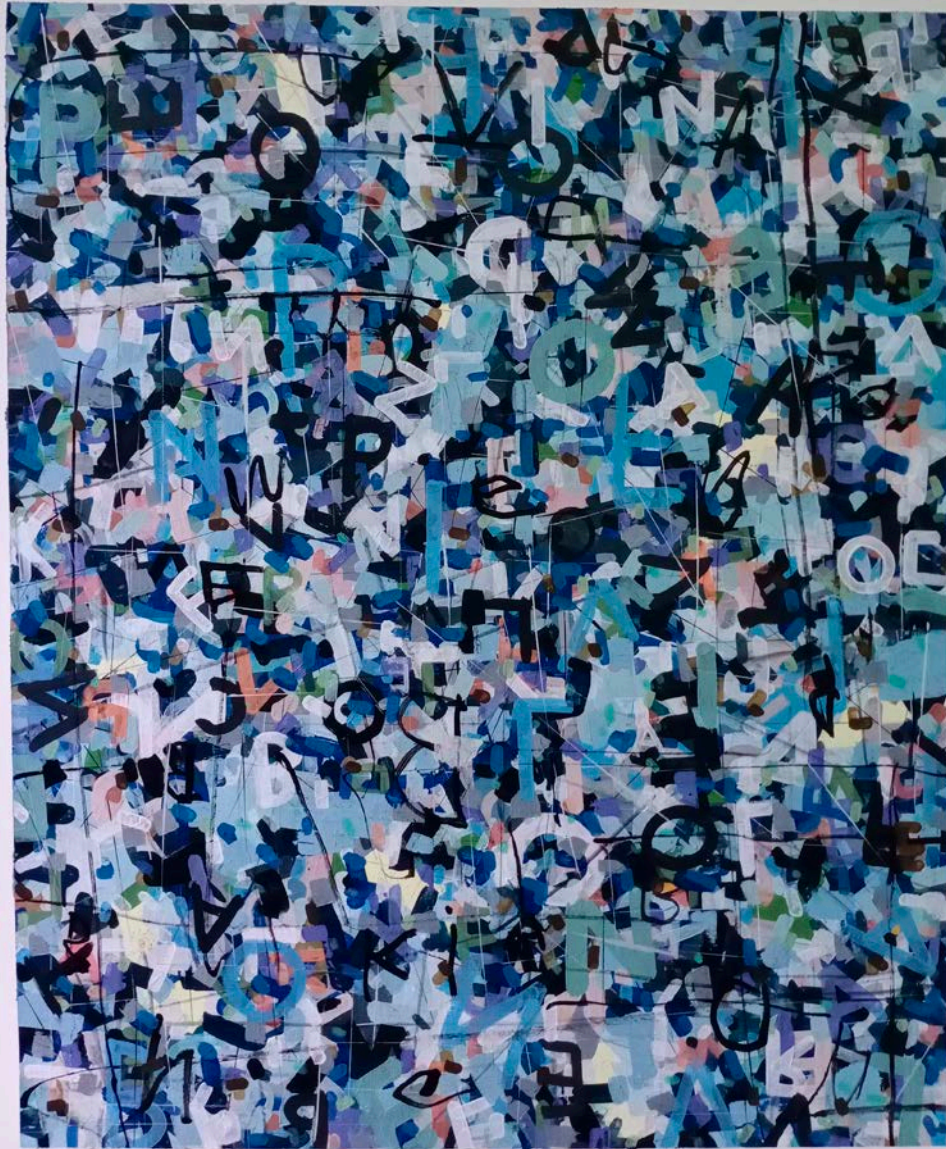
Equal Love, 2021
 IAN INOY (MO)
 Mixed Media (Upcycled Plastics, Found Objects,
 Acrylic Paint and Resin), 28 x 20 inches

In "Equal Love" the artist brings forth a vision of the world wherein human beings have the capacity to express love in a manner "where there are no superiors or inferiors". The artist's goal in creating this artwork is to allow viewers to remember their inner child where love and connection are always the priority. By means of this idea, peace would be embodied and elaborated towards all beings, allowing everyone to be connected with one another and with the environment they live in.

"In order for us to do better we must first learn the essence of loving one another. I believe that when people are more connected, it would lead to more goodness and positivity. As an artist, I would love to use art as a catalyst to inspire viewers to relearn their love with one another and love towards their surroundings. This way, they would have a strong urge to protect those that are important to them".

Ian Inoy (Philippines) is a gender-fluid multidisciplinary artist whose works aspire to bring the viewer to a whimsical take on expressions towards humanity and their reflections towards the self and the environment. Ian's unique process of building with mixed media allows him to create works of art that encapsulates his experiences, learnings and understanding of the world around him. To him the process of creating unusual forms are his way of trying to allow humanity to be more understanding towards their own environments. Taking his audiences into a journey of textures that varies in depths, a strong array of vivid colors and unique use of materials, Ian hopes that his works act as catalysts for people to be sensitive towards personal and environmental issues.

www.instagram.com/ianinoy



Katebelece, 2020
IQRAR DE (IN)
Acrylic on canvas,
120 x 100 cm

In "Katebelece" the artist is questioning the human responses to environmental issues, that often turn severe problems into "memo, bribe or even a magic letter so that everything runs smoothly". The artist is satyrizing the normalcy and inefficacy of these of habits to help solve major environmental issues.

We need to make a discourse that an old environment will always change along with new rules and methods. the goal is to create an environment with new greening with a new order so that it creates mutual sweetness.



*IqRAR De (*1981, Sawahlunto/Indonesia) graduated from the Indonesian art institute in 2005 with a degree in painting. Awarded several awards and grants throughout his career, including the award for the best painting work and as a finalist in the Indonesian Art Award, De is constantly involved in painting exhibitions both solo and in groups in Indonesia and abroad.*

www.facebook.com/iqrar.de



"We no longer write, we no longer hear each other, we put likes", 2019

IRYNA VORONA (UA)

Sculpture, mixed media, 20 x 13 x 8 cm

"We no longer write, we no longer hear each other, we put likes" is a sculpture that belongs to the "Qr-Truth" art project. The project "Qr-Truth" was selected by the Ministry of Culture of Ukraine in 2019 on a competitive basis to receive a Ukraine President grant - financial support from the government to young artists to create and implement socially significant, large-scale creative projects. The piece is filled with the symbols of manipulation, that exist in now days society. According to the artist: "this is a symbolic expression of the idea that the human brain has long been 75 percent not water, but information. Every day we nourish our thoughts and with them the body with information as a nutrient. By filtering the flow of information like a sponge, our brain is filled with symbols of information and emotional manipulation that exists in society. Today, the need to clean both nature from garbage and man from information is very acute". More information about the project, at the link: <http://i-vorona.com/en/qr-truth/>

"The relevance of the topic is that the consumption of information is equated to the consumption of natural resources. We were so fascinated by this pace that our brain and body became like a container in which we did not have time to sort garbage. Everything is so mixed and filled that it needs to be cleaned and rebooted. This is the message I want to convey with my works".

*Iryna Vorona (*1987, Kyiv/Ukraine) started studying at the National Academy of Fine Arts and Architecture (NAFAA) in 2012 until she graduated in 2018 with a degree in Fine Arts. Since 2018 she is a postgraduate and PhD student at the NAFAA. She was distinguished with several awards and grants, including Ukraine President grant (2019), "Culture Bridges" mobility grant (2019), Kyiv Mayor Award for outstanding achievement (2018), Diploma of the International academy of the rating technologies and sociology "Golden Fortune" (2018, 2016) and more. The most recent projects include the "White souls" in Ukraine and Spain (2019-2020), "Qr-Truth" (2019), "Semana Santa" in AADK Spain residency (2019), "Insight" with the support of Kyiv Department of Culture (2019), "Individual vs society"(2018).*

www.i-vorona.com/en



The Womb, 2020
ISABELLA BHOAN (UK)
Digital C-print, 20 x 15 cm

"The Womb" is an architectural concept focusing on the bridge between individual, nature, and community. It attempts to connect with nature as a primary remedy against mental health issues that occur as an effect of urbanisation, self-isolation, and social distancing, creating a sanctuary for contemplation and mental well-being.

The project focuses on the development of the public open space as a symbiotic space where we can socialise and share our thoughts in a safe sanctuary among the busy and stressful world that occurs outside of the embrace of the Womb.



Isabella Bhoan graduated from her master degree in Landscape Architecture in Denmark in 2016, whereafter she started her own business ILF Landscape Architecture along with working for prize winning studios in Denmark. Through her business she has developed residential and commercial projects all over the world with a strong focus on biophilic design and well-being in the landscape. She recently became a part of the first Every Woman Biennial NFT in NYC and London.

www.i-vorona.com/en



Time throughout us, 2021
ISADORA FALCÃO (UK)
Embroidery on canvas, 30 x 40 cm

In "Time throughout us" the artist is examining the nature of time as a subjective element in our social organization by depicting a hand embroidered image of an older woman contemplating the horizon with a wise look in her eyes while she's observed by the youngest and their surrounding environment. According to the artist: "in our society this element works in a different way to women community, producing and exposing several conflicts about their relation with their self-image, aging and the world in general. This event is produced by this society and comprises other communities. This complex relation with time also feeds the distinction between humanity and nature".

A new self-view and health aging are intimately connected with a new greening. When art translates and pass these meanings we are able to consider ourselves part of nature again and not an omnipotent organism.

This is a representation of one path to reach a greening future.

*Isadora Falcão (*1988, Belo Horizonte/ Brazil) is a self-taught artist. Her main research project is about traditional and modern textile techniques in contemporary arts. Dedicate her works to a new construction in women arts productions and views. Specialized in textile arts, had her first individual exhibition - MULHER EM SI - in 2021.*

www.i-vorona.com/en



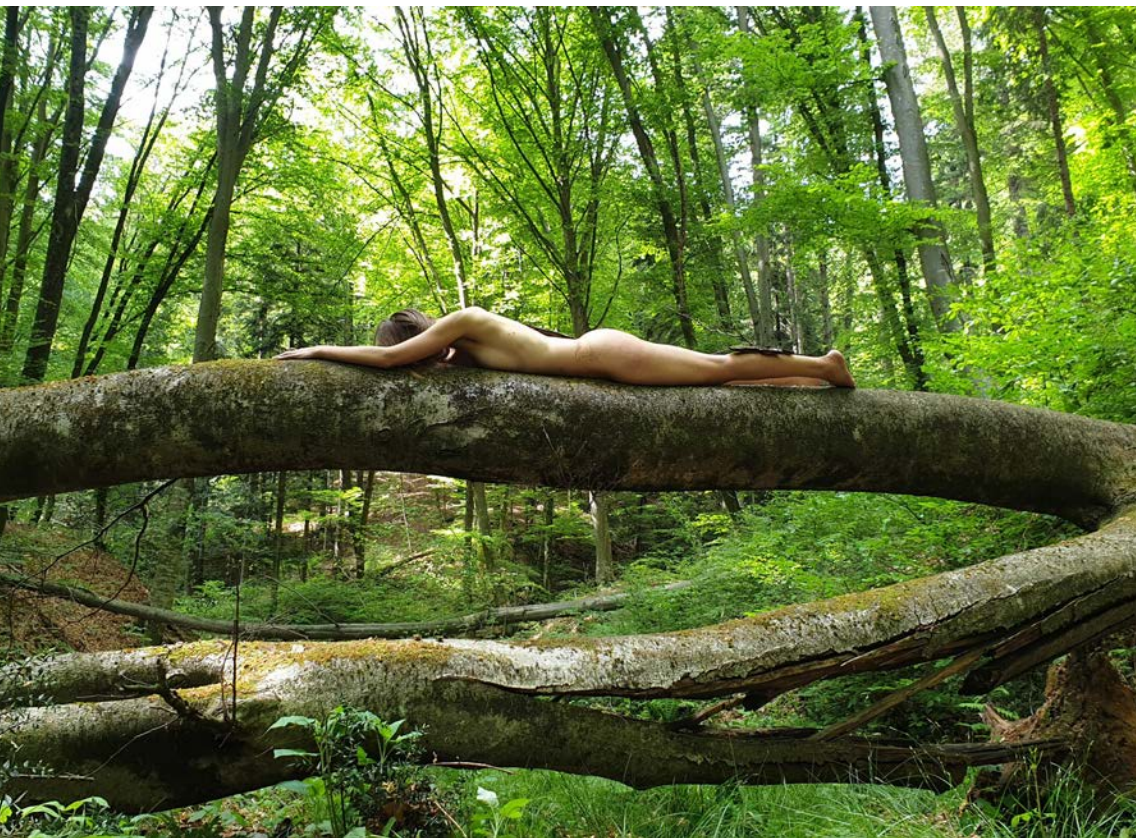
Planet ritual, 2021
 ISMAIL ODETOLA (NG)
 Newspaper, leaves from different plant
 and trees, calabash and water, 36 x 50 cm

In "Planet Ritual" the artist is probing the natural world and its design as the motif of all living things. The artist states that "to go. By default, we should know the material things are not sustainable but by the wisdom which we stand for we should be able to create a balance since materiality is almost entirely inevitable. My work which is prepared with a newspaper as the background because of its universality, leaves from different trees and plants as the foreground and a calabash at the center filled with water. This is the world as it is and this is what the world needs to be. To let nature serve its purpose so we human can exist within it and imitate its ritual.

Nature in its entirety stands for rebirth, rejuvenation and regeneration.

Ismail Odetola is a multidisciplinary artist whose practice focuses on social inclusion, diversity, technology, environment, beauty, fashion, health, peace and ecological justice in the world today. He holds a certificate in radio production and another certificate in entrepreneurship from Bocconi University in Milan. His visual works have won awards and prizes around the world. He has been featured in international exhibitions, recognized as well as published by UNESCO, OECD, FIBA, UNAOC, Felix Schoeller Photoaward, Blackarttmatters, Artfront Galleries, the peace studio, Flea circus, Embracing Our Differences, Flow tales, upthestaircase, lesnouveauxcollectionneurs, Open art, Harbor Review, Eco aware gallery, hypersensium, African art in context.

www.instagram.com/zanni_aba



Be-coming Tree, 2021
JATUN RISBA (SI)
Digital photo of performance
by Maja Usico, 142 x 80 cm

"Be-coming Tree" is an encounter between the stream of the human World Wide Web with the kingdom of the Wood Wide Web. The artist forms an embryonic entanglement with woods in order to re-member the invaluable beauty, vigour and generosity of wild landscapes, within and without. Risba's durational performance documented the changes of the Panovec forest in Nova Gorica (SLO) during the 4 seasons of the pandemic year 2020/21. Find out more at <https://jatunrisba.com/be-coming-tree/>.

The photo depicts Risba's livestreamed 1 hr long performance which initiated the collective Be-coming Tree project – a co-creation of 3 female/non-binary artists with ages ranging from 34 to 73: Jatun Risba, Danielle Imara and O Pen Be. The project produces seasonal livestreamed collective Live Art events that have so far included 71 artists from 32 countries, 6 continents. Artists engage with nature, audiences experience live art and global ecosystems while supporting tropical reforestation.

Jatun Risba (ki/kin) is a transmedia artist, sower of kinship and 'parrhesiast' (truth-seeker) exploring beyond human paradigms. By approaching Science & Tech in terms of other-emptiness, Risba re-pairs Nature and Culture. In 2020, in conjunction with the Covid-19 pandemic, ki started the Be-coming Tree project which establishes a decentralized platform for contemporary (Live) Art practices through the use of widely available technologies (smartphones, WiFi internet, social networks). Artists from all over the world co-create global Live Art events in communion with trees and nature. Risba has exhibited/performed widely, at Bangkok Biennale 2020, at Fabbrica del Vapore in Milan, at Kersnikova Institute in Ljubljana, at Tate Exchange in London, and gave lectures/workshops internationally.

www.becomingtree.live/



Lithic germination, 2020
JAVIER CHINCHILLA (CO)
Stone carving, 22 x 17 x 7 cm

In "Lithic germination" the artist is representing the intimate relationship that all the elements of nature have with the balance of life. According to the artist: "our ancestral worldview in all the Andes of South America we have the tradition of care and respect with the interventions we make to forests, rivers, and animals. The stone in our ancestral worldview represents the beginning of the earth's shekels in the universe. Our lithic vestiges are the memory of the persistence of nature that is constantly renewed, giving rise to new forms of life, rethinking the foundations of the Pachamama". With this work, the artist tried to recreate the ancestral memory of the Americas, and "remind the world that we must once again live with nature in supreme harmony, since on the contrary nature will punish us with its unstoppable fury".

"I relate to the concepts of conservation and care of the environment in favor of the ecological balance of the planet".



Javier Chinchilla graduated from the University of Cauca, Colombia. His artistic activity deals with painting and sculpture, and has exhibited in various contemporary art museums in Colombia and other parts of the world such as the Edgar Negret Popayán Colombia, Eduardo Ramírez Villamizar Pamplona Colombia museums. Chinchilla was the winner of the first place in the IV Salon de Artistas Laboyanos, selected in the regional artists' salons 14 and 15 organized by the Ministry of Culture of Colombia, selected in the second International Salon Solo Pintura organized by the University of Caldas Colombia and the Museum of Art of Caldas Colombia.

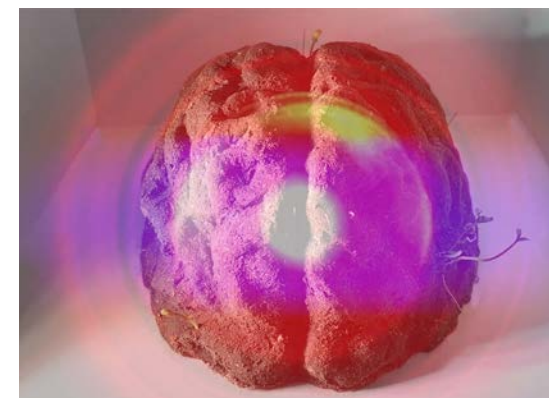
facebook.com/Chinchilla-726611394203113



Mindfield, 2020
JILA SVICEVIC (EE)
HD video, 4:44 min

In "Mindfield", the artist built an organic piece drawing inspiration from fundamental concepts of the history of ecophilosophy. By composing her paper notes (including ideas, plans, memories) with the help of earth-worms, she formed a seed bomb of the size of a human brain from which wildflower seeds sprung and released their shoots. The work was exhibited outdoors, on a tree stump where the recycled papers found their way back to nature. A comprehensive video showing the different life stages and the main concepts behind the work and its process is available through the following link: www.youtube.com/watch?v=Qy-a-oS6E6o

"The work represents the need for fast systematic changes towards the new greening. For this we need to be able to reuse all of the information we have, in a way to find new connections within ourselves and reconnect with nature. In this process thinking about the diversity of nature and knowledge both play an important role. Along this idea I created a community for interdisciplinary knowledge exchange in the intersections of art and science: <https://www.facebook.com/groups/760690751342423>".



Jila Svcevic (1991, Novi Sad/Yugoslavia) is an environmentally and socially engaged interdisciplinary artist, based in Estonia. She has studied at the Hungarian University of Fine Arts (Intermedia), the Estonian Academy of Arts (New Media, Design), and the University of Nova Gorica (Media Arts and Practices), graduating with a Master's degree as a Media Artist in 2020. She has had exhibitions in Hungary, Russia, Lithuania, Denmark, Switzerland and South-Korea. She has helped the Capital of Estonia and other organisations with the popularization of sustainability, urban biodiversity and horticulture through community development and facilitation of bioart workshops regardless of age or background. Her most recent activities are focusing on knowledge exchange between art and science.

www.jilasvicevic.com



"Back from the brink", 2021
JORGE GONZALEZ (MX)

Mixed media, Reused shoes packaging box and cardboard, reused shadowbox, 30,5 x 38,3 x 6 cm

"Back from the brink" is a resemblance of an actual event in nature, the successfully recovery of the blue whales in South Georgia, Antarctica. The blue whale—the largest animal to have ever lived - practically disappeared over 80 years as a consequence of its exploitations for the industry. Now, in this last decade, they are back! This artwork, which main image is taken from an edition of National Geographic magazine on the subject, the pieces of blue cardboard representing the water, once a shoes cardboard box, glued in balance over the cardboard, splitting the space that joints the sky and the ocean, framing the geometrical paper man made "whale" that going in the water will disintegrate, now back from the brink, protected by the case of glass, the shadowbox; framed for the public. All recycled materials, casual witnesses of a bigger truth, one that counts more for its successes than for its failures, one that we don't want to loose because is the termination of our own species.

The importance in the use of recycled materials in my artwork replicates the will of us humans as specie to reuse the things we use, to find new ways to use the same in different ways and proposes, recycling is also a source of industrialization and use of natural resources, the so called recycling is the solution is not a good idea only by its own, so the call for complementary actions and habits is necessary, we all can create Art, reuse something and be creative in its process.

*Jorge Gonzalez (*1967, Mexico City/Mexico) is an Industrial Designer and Visual Artist Gonzalez studied furniture and object design at the Design School of the National Institute of Fine Arts, formerly the handicraft school of the citadel, Mexico City, founded by the teacher Jose Chávez Morado.*

www.larayanegra.com



Bioremediating Missile, 2020
JOS VOLKERS (NL)
Beech wood, jute, clay, and loam,
1400 x 165 cm in diameter, tail wings
350 cm diameter

Social Art Award
MOST
PROVOCATIVE
SPECIAL PRIZE

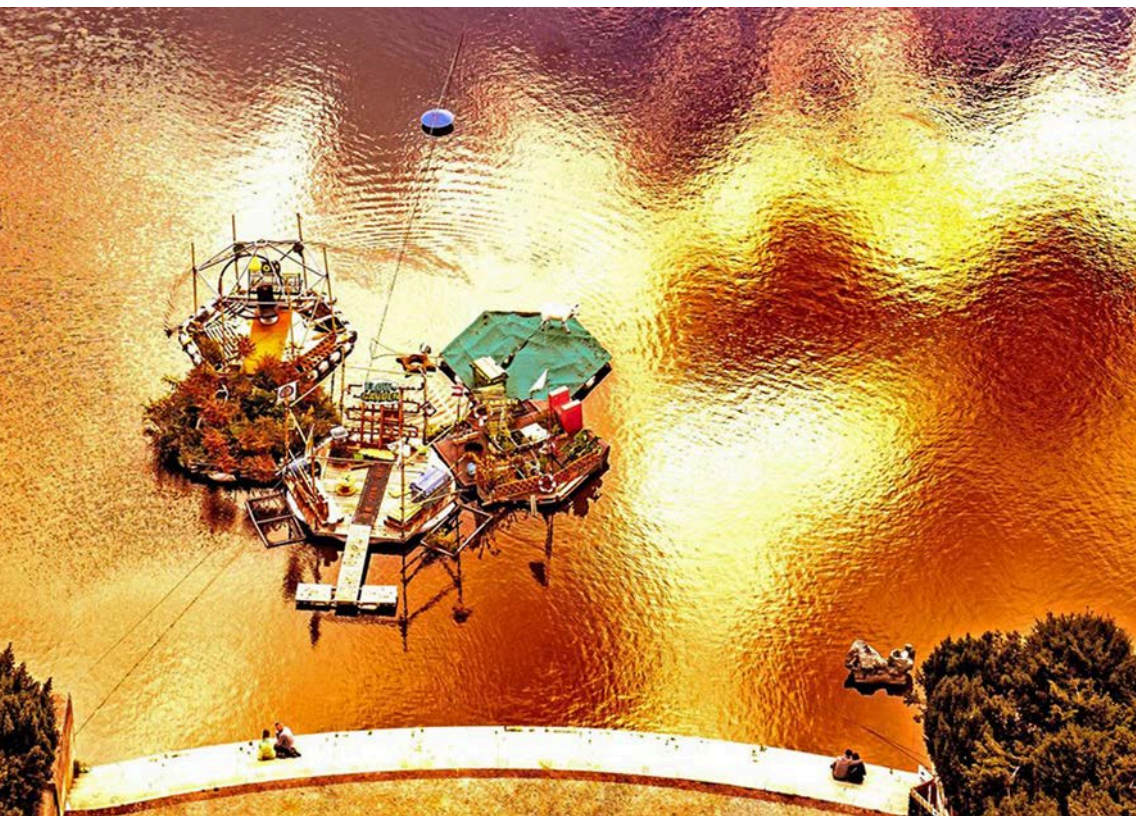
“Bioremediating Missile” is a seed bomb made of biodegradable materials, built as a replica of an historical war missile, through which the artist seeks to foster awareness of environmental and social issues. In his description: “In 2020, 75 years following World War II, Ecological Space Engineering (E.S.E.) transported the Bioremediating Missile (Brm. 1.) from Romania to The Netherlands, a 2100km Journey. A remarkable event, not least because the Brm. 1., is an exact replica of the V-2 rocket. In this case, the V-2 rocket is made of biodegradable materials such as wood, jute, clay, and loam, and packs a payload of essential seeds, spores, water and nutrients. We’re talking the world’s largest seed bomb, one that will be able to renew the ecology of the European continent following imminent catastrophe. Jos Volkiers created E.S.E. as a fictitious company. This has to do with the dialogue he wanted to enter as an artist with the viewer. On the basis of substantial argumentation he developed concepts into mostly plausible, but idiosyncratic ideas, contemporary developments, historiography, politics, science, art, culture and nature. From an artistic point of view, it gives his image ambiguity and leaves the viewer free to his or her own interpretations. He presents the contextual framework to the public, by working on the dividing line between fact and fiction, which is often a misleading factor in contemporary information provision. He says that we are too familiar with various forms of information transmission that are not always truthful. Awareness is the goal Jos strives for in his art”.

Jos Volkiers (1983) completed his studies in 2012, at the Art Academy Minerva in Groningen. During his studies he was already looking for how he could apply his fascination for nature as a subject in his artistic work.

During his master’s degree in Groningen Volkiers constructed the framework for his fictitious company Ecological Space Engineering.

After obtaining his masters in Interactive Media & Environment in 2015 at the Frank Mohr Institute in Groningen, he applied for a research grant at the Creative Industries Fund NL (2016) with the aim of taking Ecological Space Engineering to a higher level, which was the start of the development of the Bioremediating Missile. He received grants from the Mondriaan Fund and Kunstraad Groningen (2017) to actually build the Bioremediating Missile.

www.ecologicalspaceengineering.com



Social Art Award
1ST PRIZE
WINNER
NEW GREENING

FlowGarden, 2019
JOY LOHMANN (DE)
walkable installation in public space, 18 x 15 m

"FlowGarden" is a modular floating island made of recycled materials as a walkable and productive artwork in front of the town hall of Hanover. Its 5 modules serve different purposes: the floating classroom is used by 20 school classes cultivating vegetables in self-watering plant boxes aboard. A local gin distillery produces their herbs and spices on the second module. The center piece serves for cultural shows, thematic meetings and community events for visitors and makers. The other floats were mounted as prototypes for housing (TinyFloat) and stock farming on water (FlowFarm). The installation proves the longterm concept and open-source construction system „Open-Island“, which was developed 2012-16 in India, Thailand and Germany by interdisciplinary makers-for-humanity“, forming an NGO over time.

Initially, the floating art of Joy was meant to visualize the dangers of climate change and discuss the societal transformation. But the floating islands and gardens turned out to be adoptable on most inland waters to grow food, raise resilience and initiate cooperative actions for common welfare. In the near future, we will see many floating low-tech installations and gardens – for survival, not art. Open-Island and the FlowGarden provides the modular bottom-up system for self-help in misery.

*Joy Lohmann (*1965) grew up in Germany and Peru. Starting with Graffiti and StreetArt, he turned to experimental photography and multimedia stage shows after graduating in art & graphics 1992. He co-founded the Integrated-Art stock corporation and the Makers4Humanity NGO. His participatory events in public space range from open-air hotels to realworld multiplayer-games and roadshows for sustainability. His „future-raft“ at the world fair EXPO2000 started the development of modular floating islands as an ongoing SocialArt project in Asia and Europe. This humanitarian DIY-system for floating platforms was released open-source 2015 in Ahmedabad/IND and Berlin/GER. Joy develops programs and prototypes for societal transformation and works as illustrator, author and teacher for art and design.*

www.open-island.org



Neoplasia, 2020;
JULIA RHEIN, MAYA ECKHARDT AND ONY YAN (DE)
 Photography by Yannes Kiefer: Handmade Customs and
 Prototypes displayed, the project was created with an exhibition
 in mind, thus consisting of different smaller animations, photos,
 prototypes, food samples and a podcast

“Neoplasia” is a speculative design concept, envisioning a future in which the solution to a more sustainable lifestyle is found in a natural resource that is vastly available: The human body itself. The artists raise a fundamental question through their project: what if environmental disasters and the careless use of resources have scarred the planet and led to a permanent crisis mode?

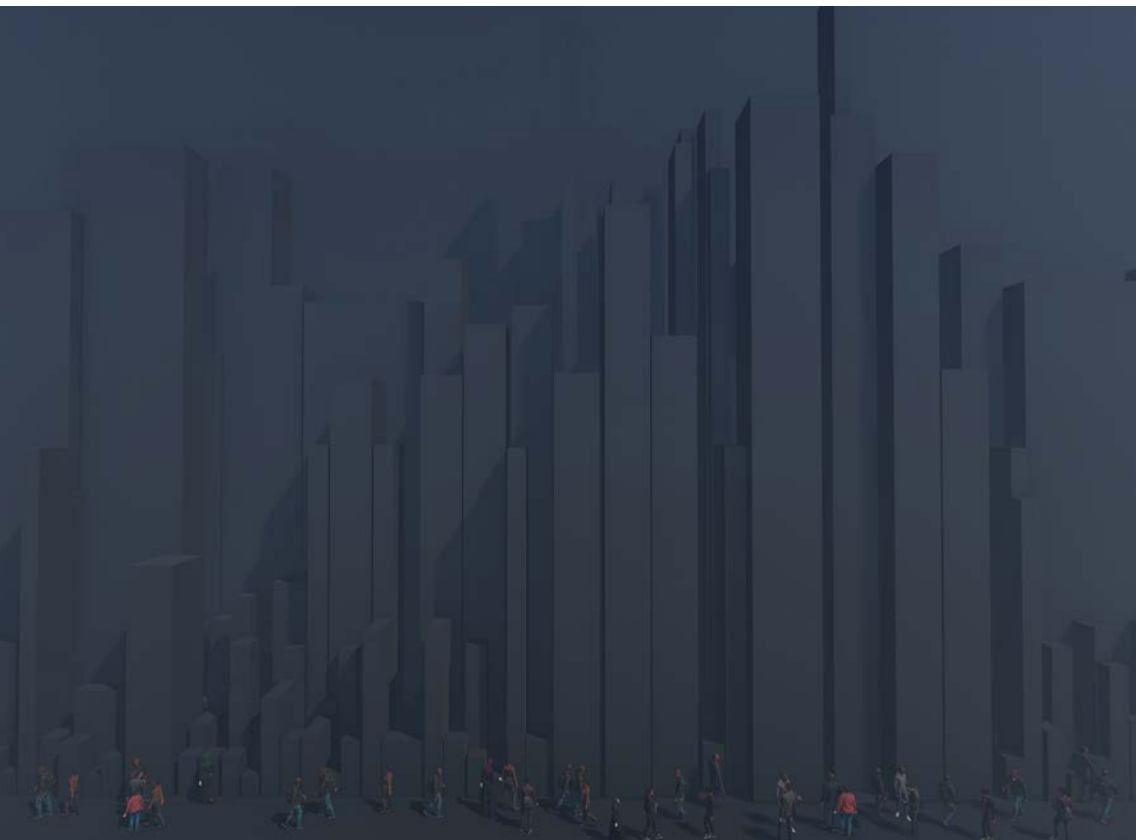
In their words: “our scenario, the scarcity of resources, artificial intelligence and highly developed technologies form the social framework. Humans have been replaced as a workforce. Under these conditions, mankind must redefine its role. Similar to factory farming and monoculture, the idea to place humans permanently under passive productivity and regard their bodies as a source of nutrition is being developed. The process and consumption of uncontrolled scar tissue growth (neoplasms) lead to a controlled cannibalism, which is marked by a strong consent in the future society. Due to the high level of social recognition, wearers display their neoplasms in public. The public presentation and recognition of the harm evokes a strong feeling of solidarity. Mutual curiosity and appreciation between the wearers create a collective spirit. Through the link to one’s own body, topics such as exploitation and increased efficiency are placed in a new context of consciousness. Nevertheless, this is not a pure dystopia - the scenario also shows alternative forms of life in which the

idea of consumption and the pressure to be productive are replaced by a new culture of enjoyment”.

“Speculative design and the imaging of possible future scenarios is all about creating a dialogue between the curious visitor and the object or scenario. Through being exposed to a possible future, one is supposed to reflect on today’s society and how it might be the framework for such developments. In short, we are not offering new solutions to NEW GREENING but rather want to offer a radical thesis to open a much needed discussion about the urgency of sustainability”.

*Julia Rhein (*1998), Maya Eckhardt (*1994) and Ony Yan (*1992) are industrial design students currently studying at the University of Applied Sciences in Berlin. The young design trio hopes to express the urgency of sustainability and social change through their radical design work. They got recent attention through being selected into the “Dutch Design Week 2020”, where their speculative design project “Neoplasia” was presented to an international audience with positive feedback.*

www.instagram.com/pony.ohne.p



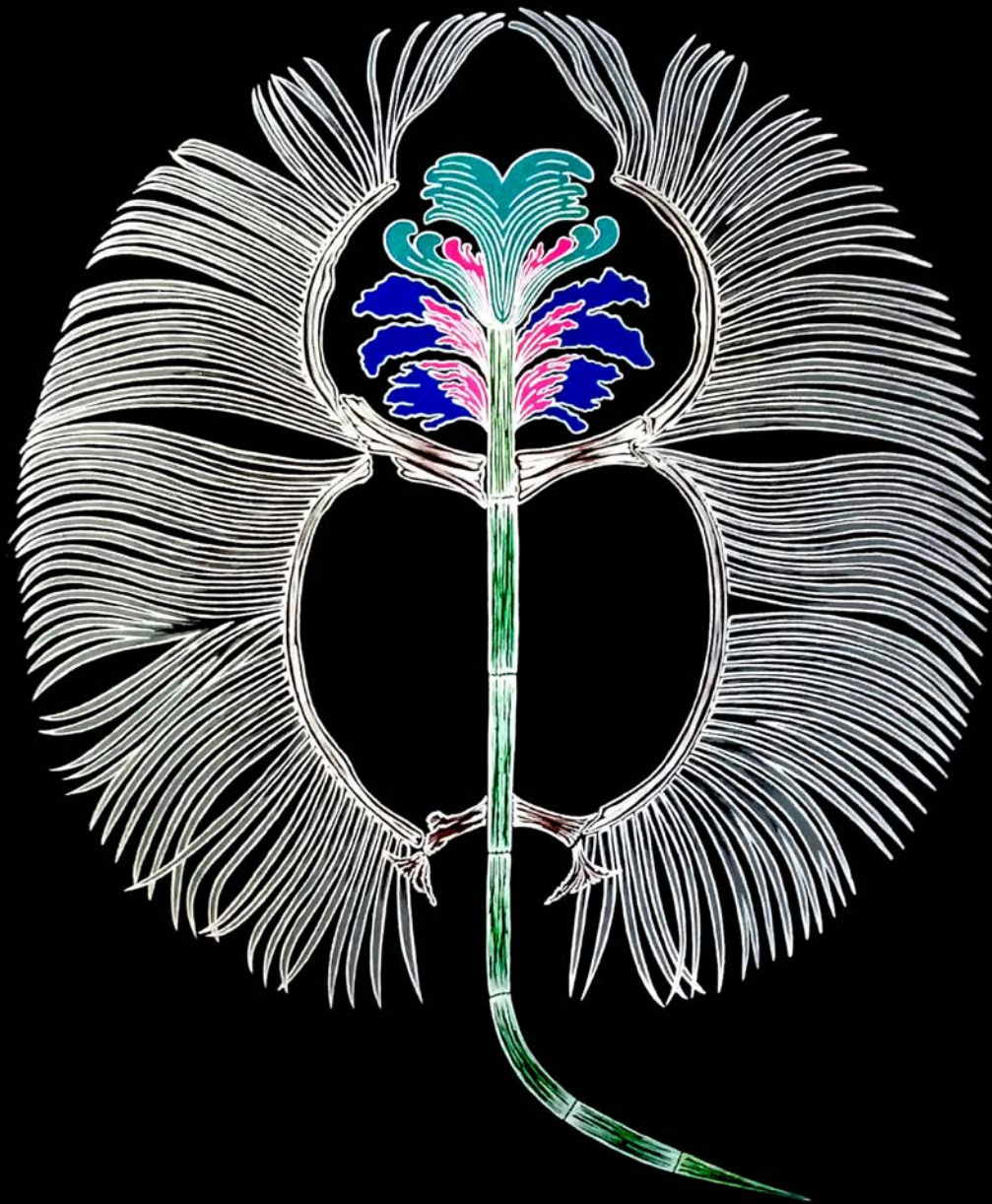
Alternate Possibilities, 2021
KAGIMA NJERI (KE)
Digital

"Alternate Possibilities" is a work of art greatly influenced by the artist's experience in Architecture school. He used the same process used for architectural visualization to create his piece. It seeks to interrogate past and emerging "modern" trends in architecture especially high structures which usually have a very high carbon footprint. The design of these structures and the materials used to build them increase global warming, which has already started to affect the world climate. The work questions the effects they have on the social, economic, physical and emotional wellbeing of city dwellers, while posing a fundamental question: "Are there ALTERNATE POSSIBILITIES that can provide a remedy to the modern trends that have already done their damage?"

The work seeks to question the current obsession with "modern" ways of building which have a high carbon footprint and thus global warming. The duplication of motifs without considering the context of the structures. It seeks to advocate for social responsibility among the stake holders involved in the construction industry.

Kagima Njeri was greatly influenced by catholic churches adorned by religious paintings, sculptures and stained windows. In primary school, he mostly drew from story books and comics, and then extended the sketching into high school where his interest in portraiture began. He joined The University of Nairobi in 2016 to study architecture fascinated by its ability to merge art and science. In 2018-2019, he joined Studio Soku as a mentee, where he got to experiment with different media. He then became a member of the collective and got to exhibit in open studio exhibitions organised by the studio. He has had the chance to exhibit his works around Kenya, while studying architecture. In 2020 he graduated with a degree in architectural studies.

www.instagram.com/kagima_designs/



Stingray, 2019
KATERYNA REPA (UA)
Acrylic on canvas, 80 x 70 cm

In "Stingray", the artist is depicting a skeleton as an ecosystem. The shape of a skeleton emerges from the painting, consisting of sticks, tree roots, butterflies, butterfly dolls, and flowers. In the artist's words: "this shows that in fact, we are all part of nature". Through this visual metaphor, the artist intends to send out a warning against the dangers of pollution and the importance of reducing our consumption habits.

This shows that in fact we are all part of nature. And the message is to think about the pollution (destruction) of nature and the possibility of reducing or sensible consumption.



*Kateryna Repa (*1979, Odesa/ Ukraine) graduated from Odesa Hydrometeorological University. Repa works with painting, graphics, media art, sculpture, art objects and photography. She also participates in personal and collective exhibitions in London and Berlin, among other cities in Italy, the US, South Korea, and Ukraine. Her works are in private collections and a museum in South Korea. Repa took part in the 58th Venice, Columbia and Lithuanian Biennale at art fairs in South Korea, as well as on the jury of international art competitions in Israel and Russia. In 2020, she won the third Leonardo da Vinci International Prize as a universal artist in Florence.*

www.facebook.com/kateryna.repa



Nature Figures No 2, 2019
KIARA SOUGANIDOU (GR)
Acrylic and putty on paper,
glued on canvas, 180 x 97 cm

This artwork is part of a semi-abstract painting series named Nature Figures – and Nature Figures No 2 consists of four paper pieces glued on canvas. Its forms, made by acrylic colors and putty, can be read as animals, anthropoids, prehistoric beasts. But to me, regardless of their identity, they are friendly creatures and they convey the eternal connection between nature and humans.

Nature Figures No 2 subtly states that a New Greening is a kind of obligation for us. We, humans, like any other living organism, are part of nature. We are nature's children and when we die, we are vacuumed by nature. So the concept of a New Greening is linked with our existence on Earth: if the planet will become toxic, then we will perish.

"I strongly believe that art can influence minds, push things forward, bring up change. Art evokes feelings, mobilizes reactions, contends messages. Art is a significant medium for empowering radical tendencies in societies and individuals, and can persuade people about the necessity of a New Greening".

*Kiara Souganidou (*1971, Athens/Greece) is a Greek painter, based in Athens. Souganidou studied Political Science at the University of Athens (1989-1994) and obtained a Master's Degree in "The Art and Political Propaganda of the 20th Century" from the University of Leeds, Britain (1994-1995). In 1995 she was admitted at St Martin's School of Art in London for a BA in Industrial Design. From 1998 to 2014 she created supplement magazines for national Greek newspapers. Since 2014 she is devoted to painting. Up to now she has obtained many distinctions in international art competitions, her paintings have been featured in 3 solo exhibitions (Greece) and she is represented worldwide by SaatchiArt (London) and Singulart (Paris).*

www.instagram.com/kiara_paintings



Re/Rooting, 2021
LAUREN UBA (US/DE/BA)
Workshop

"Re/Rooting" was a workshop held as part of the SynchroniCities Exhibition in Berlin. Re/Rooting aimed to explore and deepen participants' connection to the urban environment, encourage optimism about the future of cities, and foster an eagerness to collaboratively pursue these futures through a guided, placed-based meditation and participatory sense-making process to visualize positive futures for our urban environment while activating multiple mediums and senses.

How we build a new, greener future depends on how well we are able to connect to our current reality as well as our desired reality. Imagination, visualization, and co-creation techniques play an important role in how we think of what is, what can be, and how we can get there.

*Lauren Uba (*1992, Berlin/DE), Veronica Klucik (*1996, Atlanta/USA), and Munther Naseef (*1997, Manama/BAHRAIN) are founders of the design collective SYMBI. All three are graduates of the Bartlett School of Planning at UCL.*

Together, SYMBI aims to bring awareness to new opportunities for community building and collective future visioning in the age of climate catastrophe. They hope to showcase more participatory, "symbiotic" futures through co-design and systems thinking.

www.wedonthaveawebsitet.com



Human 2.0 - Citizen of the world, 2018
LEILA EL HARFAOUI (SE)
Brass and engraved Plywood, 40 x 6 cm

In "Human 2.0 – Citizen of World" the artist is presenting a dystopian narrative through her work, seeking to sensitize the viewer to pressing environmental and social issues. In the artists words: "The new world government decided that all people must be upgraded to a "Human 2.0". Lack of empathy and fear of differences will endanger the survival of the planet. All people are assigned a "Human Contact Enabler" that must be worn until the upgrade is done. "Human Contact Enabler" integrates all electrical outlets globally and is used to contact anyone at any time. "Open Mind and Open Heart" are accessories for "Human Contact Enabler". "Open Mind" helps to understand what opinions, thoughts and beliefs others have. Having an "Open Mind" enables receiving and sharing other people's thoughts. It becomes easier to accept that we are different but still equal. "Open Heart" enables emotions and increases empathy. Balance is achieved by giving and receiving love. Manual: First you connect yourself - your brain and your heart to calibrate. Then you'll know if another human needs a helping hand, needs someone to listen or comfort. You'll know that what you do to others, you do indirectly to yourself or all of humanity. Human Contact Enabler records all contacts and is synchronized with the world's satellites. To speed up the upgrade to Human 2.0, they receive a medal "Human Contact Award System" when success in achieving x number of contacts of these categories: Countries/ Cultures/

Disabilities/ Genders/ Environment/ People helped, etc. When the participant receives a medal, it is attached to "Human Contact Enabler" necklace. The prize is: Human 2.0 - Citizen of the world".

We need to treat our planet with respect and see it as something sacred. For a human to love or respect something, one must start by loving oneself. That's not what we show today. Only then can we take care of the planet we live on and make sure we leave an even better place to those we leave behind because we have learned to care for each other and all living things. We must again remember to worship the water and nature because they are sources of life. Human 2.0.

*Leila El Harfaoui (*1974, Stockholm/ Sweden) started studying silversmithing and jewellery design at Folkuniversitetet, Stockholm, in 2017-2018. She then started studying at Konstfack - University of Arts, Craft and Design, BA programme Ädellab for one year and made a Samovar, programmed with speech recognition, which refused to serve until the right word was spoken. Leila is currently a BA student in the 5 year programme, Free Art, at The Royal Institute of Art, in Stockholm. She is currently into AI, sculpture and sound painting. Her recent exhibition was with the group constellation "Mami, Ama, Mödrar" at Botkyrka Konsthall in Stockholm 2020 and at the moment in the exhibition "Volatile", a student collaboration at Filmhuset in Stockholm.*



Beira, 2019
LIA NASSER (BR)
Video, 04:00 min

At the edge is what from the forest is being dissolved by the water that cuts through the rock, the earth, carrying ores to the sea. Seeds, leaves, branches, animals. In between. Water connects matter, favoring interconnection probabilities that define what happens on the planet. We are connected to all other beings and elements and we are responsible for interacting with the environment of which we are a part.

<https://vimeo.com/lianasser>

Lia Nasser has earned her bachelor degree in Visual Arts from Centro Universitario Belas Artes de Sao Paulo (2001). Nasser has exhibited in Hall Kaaysá - Rabieh Gallery, São Paulo (2018); in Collective Hug, Studio 397, 1941 Artistic Occupation and POP_UP Art, Krems an der Donau, Austria (2019); and in Exhibition Art Encontro, Studio UM55, São Paulo and Mostra 1,5m, Goma Grupa (2020).

www.instagram.com/lia.nasser



Save the earth, 1997
LIHIDHEB MOHSEN (TN)
Material found in every place, 20 x 30 cm

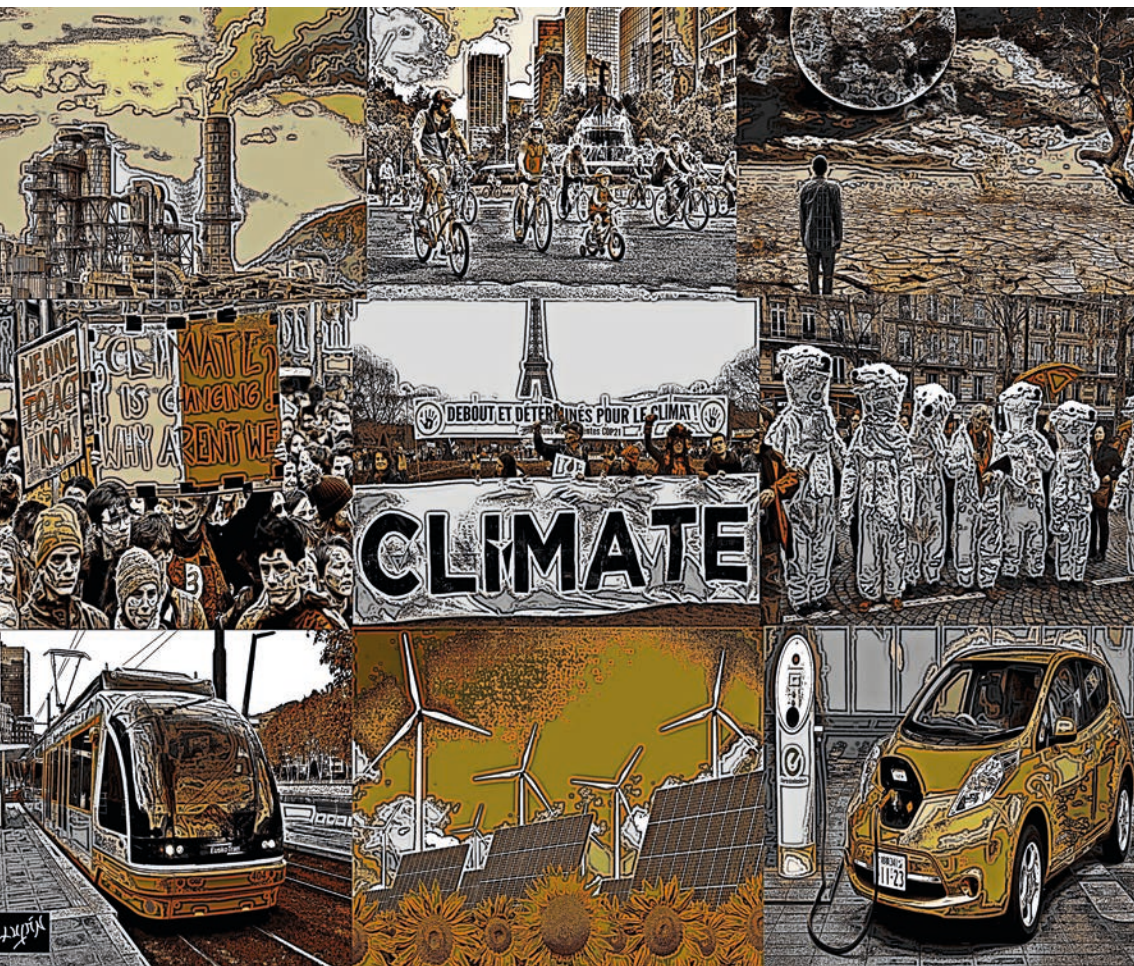
In "Save the Earth" the artist assembled different materials including "waste" found near salt lakes main city streets, and other places, in order to raise ecological awareness. This piece gives continuity to the work that the artist has been developing for over ten years, installing different pieces all around the empty spaces of the city, exploring different configurations, subjects, themes, colors, lights and movement.

With several subjects, the action in its ecological side, gave several concerns to the visitors or the obliged passengers on the main street inter cities. It was a big call to normalize the relationship between humans and waste, to transport it from moralistic approach of refuse to an acceptance to cope and found a solution for the pollution. One of the configurations, spoke of the reintronization of nature, the real artist; effective and human.



*Lihidheb Mohsen (*1953, Zarzis/Tunisia) is an eco-artist, poet, writer, polyglot, and wanderer. Mohsen is an autodidact intellectual who made hundreds of assemblings among his ecologic action since 1993, having participated in exhibitions in Tunisia.*

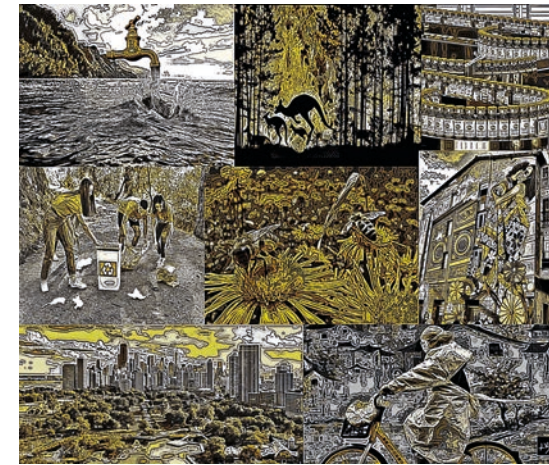
www.eng-web1.eng.famu.fsu.edu/~abichou/Ocean/index_f.htm



Awareness 1, 2021
LILIA LUJAN (MX)
Mixed digital on paper, 60 x 100 cm

In "Awareness 1" the artist is describing through mixed digital images, some of the causes of pollution and global warming: industrial fumes, drought due to rainfall deficits and melting of glaciers. The many environmental hazards that the artist counterposes with social protests and different types of ecological solutions: solar panels, wind energy mills, electric transport and bicycles.

The importance of supporting social projects to take better care of our planet. Intelligently adapting to our new reality after the Covid-19 pandemic. Art is finally a universal language that gives us feedback, strengthens the spirit and moves essential fibers of being, invites us to reflect on our identity and our existence; In addition, in a cathartic exercise, he questions us, confronts us, and makes us become more aware; what in the global context is good for all of us.



Lilia Lujan is a self-taught multidisciplinary visual artists since 1995, with an extensive background in painting, alternative sculpture, murals, social thematic series, graphics and illustration. Lujan's work has been awarded for its approach to sustainability and human development at the International Human Rights Festival in New York City (2021), the International Contemporary Art Exhibition - Human Rights? # Clima (2019), among many others.

www.facebook.com/lilialujan2012



Open House, 2021
 LORENZO BORDONARO (PT)
 wood, variable

OPEN HOUSE is a site-specific installation questioning the relationship between inside and outside spaces, between architecture and nature. It suggests the possibility of alternative practices of dwelling and living underwriting a more intimate, open, sustainable relationship between human beings and the natural environment.

The installation was conceived to be installed in a forest, and consists of a small wood-framed house-like structure. The structure will not be covered with any coating. The construction will be carried on in dialogue and incorporating several trees of the forest, adapting itself to the features of the landscape and the local flora. It will be built around the pre-existing natural elements without altering any aspect of the terrain or damaging any tree. Branches, bushes, and tree trunks will cross the framed structure, blurring the boundary between inside and outside and, metaphorically, between humans and nature.

OPEN HOUSE will allow visitors to 'dis-habit' (as opposed to in-habit) – staying temporarily in an open structure in which the living element of the environments (branches, leaves, insects, birds, sun, wind, moist, rain) will not be cut-off but embodied. Flowers in spring will grow 'inside,' and leaves will fall through in autumn. The natural cycle of time will pass through this permeable dwelling.

OPEN HOUSE is an imaginative and poetic invitation to reinvent human beings' place in the world, especially at a time when a mutation in the relationship between humanity and the environment is tantamount to its future survival. OPEN HOUSE is, therefore, a 'shelter for alternative thinking,' a temporary space of sociability from where to start rethinking the relationship with others, with the environment, and with the landscape.

*Based in Lisbon since 2000, Lorenzo Bordonaro (*1971, Torino/Italy) holds a BA+MA and a PhD in Cultural Anthropology. He was post-doctoral researcher at IUL-ISCTE (Lisbon), at Sergipe Federal University (Brazil) and UTAD University (Portugal). He conducted ethnographic research in Guinea Bissau, Cape Verde, Portugal and Brazil on youth, violence, and urban marginality. Bordonaro studied painting and drawing at ArCo (Lisbon) and Sculpture at the Academy of Fine Arts in Lisbon. He participated in several events, festivals and collective exhibitions, among which the Architecture Biennale in Venice, Manifesta 12 in Palermo and Ethnographic Terminalia in Chicago, US. He was recently awarded the prize for Public Art and Sustainability by Zet Gallery for the sculpture Refúgio (Braga, 2020).*

www.bordonaro.eu



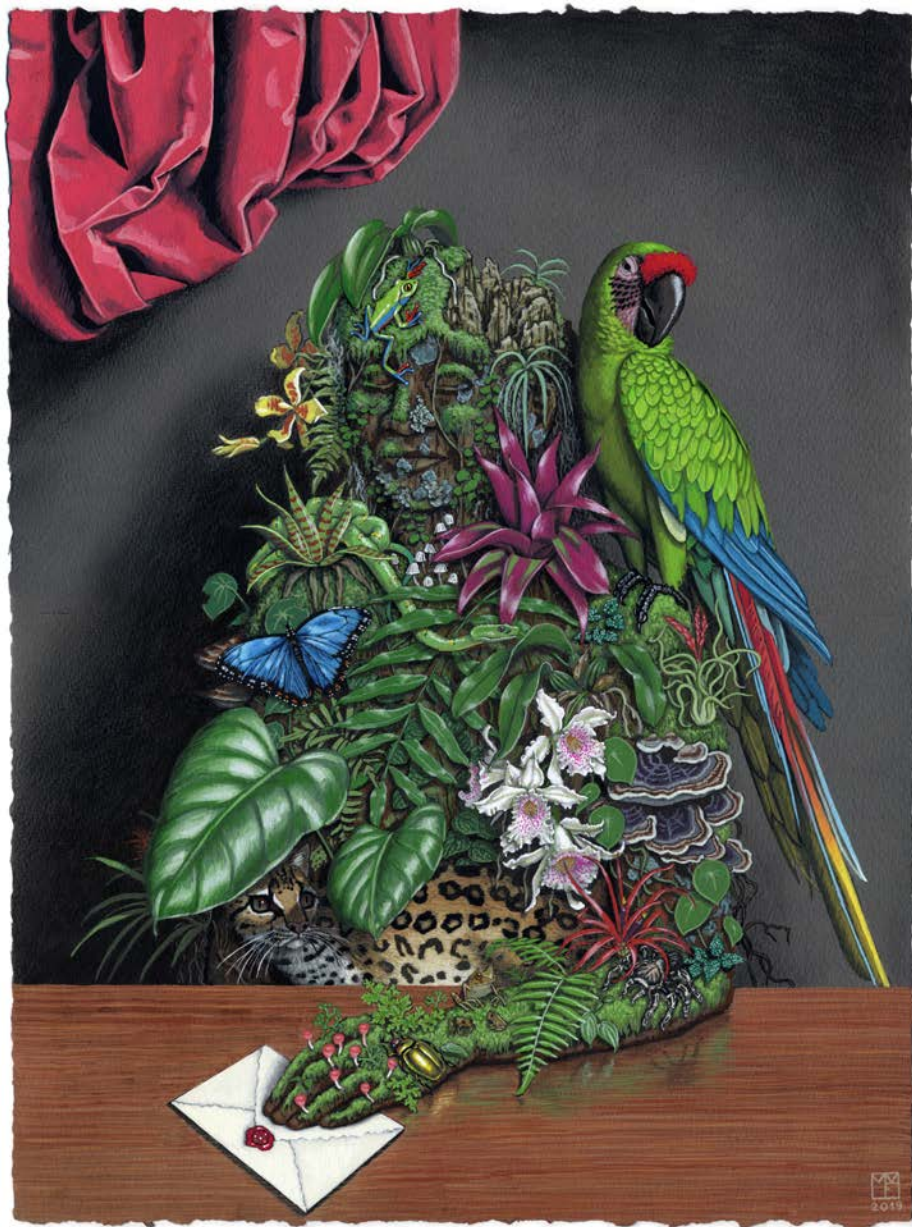
Lenin Street, 2019
 LUKE CONROY AND ANNE FEHRES (NL)
 Digital photo-montage, 60 x 80 cm

"Lenin Street" is a piece from the fourth edition of the ongoing documentary project 'News From Home', which took place in Petrozavodsk, Russia. This work is made of 1000 individual layers captured during an artist residency in the city. In their digital photo-montage, the artists explore the irony of 'Lenin Street' in the city - a street named after the famous socialist leader that is now the home for many shops and businesses revelling in capitalism.

This work encompasses the idea of 'New Greening' through it encouraging of resilient cities. This work and its broader project were undertaken in a small, Russian city, which otherwise escapes Western consideration. Through this project we aimed to broaden the reach of the stories from this community, as a way of valuing its members and building more resilient social ties.

*Anne Fehres (*1988, The Netherlands) and Luke Conroy (*1990, Australia) are an artist duo based in The Hague, The Netherlands, who have worked collaboratively since 2016. Drawing upon Luke's background as a visual artist and sociologist (University of Tasmania, Australia) and Anne's training as a documentary filmmaker (Royal Art Academy of Ghent, Belgium), their projects were born out of a shared curiosity for the themes of identity, history and the culture of everyday life.*

www.annefehres.com/



Die Botschaft (The Message), 2019
 MADELINE VON FOERSTER (DE)
 Gouache and Pastel on Paper, 39 x 29 cm

"Die Botschaft (The Message)" expresses the artist's dedication to the conservacy of nature, the world's rainforests and their imperiled species. The artist drew her inspiration from the Costa Rican cloud forest, in the artist's words, her piece is a love letter that pays tribute to the extensive fauna and flora, leading her to conduct a research of over twenty plant and animal species with the help of Arkive. Her artwork depicts several of these species, such as the Horned Marsupial Frog (*Gastrotheca cornuta*) that are currently endangered. According to the artist "the greatest threat to the region's wildlife, and for rain forests worldwide, is habitat loss. However, Costa Rica is the first tropical country to have stopped and reversed deforestation – giving us hope for a re-greened planet".

"Trees and animals don't get to vote in elections, but if they could, they would surely vote for conservation and bold environmental action. I created a poster based on this image, and donated all proceeds – nearly \$2000-- to the 2020 Bernie Sanders campaign. I also donated a portion of the sale of the original painting to environmental causes".

Madeline von Foerster's artworks are in public and private collections worldwide, including the Nevada Museum of Art, the Whatcom Museum, and the City Museum of Cologne. Her work has been featured in numerous publications, including "100 Painters of Tomorrow" (Thames and Hudson, 2014), an eight-page feature in Germany's "Art" Magazine, and cover features in "Orion" and "Earthlines" magazines. She was also the subject of a 2015 television portrait on ARTE's "Metropolis," broadcast in Germany and France. Born in San Francisco, von Foerster studied art in California, Germany and Austria.

www.madelinevonfoerster.com



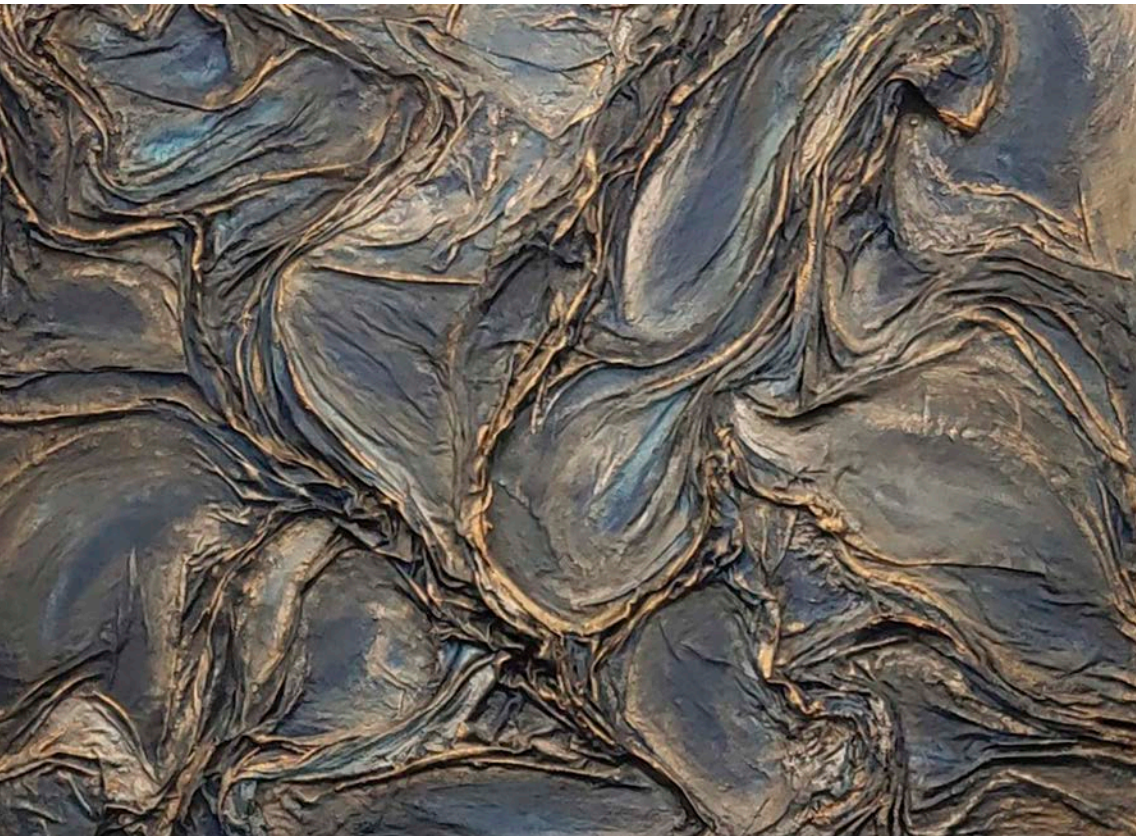
Untitled, 2017
 MAIA ASTRID CROIZET (AR)
 35mm analogue film. Digital scan, 50 x 70 cm

"Untitled" is a photo taken by the artist in Los Angeles, CA, as apart of the series Ficta Verus / Ficta Rem, where the artist uses expired film and its different chemical reactions to reflect about space, the passing of time and the relation between these two concepts. The artist questions what's real and what's not, since according to the artist, "reality always depends on our believes and fantasy. Some times I realize its all about a desert, and sometimes I think this could be the bottom of the sea".

"When I saw this develop image for the first time, knowing the place where I took it, I was surprised because it looked like it was the bottom of the sea instead a desert in California. So it made me think about nature, space and our relation with time. It is posible that years or centuries ago that scenery could have water and diverse wild life? I think it is a interesting way to reflect about what it is going on with our environment".

*Maia Astrid Croizet (*1987, Bs.As) has always felt a special attraction to photography. Since a child, her grandmother - who was also interested in the discipline - encouraged her to pursue her passion. In 2005, Maia entered the Creative School of Photography, Andy Goldstein, where she got her professional degree, and started to work in different magazines. Ever since, she has been further exploring the field, having her work exhibited in the Architecture Museum in BA, the Fernandez Blanco Museum and in a short film.*

www.cargocollective.com/maiacroizet



Ocean of Time, 2021
MARY BOBSON (RS)

Acrylic, cotton, gesso, plaster, wax
on eco MDF panel, 100 x 80 x 1,5 cm

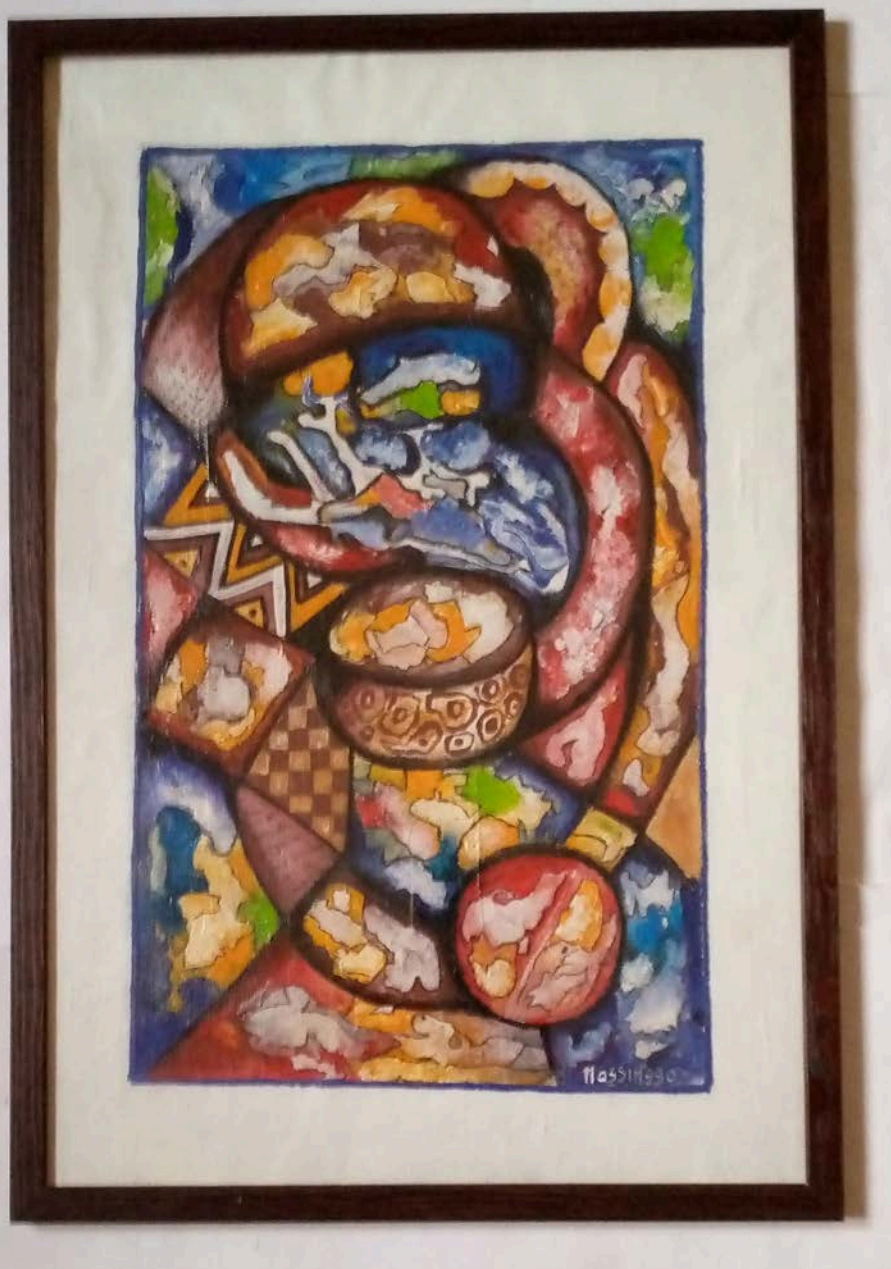
"Ocean of Time" is a piece that reflects upon the natural beauty of the ocean and the importance of its conservancy. In the poetical words of the artist: "The ocean ... The most powerful and incomprehensible, the most strong and huge, the most mysterious and magical element. Time flows like sand through the lives of people and only the depths of the oceans are like guards at the gates of eternity. The power and mystery of water is attractive and dangerous at the same time. Riot and tranquility come together. Always the same and always different ocean - magic without time. All these interweaving of colors and the inconsistency of sensations were embodied in sculptural painting from the inner gaze and the depths of the subconscious.

Deep layering of all shades of blue: ultramarine, turquoise, sapphire, azure, blue dust, indigo, cobalt, night blue gracefully intertwined with metals: silver, beryl, nickel, zircon, Vesuvius gold, chrysolite and bronze. The riot of waves, the clash of the depths froze in the moment. It looks different every time. Everyone will see their own. This painting lives on. This painting decorates a person's home and life.

"My abstract complex reliefs in a variety of shades set off on a glimpse journey through the transformation of shape and color, inspiring promising prospects for climate change, preserving the health of nature".

Mary Bobson (Mariia Boborenko, Stavropol/Russia) graduated from the art school and the College of Technology and Design of the Technological University. A. A. Leonov in Moscow. She wanted to study art, but during difficult times in Russia in the 1990s she had to change courses and became a Doctor of Economics. She worked for more than 20 years as a chief financier at the local branch of Gazprom. But at the same time, she was constantly engaged in the design and decoration of interiors, including creating creative wall coverings, pieces of furniture, vases, lamps. With the birth of her second son at 43, a channel of inner artistic vision opened for her and she became a full-fledged artist.

www.marybobson.com



Abnegation, 2021
 MAÏA MASSAER SECK (SG)
 Painting on fabric, 60 x 40 cm

"Abnegation" is a painting on fabric with calligraphic expressions to highlight the art, its inseparability from the rest of social activities and full integration into the systems of production, exchange and consumption. The artist is exploring the reciprocal nature between artists and their environment, for each artist is a sponge that soaks up his environment. It is the result of complex interactions between genetics, biochemistry and psychology, combined with other social, cultural and environmental interactions. He therefore evolves according to his personal experiences, events and social changes. In addition, other factors come into play: the state and quality of knowledge, the access and circulation of information. The artist believes that logical possibilities limit each artist's time and the process of creation. Through his work, he wishes to emphasize the importance of creativity, his personal fields of action, and the artist's investigation. Art is essential to the health of society. The artist's role is to offer the spectator a portrait of society, of reality, so that one can develop an awareness of their own and to see the multiple realities of one's environment. Art is subversive, because it leads us to question our understanding of reality. Art questions the viewer in all its relationships with the universe, and to question oneself - to review what is taken for granted. Art is a catalyst that can initiate the changes and adjustments necessary for the continuity of society.

Sustainable development is a recognized concept at the intersection of economic, social and environmental concerns.

"My work alludes to the recognition of culture as the fourth pillar of sustainable development"

My work plays the key role of affirming the arts and culture as vectors for an ecological transition".

*Massaer Seck (*1970, Dakar) went to DamArtist to learn tie dye, painting on fabric Batik and Sérigraphie. In 2009, Seck went to the School of Art of Dakar. In 2015, after an exhibition, Seck went to Denmark with a group of artists called Vision Ship. From then on, the artist participated in various exhibitions and workshops.*

www.facebook.com/massinggo.seck



2021 AD, 2021
MIGUEL PUNZALAN (RP)
Mixed Media, 10" x 15"

In "2021 AD" the artist is expressing a vision of a far future in which humanity has long emerged from the ills of the present, raging pandemic sweeping the globe. Some of the key elements featured in this assemblage are objects and accoutrements of an imagined future looking into an artifact of the past that is the year 2021, a time during which the virus has (plausibly) long petered out. In the words of the artist: "this composition would include: a face mask, a bottle of hand sanitizer, a smartphone, a bottle of alcohol, medication, and a syringe of the much-coveted Covid-19 vaccine. These "artifacts" were sourced from six strangers from different generations, persuasions, and social stand- ings who all share one common goal: a positive, healthier future full of fore- sight, preparedness, and wisdom".

"2021 AD" is a tribute to an era; a time capsule to this current present time of which we wish nothing more to already become the past. The work is an allegory for a hopeful future, one that sees the mistakes of the history as mere artifacts and nothing more but a bittersweet memory that would jumpstart an era of progress for so- ciety and the environment towards a New Greening.

*Miguel Punzalan (*1991) is a visual artist based in Manila. He immerses in multidisciplinary artistic practice, oscillating between illustrative works on paper, to acrylic paintings, to sculpture, to digital art. His works feature surrealist, absurdist escapes that take on metaphors and allegories related to his experiences as a young, libertine soul engulfed in the vagaries of the dangerous, romantic, nihilistic, idealistic and volatile Capital of the Philippine archipelago.*

www.instagram.com/frothage



In front of the words who snuggle up with, now, 2020
 MIKI SASAKI (JA)
 Ink, medium, semi-glossy paper on hemp cloth, 90 x 140 cm

"In front of the words who snuggle up with, now" was produced in response to a call for "The words who snuggle up with, now" project by the poetry and Life Zine "Yumemiru Kenri" and the poetry magazine "Te, Wata shi". This project was initiated in response to the fear that the spread of COVID-19 is changing the way we live and the way we think, and that it is difficult to know what form poetry should take and what form words should be left behind. On early May, 2020, during the declaration of the state of emergency in Japan, the artist sent a questionnaire to 13 persons (the poets and writers involved in the project in Japan), asking them to take a photograph of "the view from their window" and "what they felt or thought when they took the photograph", and used as hints to begin making the work. A common finding among the respondents was that neither the photographs they took nor the things they recalled from them contained anything related to COVID-19. They were all habitual behaviours, events that we continue to experience in our daily lives, and do not represent extraordinary experiences. The structure of this work is based on a questionnaire about the view from the window, so I used "noren (Noren is like to Curtain.)" as a motif. The artist would like to ask the viewers whether there is a clear line between the sacred space and the secular space through this work. Questionnaire: Poetry and Life Zine "Yumemiru Kenri", Poetry magazine "Te, Wata shi". Photographs provided

by: 13 people from the above poetry magazines.

"In the turmoil created by COVID-19, more than ever I need that the way we can keep our position clear in a world/society that is changing day by day is to keep and sow the seeds as details of daily events and emotions of a moment for the future. I present this work as one form for creating new greening place and the prototype of a new plat-form where we can know and understand each other the perspectives of people in various places we will encounter in the new greening future".

*Miki SASAKI (*1992, Miyagi/Japan) is a Japanese poet, artist, researcher. Graduated from the Faculty of Sociology, Hosei University, Sasaki completed his studied at the Department of Literary arts, Graduate School of Arts, Nihon University. Currently enrolled in the doctoral course, Graduate School Transdisciplinary arts, Akita University of art/Research Center for Industrial Culture, Institute of Advanced Media Arts and Sciences, Sasaki now focuses on photographs and diary-writing, and creates forms of visual poems using the Visual Research Methods on sociological methodology.*

www.mikisasaki.com



Re-Imagine, 2020
MILAN RAI (NP)
Variable



"Re-imagine" evolved from a long-term art project "white butterfly", where the artist went around the city installing art pieces in unlikely places. It stirred curiosity, wonder, and viewpoints in the passers-by. According to the artist: "there, I began to notice neglected places and the public behavior within the shared spaces. I placed the same white butterflies on 1200 + trees marked to be cut for road widening and organized a protest which saved 25% of the trees. Strangers correlating and requesting these butterflies from home and abroad cued inter-connectivity in a globalised world. The idea of authorship, ownership dissolved as its meaning was open for personal interpretation. It was never limited to commodity-driven culture or existed to please the elitist. Thus it operated more outside the gallery system and curatorial politics. Various interventions were realized parallel to this ongoing project with a motive to relocate art in everyday places and events. Defying the norms of artistic expression, I approached with inquiries and accountability on urgent environmental issues that prompted me in ecological realities, socio-political systems, and the inherent complexity within. I linked ideas from new materialism and cross-disciplinary modes to produce counter normative insights to reimagine public spaces. My works are interweaved threads of my experiences and more. One, the piece has informed or led to another as a continuance of my long-term vision".

"Between the politics and influences that control public spaces, I am democratizing the boundaries and creating green spaces with counter-narrative strategies. My eco-social art practice shifts the general perception of art and moves towards an understanding of the cultural asset- something that lives and evolves. Each park becomes a place with social meaning and transformative stories linked with it. These are the fields where art is integrated into daily life".

Milan Rai is a conceptual artist, working across situations, interventions, and eco-social art practice. In 2012, He launched the white butterfly art project to make art accessible. He began addressing socio-political matters more in his art as this evolution around his work guided him to new priorities and response (ability).

In 2017, He provoked the severity of air pollution and loss of open space and now works with the local governments and community to address this issue. He founded "VRIKSHA" multidisciplinary teams to revitalize misused public lands into urban parks. He is re-igniting the discourse on re-wilding the city, ecological ethics, and socio-ecological resilience.

He is the recipient of the Harvard University (SAI) Visiting Artist Award – 2016

www.milanrai.art



Mapping Greenness, 2019-2021
MO LANGMUIR (UK)
Mixed Digital Photographs, Variable

Social Art Award
3RD PRIZE
WINNER
NEW GREENING

"Mapping Greenness" is a social art project that uses balloon mapping and open source software to aerially photograph seven urban greening sites in the public realm of Nottingham, UK. A 5.5ft² helium balloon functions as a DIY satellite attached to 1000ft of string, with a DIY camera rig made from recycled materials by local primary school. The project involved over 60 young volunteers capturing aerial photographs, directed by the wind and captured by balloon. Photos were then stitched together to create one-of-a-kind maps of urban greenspace. 'Greenness' is a proxy for photosynthetic activity, and living near more photosynthetically active greenspace has been linked to improved health and wellbeing. The project was collaborative, working with a creative education charity, an artist collective, an architect, an illustrator and was presented to the City Council planning authority, a scientific conference in Cardiff and a solo exhibition at Broadway multi-arts gallery. The work is ongoing.

This project had three aims:

1. To actively engage young environmentalists in their city
2. Data collection: explore and collect data on current greenspace in the public realm and link this with measurements of greenness
3. To creatively imagine greener futures

In this way, Mapping Greenness combines community organising with art and science for new greening of the city.

Mo Langmuir is a multi-disciplinary practitioner in the movement for climate justice. Her background in environmental biology wholly informs her creative practice, combining scientific method with artistic expression at the hyper-local level to challenge traditional structures in art and science with community-centric projects.

Mo has won support from Near Now Studio (2019), Arts Council England (2019), Makerversity in Somerset House (2020) and Climate Art UK (2021). Her most recent project 'Animal, Mineral, Vegetable: an Environmental History of Rye' brought together sampling workshops and a collection of items on loan from the local community to demonstrate how the ecosystem of Rye has been shaped by a changing sea in a way that subverts elitist and colonial natural history museology.

www.molangmuir.co.uk



Wild Weed Kitchen and MesoMeals, 2018
 MONIKA DUTTA AND JAKE HARRIES (UK)
 Performance, subvertising, retail intervention, 90 x 140 cm

"Wild Weed Kitchen and MesoMeals" is a performance that satirizes the marketing and branding of commodified food. The artists created the food brand MesoMeals during a research and development residency utilising a vacant retail unit in Sheffield city centre. The artists wanted to bring the idea of wild food into an urban arena and devised a series of radical urban interventions, subvertising and performative actions which complemented a sculptural and light installation Spring Uprising. The artists launched the brand with fly posters covering existing advertising left around the exterior of vacant units, a supermarket intervention in which they placed fake food packets in the chilled and frozen food sections, and a shop window performance, Wild Weed Kitchen. In the words of the artists: "May was the perfect month for Wild Weed Kitchen to open doors in Fitzalan Square in Sheffield. We set up in a vacant shop with a large glass front onto the square, creating a temporary kitchen where we went through the complete process of preparing and cooking food using wild ingredients sourced locally and brought from a little piece of land. At the end of the cooking, the space was transformed again to provide cafeteria tables and seating for us to serve food, for free, to any willing participants from the audience or passers by. On the menu: Dandelion burgers; fried dandelion root; sauted hogweed stems and shoots; comfrey buds".

http://meso.alittlepieceofland.org.uk/about_meso.html

"Our practice examines the precarious relationships between urban and rural environments, and the tensions between the demands of industrial land use including agriculture, and the fine balance of environmental sustainability. We explore alternatives to industrial models of production in food and farming, and within this, navigate around pressing issues of energy production, consumption, and our accelerated intervention in the balance of the carbon cycle as foregrounded in Anthropocene discourse".

*Monika Dutta (*1967, London/UK) graduated from the Slade School of Art in 1993 with a postgraduate degree in Fine Art Media and has since worked as an independent filmmaker and cross media artist. Jake Harries (*1961, Haverfordwest/UK) studied Politics at the University of Sheffield. Following time in the music industry as lead vocalist for 80's band Chakk, and freeform trio Heights of Abraham, he is now Director of Art and Innovation at arts and technology organisation Access Space (Sheffield/UK), having various roles there since 2007. Together they are recipients of Arts Council England Creative Practice funding, British Council International Development funding and Future's Venture Radical Independent Art Fund, for their long term collaborative research practice "a little piece of land"*

www.alittlepieceofland.org.uk/index.html



City Reimagined, 2021
 NANCY D LANE (AS)
 Found object assemblage, 84 x 96 x 15 cm

In "City Reimagined" a cityscape is constructed on a pallet. The 'buildings' comprise pieces of abandoned or discarded wood, metal, tiles and plastic that I gathered from streets and builders' skips in Melbourne, Australia. Components include the side of a wine crate, metal window fittings, a vacuum cleaner tube, a garden hose, a plastic pipe, a ceramic tile, a metal rod, a garden stake and more. Created totally from waste products, this work conveys the artist's concern over society's increasing infatuation with fast-paced living. In the artist's words, it "reflects people's materialistic mentality, leading to a 'throw-away' culture with little or no regard for the depletion of our natural resources. Ultimately, it will lead us to environmental disaster". The artist intends to spread an environmentally conscious message in all her artworks, in which she approaches sustainability through the 5Rs: refuse, reduce, reuse, repurpose, recycle. In order to try to reach and influence the largest audience possible, she exhibits her works in public places such as libraries, train stations and community centres, as well as online. Her works are promoted by Clean Up Australia, Painted Turtle Galleries London (sustainable art), and The Reimaginarium Geelong (reclaimed materials) and entreat viewers to slow the pace, support local, create products with lasting value rather than built-in obsolescence, embrace renewable and live sustainably.

This work envisions a city where rebuilding no longer entails demolition, landfill, then starting anew, but rather reclaiming and reusing existing materials. It challenges viewers to consider the constructed nature of our cities, and how we are being impacted by accelerating change leading to a global climate crisis. It will require both individual and collective effort, but with sufficient political will, our cities could be reclaimed and reimagined in a New Greening.

Nancy D Lane has been an artist-in-residence at River Studios, Melbourne, since 2018. As a found object assemblage sculptor and jewellery designer, she creates quirky sculptures and brooches from the metal, wood, tiles and plastic she gathers from streets and beaches. Her works have featured in six solo and over 50 group exhibitions, and she has received two City of Melbourne arts grants. She was selected to participate in both Melbourne and Geelong Design Weeks (2021), and the Australian National Brooch Show (2019 and 2021). She facilitates Creativity Cluster, a group of nine women artists working in different mediums. D Lane is committed to sustainability in her practice and hopes to inspire others to follow her lead in the creative use of unloved and unwanted trash.

www.instagram.com/nancydeesculptures



The Fly, 2019
NATALIE PORT (DE)
Oil on cotton, 30 x 30 cm (66 pictures)

"The Fly" is an artistic work that shows the depictions of flies (Diptera) on a scientific basis, created after extensive studies of specimens in the museum collections. The artist takes viewers on a journey to the hidden treasures slumbering in museum collections, neatly sorted and stored in drawers which she now has brought back to life. Reports on the blatant decline in the number of species and biomass are currently haunting all media. However, the serious, self-inflicted loss of the biodiversity has been well-known and documented in science for several decades. Nevertheless, it has not yet been possible to convince people of the urgency of massive countermeasures. Far too little has been known about the fact that the biodiversity builds the basis of our survival, which is very clearly expressed by the countless ecosystem services that are indispensably linked to it. Sensitising people to the need for biodiversity is the order of the day! Making people more aware of the importance of insects is the central concern of the contemporary artist Natalie Port.

Visual aesthetic connection between art and science.



*The graduate of painting and graphics at the Bonn Academy, Natalie Port (*1905, Pillau), has been immersed in the world of flies. Project THE FLY realized with the help of Zoological Research Museum Alexander Koenig ZFMK, Federal Office for Environmental Protection in Bonn, The Bavarian State Collection of Zoology, Natural Historie State Collection MWNH, Senckenberg Natural Historie State Collection Dresden, Natural Historie Museum Stift Admont, Oxford University Museum of Natural History. 2019 Prize winner Festival of Natur Planet Art Berlin. Project has been published in Federal Office for Environmental Protection in Bonn, Citymuseum Weilburg an der Lahn, Universalmuseum Joanneum Graz /Natural History Museum (AT).*

www.natalieport.com



Green holidays, 2020
 NGUYEN DINH HIEN (VN)
 Acrylic on canvas, 80 x 60 cm

In "Green holidays" the artist is depicting a family enjoying nature with the singing of birds and lush trees, in order to foster environmental awareness through the example of positive social practices in nature. In the words of the artist: "Love is in the warm air and they're cycling. It was a happy green holiday!"
<https://www.singulart.com/en/art-works/nguyen-dinh-hien-green-holidays-961605>

This is a family. They are enjoying nature with the singing of birds and lush trees. Love is in the warm air and they're cycling. It was a happy green holiday!



*Painter Nguyen Dinh Hien (*1972, Hai Duong Province Vietnam) is a member of Vietnam Fine Arts Association. Dinh Hien graduated from the National University of Art Education and the University of Industrial Fine Art in Vietnam in 2001, having exhibited "no title" by Vietnam Swedish Cultural Fund in Hanoi, and other group exhibitions in Australia, Netherlands and Belgium. Currently, Dinh Hien lives and works in Hanoi.*

www.singulart.com/en/artist/nguyen-dinh-hien-7585



Community Land Art, Blind Spot Adaptation, 2021
NIKOLINA BUTORAC (HR)

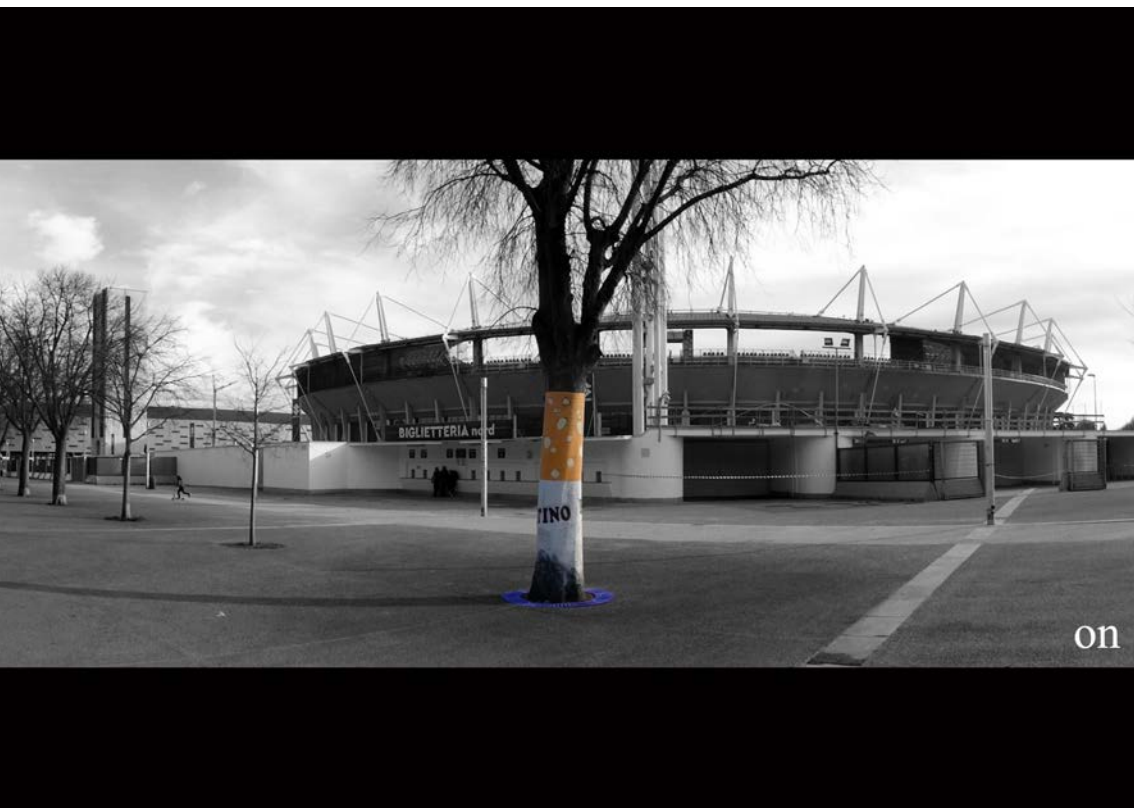
Native flowers, accessories for planting flowers, smaller wood materials for bumblebee nests, Land art installation: appr. 10 m x 4 m

"Community land art project" is a community project divided in two stages. According to the artist: "the first stage is shown to the public in form of posters works, pasted in places like tram and bus stations for city-light posters. Information about the workshops will be added to the posters. Second stage of the project is building a land art installation made of plants that attract pollinating insects. Biology students will help choose the words that are related to the climate crisis, and art academy students will help with choosing flowers combination colors, together they will dig up the shape of each letter and plant it with different kind of wild flowers. Bumblebees and bees are disappearing because of habitat lost, neonicotinoid pesticides and temperatures they haven't previously had to tolerate. Within this project I want to incorporate more native flowers fed on by the insects into rural and urban areas. The project is focused on collaborative workshops between biology students and art academy students, encouraging people from the public to participate. Every year we're seeing the impacts of climate change grow, but increasingly alarming topic is the extinction of pollinating insects. Students will design houses for wild bees and bumblebees, placing them close to land art pieces. I want this project to be open to all individuals who feel connected to this topic and have the will to contribute".

"In relation to NEW GREENING I would like to research possibilities of overlapping the individual and collective experiences, with a focus on climate change narratives. In this piece, students and ordinary people will find out what is common to humans and pollinating insects, what attracts us to native flowers. Art gardening is a tool which can be used in a wider sense for waking up people, revitalizing local communities and performing care to nature".

Nikolina Butorac graduated in 2012 at the Department of Animated Film and New Media. Since 2007 she has participated in numerous group exhibitions and festivals, as well as in performative projects and art workshops. In 2014, she had a residency in Finland where she created a participatory installation of herbs in collaboration with elementary school students. In 2016, she participated in the art lab Ars Kozara in BiH, with land art installation: „A moment now“. In 2021 she is collaborating with Australia based artist Gail Hocking on climate emergency topics. What currently interests her is to research possibilities of overlapping the individual and collective experiences, with a focus on migration-transition and climate change narratives.

www.nikolinabutorac.com



Urban Nature - Without Filters - tree Morris, 2020
OSVALDO NEIROTTI (IT)

Tree painted with Pesticides of Lime, Milk, Flour, Natural
Pigments, Water and Linseed Oil, Tree: 1400 cm. Photo: 21 x 15 cm

"I made 30 public works in Turin (Italy) which deal with 3 topics Art-Environment-Social; through the works I protect the Urban Trees by giving them a mask of Color capable of sensitizing people that climate improvement starts from the neighborhood where you live. Natural Pesticides are made with Lime, Milk, Flour, Natural Pigments, Water and Linseed Oil; principle used by grandparents in the countryside or in states such as Greece, Belgium, Portugal, USA, Israel ... They sprinkle the stems with white lime to protect them from parasites, UV rays and cracks. In cities, trees are no longer noticed or considered sufficiently, smog from cars and heating fills the air with PM10 and PM2.5 carcinogenic substances that are not good for us or for Urban Trees. These substances color the stems black, making the trees sick; Art is used as protection by trying to open their eyes so that everyone does their part to save the environment. With the simple presence each protected and painted Tree shows the Environmental theme, it becomes a sentinel. The work presented is an important example given the bad habit of many smokers in throwing the cigarette butt on the ground. In this case a big butt teaches the visitor not to pollute, but to put out the cigarette and throw the butt in the trash can or in the portable ashtray; specifically on the tree, in the writing where there is no color "The Trash is there"

"The problem of the environment is a problem that must enter the hearts of human beings, it is not enough to tell them that they are wrong not to think about solutions that are good for living beings, for the planet and for the future. Art can be a means to bring the problem through unusual images inside the cities, if the Urban trees are treated with simple color and with an unusual dress they are noticed and recognized, every citizen pauses and thinks about nature".

Oswaldo Neirotti believes that a creative needs examples and can observe and acquire them through work, cultural and sentimental experiences; the more you acquire, the more the message takes shape. The innovative idea of recounting current life through Land Art, published books, photography, of these last years of life allows both young people and adults of all ages to approach my art. Currently, Neirotti have made about 30 public works in Italy and made about 180 artistic panoramic shots (unique pieces) that have participated in numerous national and international personal and collective exhibitions.

www.facebook.com/Oswaldo-Neirotti-182588062469423



Oxyphyll, 2019
PAWEL PACHOLEC (PL)
Conceptual photography, 30 x 40 cm

In the "Oxyphyll" project the artist is examining different outlooks and responses to the inevitable changes that await our ecosystem in the near future. Through his series of conceptual photography, the artist brings awareness to important environmental changes, such as the deepening deficit of available oxygen and the mindless, excess production of plastic.

"It is quite probable, that the appearance of today's flora as we know it will lose and in connection with the growing demand for oxygen, plants will begin to reduce the degree of chlorophyll production in favor of what I have called working oxyphyll. It would be a chemical compound capable of many times greater oxygen production than its green predecessor".



*Pawel Pacholec (*1986, Poland) studies at the Academy of Fine Arts in Gdansk and University of Fine Arts in Poznan. In his work, he often refers to science and research, trying to create improved visions of the future or looking for solutions to existing problems. The main issues that he tries to solve in his works are the availability of oxygen and the search for new sources of energy. His works have been exhibited in the USA, Canada, China, Australia, the UK, Portugal, Italy, Sweden, Netherlands, Israel, Hungary, Lithuania, Romania, Indonesia, Turkey and Poland, having been published in several magazines.*

www.behance.net/pacholec-pawel



Die Drachen des Meeres, 2018
 PRODUCCIONES ABISMALES
 ANA CARBIA & SERGIO SERRANO (DE)
 Puppet Theater and Object Theater, 35:00 min

“Die Drachen des Meeres” can be understood as a visual-poetic puppet theater for people of all cultures and beyond language barriers. The global pollution of the oceans with plastic is an increasingly prominent problem for the continued existence of all life, including humans. Most affected by this pollution are ocean fauna: a reality more and more polluters becoming aware of.

<https://vimeo.com/user77499483>

The responsible use of plastic in the domestic environment through an artistic project, in which children are an active part. The story of this unusual friendship is intended to raise awareness for the responsibility we all hold. The story is easily incorporated into an educational lesson on over-packaging and garbage avoidance strategies. Through the sympathies the fish inspires, the problem can be directly personalized. It shows that we can all do something by changing our everyday habits.



Ana Carbia completed her education in dance and choreography at the Taller Escuela Margarita in Buenos Aires. Around 1990, Carbie came to Berlin and learned Butoh. From 2005 to 2015, she was by the ensemble TanzArtLabor, taking part in the series of Frequenzen in Exploratorium Berlin. Since then, Carbia explores the deepness of improvisation. Now moderate the Grenzgänge, a research lab for voice, sound and movement. Sergio Serrano has been living as an actor and puppeteer in Berlin since 2006, and continues to work worldwide. Through constant work in the classical and street theater with aerial dance, puppetry, stilts, shadows and projections. With extensive experiences with different groups, Serrano invited several times for the Goethe Institute: Mumbai, Chennai, Tokyo, Moscow, Alexandria.

www.producciones-abismales.com



Symbiotic Futures, 2020
ROMY SNIJDERS (NL)
Images, Video, Objects, Writing

Social Art Award
MOST
VISIONARY
SPECIAL PRIZE

"SYMBIOTIC FUTURES is a project that presents a vision of the future in which we explore the language of trees through fungi and live in symbiosis with the forest. The vision is expressed through fictional tools that might one day allow us to listen to the communication between trees. Understanding this communication may help us improve our relationship with the environment. Trees communicate with each other through mycorrhizal fungi. Fungi have networks of long threads hidden underneath the soil called mycelium. Through these networks, fungi can pass resources and signaling molecules between trees. Studying the relationships and communication between trees and fungi can also tell us about the health of an ecosystem and provide knowledge about the complex relationships that form the ecosystems we are part of. Two speculative objects are proposed, that will depict how we might communicate with trees in the future. Together they are intended to make us question:

1. Which trees are communicating?
2. What might they be saying?
3. What might that mean?

The work exists of multiple images, a video and speculative tools and is created through a multidisciplinary approach including input from ecologists, mycologists and forest managers.

Video: <https://vimeo.com/430135408>

Instagram: <https://www.instagram.com/symbiotic.futures/>

Over time we have gotten disconnected from the rest of nature, which is largely contributing to the destruction of our

planet (our selves). This disconnection has to do with our understanding of nature and the stories we tell. Art can challenge our understanding of nature and contribute to a story of interconnectedness and interdependence. The work invites to discuss and challenge ones understanding of nature and it explores what living in symbiosis with nature might look like in the future.

Romy Snijders is a Dutch designer and artist who is passionate about challenging people's understanding of the world to shape a positive future. The work she creates is focused on social and environmental sustainability. A very holistic approach, allows her to work on the very complex and wicked problems we face today. She holds a BSc Industrial Design from the Delft University of Technology and a MA/MSc Global Innovation Design from the Royal College of Art and Imperial College London.

www.romysnijders.com



Blue Eyed Grass, 2019
 ROSALIND LOWRY (EI)
 Mixed media installation, 20ft x 5ft



"Blue Eyed Grass" is a temporary environmental installation based on one of 481 species on the Endangered Species List for Northern Ireland. The work is a kinetic installation that moves with the wind and is sited on a bog in County Tyrone where Rosalind Lowry was Artist in Residence from 2019 to 2021. The piece was part of an art trail of 16 installations and sculptural interventions on the boglands. The piece is inspired by the Blue Eyed Grass, one of many endangered plants that grow on the boglands of Ireland.

The installation is part of a series of 16 temporary works sited on the boglands with each installation or sculpture based on the endangered species and plant list for Northern Ireland. The work aims to highlight the boglands and their importance to the local plant and wildlife species. The local communities were encouraged to view the boglands in a different way through these art interventions and to see a new greening of this beautiful wilderness and everything that lives and grows there.

Rosalind Lowry graduated from Chelsea School of Art in London with a Degree in Public Art and St. Martin's School of Art in London with a Masters in Fine Art Sculpture. She has won several awards including the Carnegie Award for Design and Wellbeing and several Arts Council Awards. Through numerous solo and collaborative projects she has delivered works internationally and across Ireland and has completed commissions for Belfast Cathedral (2020), The Royal Hospital Group and the Alaska State Government (2019). Rosalind has undertaken many Artist in Residence positions including 2 years for the UK Heritage Lottery on the boglands of Ireland (2019 to 2021), Vietnam, Quebec and Rathlin Island. She works across a range of media to create site specific land art, installations and sculpture.

www.rosalindlowryartist.com/



Cool Down Earth, 2020
 SABINE NAUMANN-CLEVE (DE)
 Plastic, 5,4 x 8,5 cm

In "Cool Down Earth" the artist is expressing a symbolic vision of what could contribute to a reduction of carbon emissions in order to limit global warming to 1.5 degrees. The piece contains the record of carbon emissions in peoples' everyday life and a fair sharing of Carbon contingents stating that this is only one of various possibilities to reach the defined goal. The artist states that "above all, people of the western industrialised countries must change their lifestyles and are only allowed to emit as much carbon dioxide that limits global warming to 1.5 degrees. Therefore, every person receives the same contingent of Carbon emissions. The chip card is supposed to be a useful instrument in order to keep an eye on one's 'carbon expenses' as it fictionally records all of a person's private carbon emissions as one of many possible measures for carbon neutrality".

Distributing carbon contingents and trading with those is an essential component of the vision as it not only emphasises the gravity of the situation due to which a strict regulation was needed but also helps enormously to overcome inequalities.

The card displays an abstract image of the earth, a placeholder name 'Erika Musterfrau' (German equivalent of Jane Doe), a chip and a QR Code. The QR-code connects the card to the website www.naumann-cleve.de where you can find further infor-

mation on my vision of how carbon emissions in everyday life can be regulated in a fair way in order to achieve carbon neutrality globally.

Thanks to the chip card and the resulting carbon stock exchange the limitation of global warming to 1.5 degrees can be reached and the gap between rich and poor can be lessened. Grading goods and services according to the amount of CO2 that was emitted during production will help the people to understand the connection between said emissions and their own lifestyle choices. A better understanding for these circumstances is crucial for people to change and actually contribute to a greener living.

*Sabine Naumann-Cleve (*1955, Essen/ Germany) started studying agriculture sciences at Christian Albrecht University Kiel in 1975 for three semesters before she was trained as a nurse. Until 1987 she worked in this profession in Kiel and in Heilbronn. Since 1994 she has been a member of the GEDOK, followed by the BBK (Federal Association of Artists of the Fine Arts) in 1999. She is now a freelance art mediator since 2000. Her work focuses not only on the appreciation of nature and fascination for its beauty and diversity but also on the destruction of the ecosystem such as the decline in insect population or forest dieback caused by global warming. Typical materials for her works are plastic bags, packaging material, shredded euro banknotes, soil, kitchen waste or needles of dead spruces.*

www.naumann-cleve.de



Cage dress and mask (Sharp garments for desperate shamans series), 2020
SANDRA LAPAGE (BR)

C-print: photo-performance with wearable sculptures
(recycled coffee capsules), 44 x 54 cm

"Cage dress and mask" is a series of sculptures that unfold into installations and photo-performances in which the artist is exploring art as a shamanic practice and form of trance state, as a source of knowledge, "embracing heterogenous epistemologies without falling into superstition". The artist created sculptures from trash and discarded materials which are often malleable and even wearable, in order to address a series of environmental and behavioral issues.

What if our current crisis was mainly a crisis of knowledge? What if we realized that the hyper-specialization of our concerns and areas of knowledge were leading us to a myopic or worse, cynical blindness? How to reestablish a cosmogonic vision of the world, when human evolution is impulsed solely by technical, economic and scientific development? The vital materiality of quotidian objects is my starting point and leads me to a reevaluation of the dichotomy between life/inanimate, human/nature.

Sandra Lapage (São Paulo/Brazil) got her MFA from the Maine College of Art in 2013. She has participated in collective and solo exhibitions in Brazil, Europe and the United States, recently at Antipode Gallery (France), the Royal Society of American Art and Sculptors Alliance (New York). Lapage has resided at various arts institutions, such as the Fondation Château Mercier (Switzerland) and NARS Foundation (NYC), Camac Art Center (France) and Paul Artspace (USA), and Massachussets Museum of Contemporary Art and Monson Arts - she hopes to attend ART OMI and Odyssée (at Château de Goutelas, France) in 2021/2022.

www.instagram.com/sclapage



Repair-a-thon project, 2017 ongoing
 SASA NEMEC (SI)
 Performance, dimensions and materials variable

'The Clothes Repair-a-thon' is a repeating performance of which the purpose is to engage communities about responsible consumption. By bringing their own clothes for repairing, mending or up-cycling, the audience participates in the action by engaging in meaningful conversations about ecology, mending, clothes and the purpose of things in general. Because of this, the act of mending is transformed into a community art practice that brings out personal stories, emotions and hopefully changed mindsets.

It is not at first glance obvious how repairing can be acknowledged as an art form itself, as it used to be a widespread if not mundane and necessary household practice, so common to be nearly invisible. But as the Earth's natural resources are depleting, the practice of repairing is here proposed as a new type of luxury, an added value which is brought on by the repairers themselves. We are giving new value to the torn clothing through devoting our time, patience, and experience to the mending. It is as simple as stitching back a button, replacing a lining, hemming a pair of pants or patching a hole, to embed the clothing item with memories, meanings and symbols of a newfound community.

Saša Nemec was born in Nova Gorica, Slovenia in 1986. She received her MSc in Fashion and Textile Design from the University of Ljubljana in 2015. Nemec has exhibited and performed in Slovenia and abroad, especially in Finland where she has been residing for the past four years. Her practice spans between exploration of new technologies and use of age-old techniques. From mending a loose button to creating garments with 3D scanning technology. Her work Repair-a-thon has been presented, amongst others, at the Pixelache Helsinki Festival 2017, Helsinki Design Museo, Dimora OZ Gallery in Palermo and The Fashion Colloquium in Arnhem. As part of the Collective Intelligence group, she continued the work in 2018 at the Orestiadi Foundation, Palermo, as part of the Manifesta12 Collateral Events and as the Il Traffico project, part of the Manifesta12 5x5x5 events.



Becoming Tree II, 2020
SHIVANGI LADHA (IN)
MonoPrint, Watercolor on Fabriano Paper, 55 x 73 cm

"Becoming Tree" is a series inspired by the artist's visit to Piplantri, a village in Rajasthan. The village has a unique tradition of planting 111 trees for every female child born. The work questions the true identity of our human race. In the words of the artist: "the self-portrait in the work is not simply a depiction of my being or my sole experiences, but represents the collective voice of a crowd, that is seeking to rise, become, transcend to a state or a place where one is appreciated just the way they are, like trees which are not differentiated by us on the basis of gender, sexuality, race etc". The series is supported by Experimenter Production Grant, Kolkata, India.

An intention for a better and more inclusive future.

Shivangi Ladha has done her specialization in MA Printmaking from Royal College of Art (RCA), London in 2016. Prior to this, she did BFA from College of Art, Delhi University in 2012. Her works has been exhibited Internationally and has received awards such as the Financial Grant from Experimenter Lab, Kolkata 2020, Lalit Kala Academy, Delhi in 2018; Anthony Dawson Young Printmaker Award in 2017 from the Royal Society of Painter-Printmakers, London; Shortlisted Alpine Fellowship in 2019, Sweden; & Jerwood Drawing Prize, 2014 London to name a few. Her works are in permanent collections at The British Museum, V&A Museum, East London Printmaker's Archive, Mead Museum, Snap Studio's Archive, Reliance Foundation, Anant Art Gallery.

www.shivangiladha.com



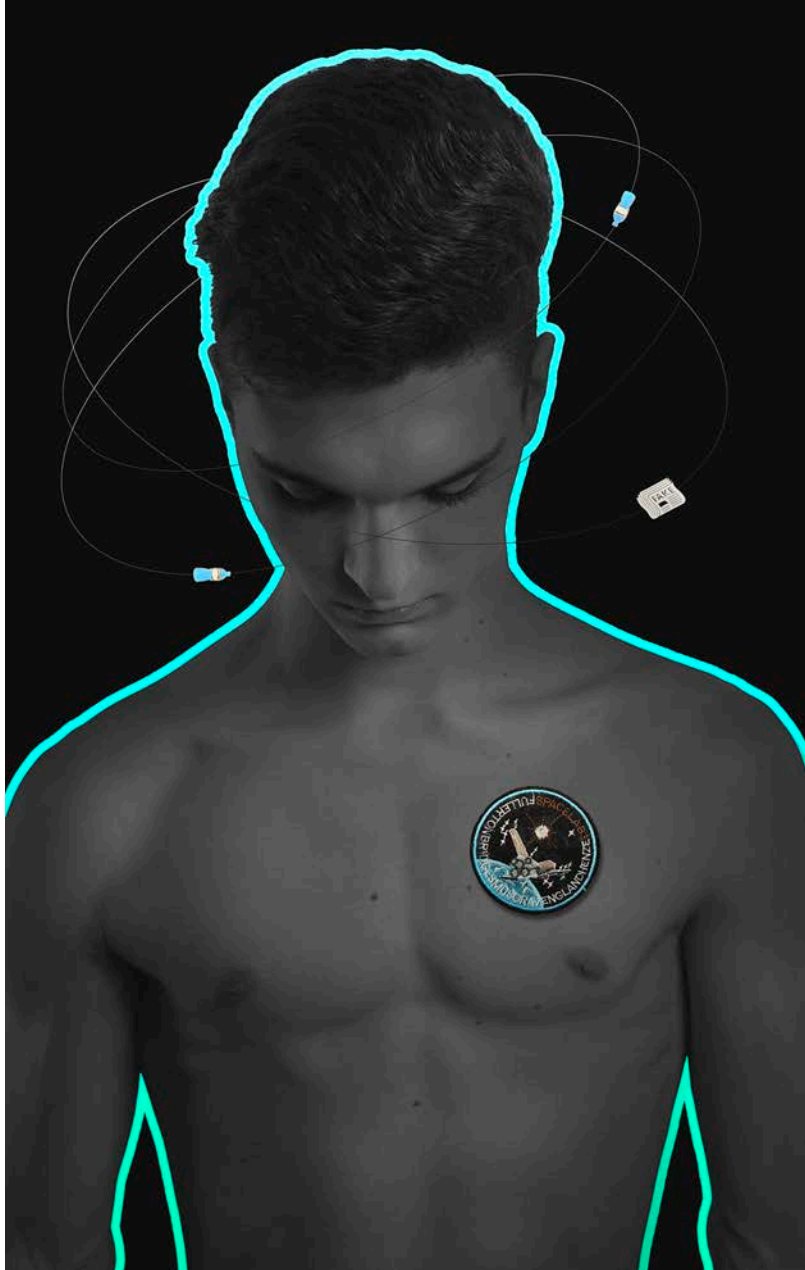
Utopia Dream, 2018
SVILEN GENOV (BG)
Handmade recycled paper, canvas, 100 x 81 cm

In "Utopia Dream" the artist created a work that expresses creativity, sensuality and her own emotional world. She gets her inspiration from the environment because, in the artist's words "nature is the best artist ever. It is the element that creates masterpieces with its power". The artist hopes to spread a message of positive environmental and social change through her work: "let's make our utopian dreams come true! Let's love deeper! Let's protect our nature! Then our soul will fly, our heart will be full of happiness and we will be feeling alive!"

"I am focused on creating a form of ecological art, contemporary art made out of ecological paper. The basic material for my paintings is recycled paper. The majority of these paintings do not include additional paint, as I only use the colors of the recycled paper. I succeeded to discover and develop my own unique method of working. Nature impressed me and gives me wings to transform my energy into art. I think there are vast quantities of paper that can be made into art. In this way".

Svilen Genov graduated in Fine Arts (painting and drawing) from Faculty of Fine Arts "St.St. Cyril and Methodius"- Veliko Turnovo, continuing the studies at the academy of fine arts "Accademia Ligustica di belle arti" in Genoa, Italy. In 2013, Genov won the 5th edition of the Premio Giovanni Paolillo II in Pompei, Italy.

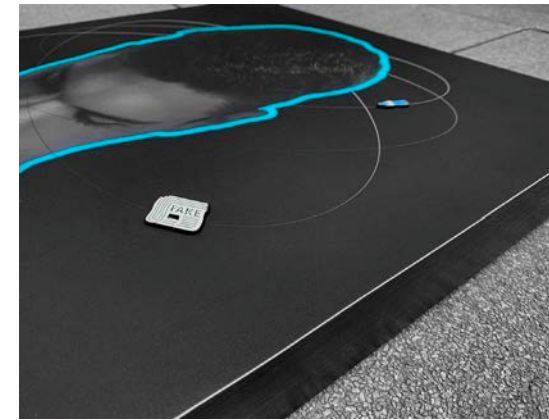
www.genov-art.com



Titan - Protecting the Celestial Bodies, 2020
TAMÁS KACSÁK (HU)

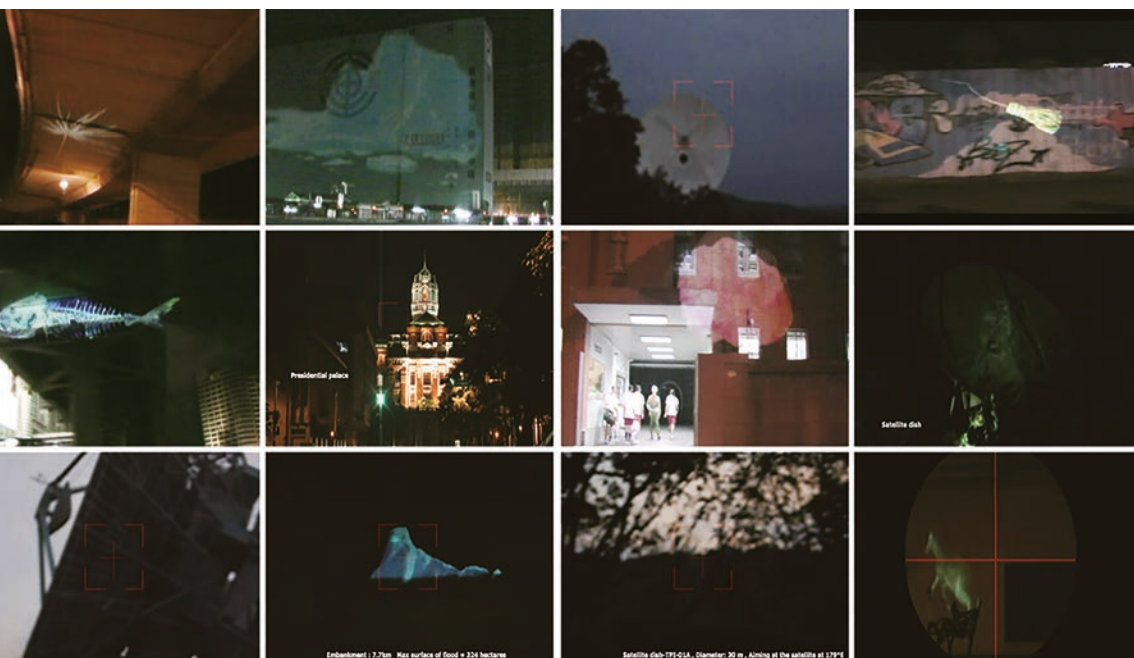
Glicée print, mixed technique, wood fibre, 90 x 55 x 5 cm

In "Titan – Protecting the Celestial Bodies" the artist is expressing his environmental concerns and reflecting upon the consequences of the destruction of the planet by our kind. In the artist's words: "extending the tasks and responsibilities of environmental protection beyond the Earth to the Solar System poses increasingly serious challenges to researchers. Our civilised society has already caused a severe environmental catastrophe on Earth, and since we launched the first satellite, Sputnik-1, into space in 1957, we have been constantly littering it ever since. A total of approximately 8,800 tons of man-made structures, devices, objects of use and their pieces orbiting the Earth make up the cosmic waste. Large objects that race at high speeds in orbit around the Earth can also be a potential hazard, as they can fall back to Earth uncontrollably at any time or drift further in the Solar System leaving their orbits. We left millions of items behind, without taking care to remove them. According to NASA, cleaning up unnecessary objects orbiting in space requires international cooperation. The development of the plans has been under way for a long time, but their implementation is very costly and time-consuming and would probably only partially solve the problem. We are slowly being surrounded by the waste glory of our society. "As our Planet Earth has captivated the Moon, so will other planets and moons of the Solar System captivate our space debris."



Tamás Kacsák graduated from the Eszterházy University, painting and visual communication in 2007, completing his BA in visual art and environmental culture in 2013. Ever since, Kacsák has exhibited in Budapest, Barcelona and Venice, having received several awards, including: "Fresh Meat" Budapest Photography Festival - Special award 2019: Spring exhibition, Veszprém (2020), Jodorowsky paraphrases, Budapest, I.prize (2014), Fresh Art 7, Kecskemét, Special award of the City (2013), and "Talent Award" Scholarship of the Republic 2005: "Talent Award" Scholarship of the Republic (2006).

<http://kacsaktamas.hu>



The Art-Qaeda Project, 2010
WEI-MING HO (TW)
Mixed behavior, Digital file, 07:03 min

"The Art-Qaeda Project" is a site-specific video installation that intervenes in the urban landscape. A series of nocturnal projections present the dialogues between the images and the city environment. In the artist's words: "a weird atmosphere, the project set out for an exciting adventure. Do the images represent the mysterious signs, an extraordinary parade or a silent protest? By means of guerrilla art action, we use the high potential projector to project the images in motion with high mobility to intervene in public space and display a stunning visual firework".
<http://ted89815386.wix.com/weiming#!video/ck0q>



Wei-Ming Ho (Taipei/Taiwan) works across the fields of media art and experimental film. His works have been presented in cinemas and also in artistic contexts such as Egyptian Theater in Hollywood, Museo Nacional Centro de Arte Reina Sofia, HKW-Berlin, BFI - London, La Gaîté Lyrique Paris, National Museum Poznań, CDAN Museum Huesca, MSUV-Vojvodina, SCCA-Ljubljana, NTMoFA- Taiwan and numerous art exhibitions and festivals including Taiwan Biennial, Mediations Biennale, Nakanojo Biennale, VIDEOAKT Biennial, namaTRE. ba biennial, Ars Electronica, Transmediale, Rencontres Internationales, CYNETART, Loop Barcelona, ADAF Athens, Videoformes, Asolo Art Film, Vienna Independent, Hamburg International Short, Currents New Media, OSTRALE '016, Madatac. He is the recipient of the Harvard University (SAI) Visiting Artist Award (2016).

www.ted89815386.wixsite.com/taqp



In the Sound of Shedding Leaves, 2020
XIRUI MI (CH)
Film photography, 100 x 100 cm

"In the Sound of Shedding Leaves" is an on-going project that explores the relationship between humans and nature and our inner feelings towards nature. The artist scrutinizes human behaviors towards nature, presenting them as multidimensional and contradictory. Through his film photography, the artist questions our daily destruction, obliviousness or attempts to control nature or natural objects, while simultaneously making the viewer aware of our desire to get close to nature. These series of observations caused the artist to "ponder the connection between humans and nature".

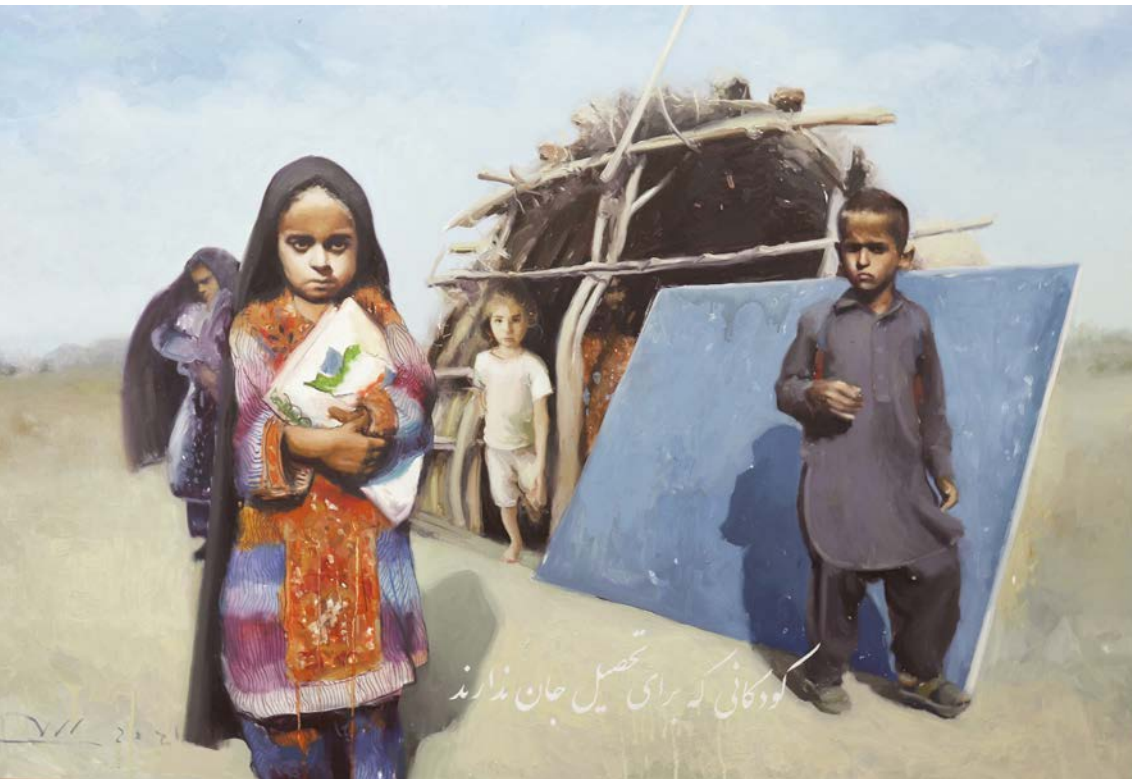
"In terms of 'New Greening', I suppose it is about not only big issues such as the Global Warming, but everyone's daily. Then, I would like to invite you to think of our connections with nature. It should be clear how to treat nature in the daily if we are aware of several questions: how we feel nature, and how we co-exist in a communal space. The answers are what I attempt to figure out through my work".



*Xirui Mi (*1995, Sichuan/China) studied at Goldsmiths, University of London in 2019 until he graduated in 2020 with a MA degree in Photography and Urban Cultures. He is interested about spaces and emotional expressions, mainly working with photographic methods, and currently exploring cross-media, including painting, installation and public art. For Mi, the idea of spaces refer to both physical and conceptual ones, such as city zones and natural zones. Specifically, his current concentration is on relationship between man-made and natural space, or say, and nature.*

www.mixirui.com

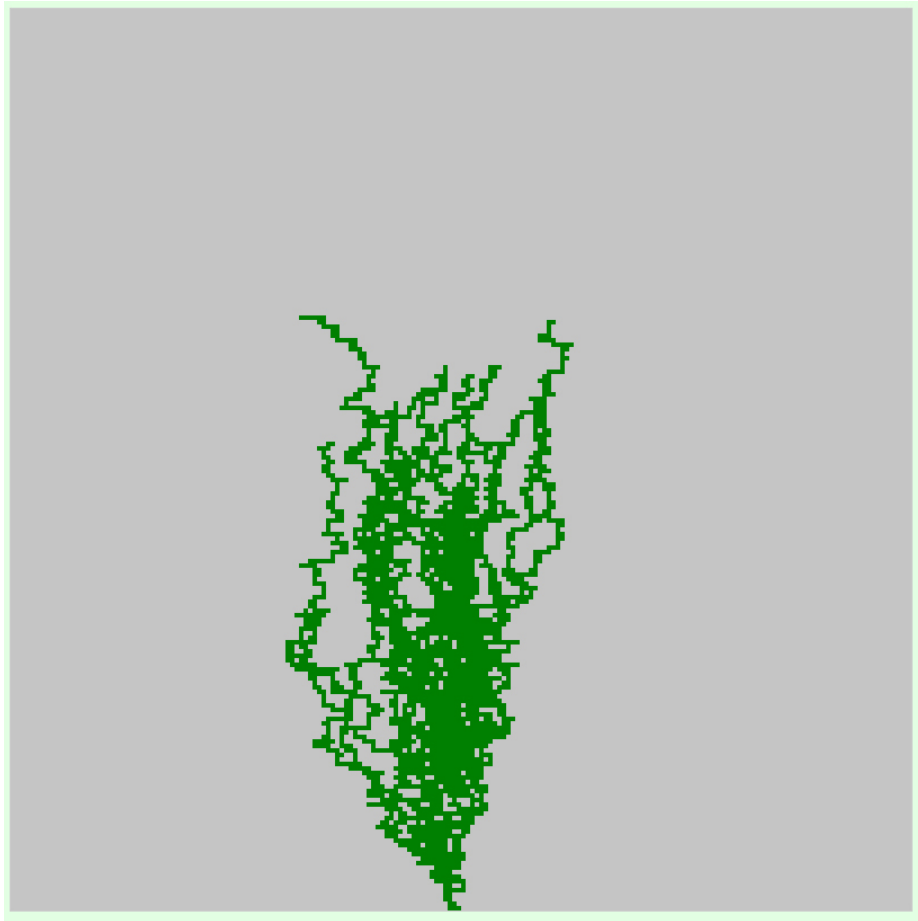
"Children who do not have the strength to study!" is a work from the "Forgotten" series, in which the artist examines child poverty in the Sistan and Baluchestan region of Iran, raising awareness to several pressing issues, such as lack of educational facilities, poor nutrition and child marriage (marriage at the age of 12).



Children who do not have the strength to study!, 2021
YASER MIRZAEI (IR)
Oil on canvas, 20 x 30 cm

Yaser Mirzaei (*1981 Moghan, Iran) received a bachelor's degree in painting in 2006 and a master's degree in painting in 2010. Through the career, Mirzaei has participated in 40 painting exhibitions in Iran, Sausage, UAE, and Turkey, and held 7 solo exhibitions. In 2005, 2006 and 2008, Mirzaei was also selected for the Visual Arts Festival.

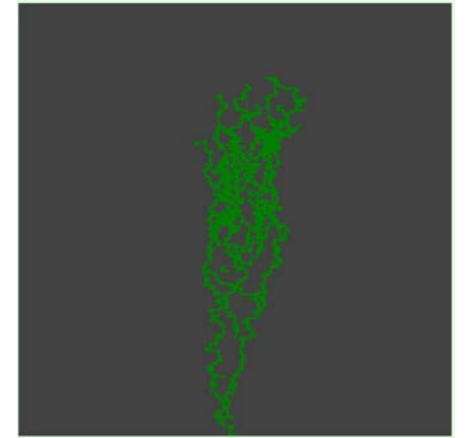
facebook.com/yaser.mirzaee.7



The game of life on a planet, 2021
YOANN BOURSE (FR)
Webpage, 2000 x 2000 pixels

"The game of life on a planet" is an interactive experience, hosted at <http://yo252yo.com:9090/>, where the artist displays a virtual environment with an aesthetic inspired by Conway's Game of Life. It hosts an infinitely blooming virtual tree sensitive to its context: the more demand (eyeballs) placed on it, the darker the surroundings, and it may even wither. Through his interactive work, the artist is challenging the viewer by posing the following questions : "Are you ready to sacrifice your chance at the spectacle so that others may see it? Can the crowd find an equilibrium to allow for a lasting responsible growth?"

Technology, and AI in particular, are at the core of our hopeful prospects to recover from the current climate crisis. But it is just a tool that is in the hand of humankind. This exhibition is the perfect moment to remember that our New Greening will have to be for everyone and by everyone. Even if there are macro forces at play, they are inextricably tied to individual responsibility. This work aims at showcasing their interplay, with an emphasis on the balance and equilibrium.



Yoann Bourse (France) graduated in Computer Science from the Ecole Normale Supérieure in Paris, where Bourse got the chance to fully embrace the pluridisciplinary approach to the studies. Ever since, Bourse has been working as a software engineering while simultaneously working on art projects that bridge technology and philosophy.

www.yo252yo.com

About the organizer

The Institute for Art and Innovation

The Social Art Award is an initiative by the Berlin-based Institute for Art and Innovation (IFAI) and was founded in 2017. IFAI is a multidisciplinary institute that explores artistic means of fostering social impact and creative solutions that lead to a positive change while engaging in research, training and exchange of knowledge across different disciplines. The institute aims at bridging the gaps between scientific knowledge and the arts. Its goal is to showcase the transformative potential of art and prove the necessity of finding creative and innovative powers to accelerate change towards positive and regenerative futures. Alongside workshops and conferences that accompanied this year's Social Art Award edition, they have been offering artists an exclusive platform for showcasing their innovative ways of creation to a large, global audience.

Jury members

We are proud that top professionals joined this year's jury, with inspiring backgrounds aligned with our mission to select the best and most relevant social artworks and projects from across the world. A big "Thank You" goes to:

TEREZA DE ARRUDA is an art historian and independent curator. Originally from São Paulo, Brazil, she has lived in Berlin, Germany since beginning her studies there in 1989. She has curated a vast number of exhibitions worldwide and been invited as a co-curator of the Curitiba International Biennial in 2009, 2013, 2015 and 2017 and as an advisor to the Havana Biennial since 1997. Through her international curatorial work, she has highlighted the need for intercultural dialogue and created opportunities for cultural exchange between countries with different backgrounds. Her art criticism has appeared in numerous catalogues and specialized publications.

DR. NISHANT SHAH is Director of Research & Outreach and Professor of Aesthetics and Culture of Technologies, at ArtEZ University of the Arts, The Netherlands. Knowledge Partner for

the global art-technology Digital Earth Fellowship. Faculty Associate, 2020-21 at the Berkman Klein Centre for Internet & Society, Harvard University. Mentor on the Feminist Internet Research Network. His work is at the intersections of body, identity, digital technologies, artistic practice, and activism, with a specific focus on non-canonical geographies. His current interest is in thinking through questions of artificial intelligence, digital subjectivity, and misinformation towards building inclusive, diverse, resilient, and equitable societies. His new book *Really Fake* is out in Spring 2021 with the University of Minnesota Press.

Originally from Québec, *CHANTAL BIL-ODEAU* has had her prizewinning plays and translations performed worldwide. She also fosters the wider creative community's engagement with the climate crisis through her roles as Artistic Director of The Arctic Circle, founder of the platform Artists and Climate Change, co-founder of Climate Change Theatre Action and curator of Theatre in the Age of Climate Change. Audubon Magazine named her one of "8 Trailblazers Who Are Changing the Climate Conversation". Discover more about her work at www.cbilodeau.com/.

An award-winning mixed media artist, *ONYIS MARTIN*'s work is rooted in the exploration of contemporary urban society. Living and working in Nairobi, Kenya, he portrays and reflects intimately upon global issues including migration, displacement, repression,

human trafficking, corruption, consumerism and technological growth. Interweaving different concepts and subjects in a thoughtful and investigative practice, his work creates threads between personal and collective experience. Reflecting on this, his exhibitions take the form of interconnected series. He has exhibited across Kenya, Ethiopia, South Africa, Australia, Taiwan, the UK and the USA. Additionally, he supports and fosters the growth of young artists in Nairobi through the roles of mentor and teacher.

LAYLA SAILOR is an artist and educator based between China and the UK. After completing a degree in photography at Manchester Metropolitan University in 2005, Layla has continued to combine commercial fashion photography with fine art and film. Her work is inspired by cinema and religious iconography, and she creates dreamlike, surrealist images that reference traditional crafts, humour, sexuality and politics. Layla is currently developing an international educational consultancy focusing on Fashion Communication. Discover her work: www.laylasailor.com

ZAKARY ZIDE-BRAZEN has lived his life at the intersection of ecology and design. He founded the EarthDance Environmental Film Festival; played an instrumental role on the host committee for the 2005 United Nations World Environment Day; and was awarded an Environmental Artist-in-Residency at the Permaculture Institute. He has witnessed the power of Art and Nature to transform hearts and minds.

Currently, the Head of Global Creative for Akamai Technologies, Mr. Zide-Brazen has worked with such brands as Nike, Airbnb, and Google.

Based in Vienna, *VERENA KASPAR-EISERT* has been a curator at KUNST HAUS WIEN since 2014 and of the FOTO WIEN festival since its foundation. She also develops the programme of exhibitions at the KUNST HAUS WIEN Garage, a dedicated space for art ecology. Through her curation of international group exhibitions such as “Visions of Nature”, “ÜberLeben am Land” and “Nach uns die Sintflut” she has centred the theme of human relationships with nature in the age of the Anthropocene.

Based in Washington D.C, USA, *THOMAS WARNER* has been at the crossroads of the built environment and digital sector throughout his professional life, resolute in the belief that the visualization of abstract possibilities can provoke real-world change through collaboration. Working with disparate technologies such as GPS, LiDAR, photogrammetry, Computer-Aided Design, Augmented Reality, satellite imagery and Geographic Information Systems, he daily demonstrates how technology and the data we produce can weave interpersonal stories connecting communities and geospatial environments. Thomas has collaborated with ecologists, geographers, sociologists and engineers on hugely varied projects ranging from mapping land cover changes to migration. Currently, he is working with doctors and data scientists to map the

Covid-19 pandemic and the logistics of vaccination.

As a Creative Director building brand experiences and designs for international clients, *JESS BRAZEN* has spent the past 17 years experiencing firsthand how effective communication and collaboration are vital to creating change. She believes this is equally as important a consideration for artists, as they have a unique voice and medium to inspire action. Jess is dedicated to creating a positive impact on the environment and fostering progress through her work. Having previously held solo and group painting exhibitions in the USA, her artwork has always had an undercurrent of strong narratives reflecting pressing social issues. She has also served on the jury of various festivals and participated in numerous speaking engagements on topics spanning design, marketing, and gender equality. It is her belief that using art as a medium to effect change is powerful and essential, as we face numerous obstacles in our efforts to realize the UN SDGs.

CHRISTOPHE DE JAEGER is an art historian and curator specializing in media art and collaborative practices between art and research. He has held exhibitions with media artists in Belgium, the USA, Shanghai (China), and Milano (Italy). He is the founder of BOZAR LAB at the Center for Fine Arts (BOZAR) and founding director of GLUON, a platform for art, science & technology in Brussels. Christophe De Jaeger also has a strong interest in S.T.E.A.M. education and initiated the

Brussels STARTS Academy in collaboration with Ehb & BOZAR: an extracurricular S.T.E.A.M. program for young people between 14 and 18 years old in Brussels.

NICOLE LOESER, Board Director at the Institute for Art and Innovation, is an art and innovation manager, and serial entrepreneur with over fifteen years of experience in cross-sectoral collaboration with institutions and corporations worldwide. Her work is grounded in her interest in artistic and scientific research, as well as in social innovation theory and practice. She has been running her own gallery WHITECONCEPTS for more than 10 years. Furthermore, she is a university lecturer, author, speaker, and workshop facilitator focusing on transdisciplinary and intercultural co-creation processes, lately on the topics of circular society and future-scenario-building. She believes in joining forces with progressive networks to create impact and global action in regard to the implementation of the UN's SDGs. “The Universal Sea” (2017-2019), a ‘Creative Europe’ collaboration project on water pollution of which Nicole was EU-project lead, proved that interdisciplinary collaboration is key to finding solutions to Anthropogenic challenges and igniting transformation.

Partners

To be able to spread the word about New Greening we have been joining forces with progressive networks, amazing change-makers and initiatives as well as with forward-leading organizations. A heartfelt thanks and deep appreciation of your work bringing the development towards the UN-Sustainable Development Goals further: sdgs.un.org/goals

THE FUTURE LIVING researches the boldest role models in the field of technological transformation towards sustainable futures. It supports businesses and individuals to embrace sustainability as part of their mindset. <https://thefutureliving.com>

BUSINESS SPIRIT PLATFORM'S mission is to use the power of communication to raise awareness, inspire action and empower innovators to create a sustainable economy. They run the Profit with Purpose print magazine and the Business Spirit online news platform to promote Responsible Innovation and value-driven business practices that could help 'Build Back Better'. www.business-spirit.news

ZERO WASTE BERLIN FESTIVAL provides a space for citizens, impact entrepreneurs and key players to explore and create transformative changes in their personal life as well as in their organizations. The event aims at bringing together zero waste, sustainability and circular economy solutions. <https://zerowasteberlinfestival.com>

THE ARCTIC CYCLE creates a community and promotes the inclusion of the arts in the global climate change conversation. Since its launch in 2013, ACC has become an educational resource for art, environment, and social change classes. They offer workshops for artists, activists, scientists, and educators interested in engaging or furthering their engagement with, climate change through the arts. <https://www.theartcticcycle.org>

OCEAN NOW leverages the power of art to strengthen engagement for SDG 14 "Life below water" on all levels of society. Their goal is to rebuild a thriving marine ecosystem and to strengthen this engagement within all levels of society through the power of art. <https://ocean-now.org>
Made Out of What shares out-of-the-box thinking by brilliant visionary designers, artists, architects, and innovators committed to transforming consumer and industrial waste into beauty and utility for the benefit of all life on the planet. <https://www.madeoutofwhat.com>

ARTFORFUTURE-LAB @ FILM UNIVERSITY BABELSBERG was co-founded by Prof. Angelica Boehm and Nicole Loeser in 2020. To encourage people to envision sustainable futures they regularly facilitate co-creation workshops with diverse stakeholders resulting in visual outputs such as video clips, animations and future narratives making the future worlds more tangible. They aim at developing an international online museum that interactively takes on the challenges of the 21st century. <https://www.filmuniversitaet.de/en/article/detail/artforfuture-lab>

UTOPIE-CAMPS @ LEUPHANA UNIVERSITY is organized as decentralized workshops are part of the utopia conference every year. The event brings together people and organizations to think ahead about the future society based on a concrete project, a political idea or an inspiring question. <https://www.leuphana.de/portale/utopie-konferenz/utopie-camps.html>

YOUTH4PLANET is a bottom-up platform for storytelling about the Earth, for public and private engagement inspiring young people.

Y4P offers tools and actions to the young generation to become e.g. good artists, scientists, engineers or politicians creating businesses and finding solutions for humankind's survival on this planet. <https://youth4planet.com>

SUSTAINABLE MPACT is in the process of building a digital community intended to become a source of inspiration and knowledge for sustainability. <https://social.sustainablempact.com>

MAKERS4HUMANITY is an international, interdisciplinary collective of dedicated changemakers co-working on humanitarian solutions. They share their best practices and broaden their network to widen the communal impact and accelerate change. <https://makers4humanity.org>

THE IMPACT FESTIVAL is Europe's first community-based platform to accelerate the green transformation by connecting the thought-leaders of sustainability, especially innovators like green start-ups, with corporates and investors. <https://impact-festival.earth>



We again thank all amazing people and partners that were part of this year's Social Art Award program.

For 2023 year we have already bold ideas to invigorate the work of Social Artists - Stay tuned!

