

THE SOCIAL ART AWARD 2025

PLANETARY HEALING
BLUE TRIBES FOR OCEAN HEALTH

THE INSTITUTE
FOR ART AND
INNOVATION

THE SOCIAL ART AWARD 2025

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We live on a blue planet — yet behave as if it were grey. The ocean, our planet's lifeblood, covers over 70% of Earth's surface, generates every second breath we take, and shapes our climate, cultures, and survival. And yet: only 2-3% of its vast waters are protected from industrial exploitation.

The rest remain vulnerable to extractive violence — overfishing, deep-sea mining, militarization, and pollution. Entire marine ecosystems are being silenced. Even the whales, once the mythic singers of the sea, are going deaf from sonar and shipping noise.

In this era of compounding crises — climate breakdown, biodiversity loss, ecological injustice — we need not only new policies and technologies, but new ways of seeing, feeling, and co-existing.

This book is a message cast into that wounded ocean — a call for healing, carried by waves of artistic

imagination, and addressed to all those shaping futures through creativity, care, and collaboration.

The Social Art Award 2025 is not a competition, but an artistic research platform — a transnational inquiry into how art can contribute to planetary healing and ocean regeneration. Under the theme “Planetary Healing: Blue Tribes for Ocean Health,” over 900 submissions from more than 70 countries illuminated diverse ways of relating — to water, to nature, and to each other.

They remind us that despite the fractures, new tides are rising — communities who resist extractivism, reweave relationships, and act in defense of life.

This book charts the contours of that global dialogue. It invites readers into an evolving conversation where artistic practice is not separate from systems change, but embedded within it. Through image, ritual,

Social Art as Tidal Force

By Nicole Loeser, Director,
Institute for Art and Innovation (Berlin)

storytelling, and site-specific research, artists are mapping the invisible currents of our time — and making space for embodied, relational, and place-based knowledge.

What unites these works is a shared refusal: to accept ecological collapse as inevitable, or isolation as normal.

And a shared offering: to imagine otherwise — to act as Blue Tribes, committed to the dignity of water, to the wisdom of interconnectedness, and to a culture of planetary care.

Social art is not a genre, but a practice-oriented mode of knowing and acting in the world.

It challenges the separation of art from everyday life, aesthetics from politics, and cultural production from societal responsibility. Rather than focusing on the creation of autonomous artworks, social art fosters relationships, capacities, and conditions that enable processes of transformation. It calls for the re-integration of sensory and experiential knowledge into decision-making, of imagination into governance, and of collective responsibility into socio-ecological systems.

At the Institute for Art and Innovation (IFAI), social art is understood as a relational and situated practice. Its central concern lies in the interactions it generates—between individuals and institutions, disciplines and lived realities, human and more-than-human actors, as well as present conditions and future imaginaries. Social art is neither neutral nor purely representational. It is intentional, participatory, and often interventionist. Its aim is not to

communicate predefined messages, but to create shared spaces in which complexity can be experienced, and futures be reimagined collectively.

Conceptually, social art operates as a slow and cumulative force. Its effects often unfold beneath the surface of dominant narratives and established power structures, gradually reshaping perceptions, values, and modes of engagement. Social art may manifest in diverse formats—such as participatory performances, community-based practices, speculative installations, or platforms for civic exchange. What unites these forms is not a shared aesthetic, but their relational impact and their capacity to alter how individuals and groups understand their role within interconnected systems.

In contemporary contexts marked by polarization, extractivist logics, and increasingly disembodied forms of knowledge production, social art contributes to restoring relational and experiential dimensions of public life. It reintroduces embodied, emotional, and ethical forms of understanding into societal discourse. Beyond protest or symbolic critique, social

Social Art Responds in the Age of Polycrisis

By Dr. R.M. Sánchez-Camus, Director
Applied Live Art Studio (London)

art enables dialogical and process-oriented forms of engagement, including what has been described as “soft activism,” collective sensemaking, and experiential learning. It provides spaces in which ambiguity can be sustained, loss acknowledged, and future possibilities explored without the pressure of immediate resolution.

As a practice of systemic literacy, social art supports the development of relational capacities such as empathy, shared agency, and collaborative responsibility. It strengthens cultural resilience by enabling communities to navigate uncertainty, contradiction, and transformation without resorting to simplification.

Social art therefore matters not merely as a communicative instrument, but as a form of cultural agency—one that expands how societies learn, negotiate meaning, and co-produce alternative futures.

This understanding is echoed by Christopher Coritsidis, Founder and CEO of Opus 1 Foundation (New York), who reflects on the transformative potential of social art: “Social art moves like water. It resists containment, addresses injustice, and carries the potential to heal fractures within a divided world. In a time of increasing polarization, ecological crisis, and social disconnection, the arts are needed not as representations of despair, but as a generative and restorative force. At Opus 1 Foundation, we have observed how shared artistic experiences activate collective imagination in ways that policy interventions alone cannot. Creative practices cultivate empathy across difference, renew relationships with the natural world, and open civic spaces for participation. Social art does not merely accompany change—it actively shapes it by enabling connection, reflection, and action.”

We are living in what historian Adam Tooze (2022) has called a polycrisis: overlapping global emergencies that collide and amplify one another—ecological breakdown, political instability, economic precarity, and health crises. These are not separate problems, they are deeply entangled and create a sense of volatility that we can feel in our everyday lives.

Alongside this instability sits the emotional burden of climate change. Australian environmental philosopher Glenn Albrecht (2003) coined the term solastalgia to describe the grief and anxiety people feel when their home environments degrade. This experience is now widespread, it is not something we watch on the TV happening to others. Eco-anxiety, loss, and disorientation are now part of our social fabric.

On this ground Social Art operates. Social Art is not about producing objects, but flourishes in relations, encounters, and processes. This places people, stories, and

communities at the centre of creative practice and interrogation. As many stalwarts such as Claire Bishop and Grant Kester have argued, this kind of practice is rooted in participation and dialogue. The contemporary artist releases the burden of sole authorship to promote individual vision for facilitation, hosting, and collaborating. In times of acute crisis, that repositioning matters immensely. This positions our creativity away from the sole accumulation of capital, which got us into this mess in the first place, and instead opens up spaces where people can voice fears, share concerns, and build collective agency. This act alone can change individuals, communities and how we work together to find solutions.

By creating spaces for storytelling, rituals of reflection, and acts of co-creation, Social Art allows people to move from anxiety to action, from reactive or proactive. Making something together, thinking about the issues and imagining solutions can transform despair into ownership

of change and capacity to enact that change.

My own creative projects have shown me how art can help people reconnect to ecology, history, and place as a way of managing grief and re-imagining belonging. I have had the honour to commission artists to work with communities through collective storytelling about heritage and future, giving participants tools to turn their concerns into interventions in the social sphere. Together we have created change. We are the change. I term this form of practice Polycare and see these works as what philosopher Ernst Bloch (1986) called concrete utopias: grounded glimpses of possibility, born from real struggle and shared creativity. They are powerful rehearsals of better ways of living together. I define Polycare as a creative and civic practice that acknowledges care as multiple, porous, and co-authored. It recognises that care must be designed with, not for those for whom it serves and positions artistic practice as

both sanctuary and provocation. My own applied process invites vulnerability, improvisation, and shared authorship, operating at the edges of performance, ritual, and psychogeographic mapping. In order to enact polycare I work with bodies, stories, sound, and space to create platforms where participants become collaborators, and artwork emerges from relationships.

Relationship is what makes Social Art vital and secures its embeddedness. The polycrisis does not hit everyone equally, the impacts are uneven and often fall hardest on those marginalised. Social Art listens to local histories and ecologies and connects them to wider systemic challenges. In this way, art functions as a civic tool that works with communities to imagine responses, strengthen resilience, and practise solidarity.

We cannot resolve the polycrisis through art alone, but we can use Social Art to create the conditions for

collective imagination and agency. This is key to shifting uncertainty, transforming anxiety into creativity, and practicing new ways of living. At a time when despair can feel overwhelming, Social Art reminds us that together we can imagine and test out the futures we need to survive.

Choosing the Current: Why Ocean Health?

Reflection by the IFAI team

Why the ocean?

Because it connects all life, yet is treated as if it were distant.

Because it is at once a climate regulator, a cultural mirror, and a planetary memory—holding histories of coexistence, exploitation, and resilience.

For the 2025 edition of the Social Art Award, we invited artists and creatives from around the world to respond to the theme “Planetary Healing: Blue Tribes for Ocean Health.” Our guiding question was not only how to protect the ocean as an ecosystem, but how to restore our relationship with it as a living commons. We asked: What narratives, rituals, and infrastructures are needed to move from extraction toward regeneration?

And how can artistic practices help reframe ocean health as a shared cultural and societal responsibility? The responses were profound and wide-ranging. Artists gave form to grief, resistance, and resilience. They imagined speculative futures while

reviving ancient kinships with water. Some documented the visible scars of extractivism—oil spills, ghost nets, dynamite fishing—while others focused on practices of care and renewal: underwater birth rituals, ocean-inspired artificial intelligences, participatory games exploring water democracy, and communal storytelling formats that reconnect people to aquatic worlds.

Many works resonated with Indigenous and local knowledge systems; others critically engaged with colonial legacies, gendered impacts of ocean degradation, or the spiritual and cosmological dimensions of the sea. Taken together, these contributions formed a dense cultural fabric of Blue Futures—marked by contradiction, plurality, and a shared search for pathways toward planetary healing.

In this book, we present selected excerpts from submissions that stood out not only for their aesthetic strength, but for their urgency, depth,

and emotional resonance. These works remind us that the ocean is not a metaphor alone. It is a teacher. It is wounded. It is alive.

The theme **Planetary Healing: Blue Tribes for Ocean Health** was formally recognized as an official contribution to the United Nations Decade of Ocean Science for Sustainable Development (2021–2030). The Institute for Art and Innovation (IFAI) is part of the German Ocean Decade network and actively contributes to its goals through art-based research, participatory formats, and cultural approaches to ocean literacy. Within this framework, IFAI advocates for the recognition of artistic and social practices as essential complements to scientific knowledge—particularly in fostering public engagement, emotional connection, and long-term societal commitment to ocean sustainability.

Beyond formal recognition, our intention is to contribute to the

Ocean Decade’s broader mission by strengthening ocean literacy, civic imagination, and regenerative thinking through artistic insight. We understand ocean literacy not only as knowledge about marine systems, but as the capacity to relate to the ocean ethically, emotionally, and collectively.

By choosing ocean health as our guiding current, we chose an approach that asks us to listen rather than control, to relate rather than extract. And to respond—not in isolation, but together. As communities of practice. As carriers of shared responsibility. **As blue tribes.**

The Reef of Action: Cultivating an Ecosystem of Learning, Imagination, and Change

By Nicole Loeser

What if we thought of events not as isolated moments, but as polyphonic coral reefs — growing through layered encounters, slowly building space for life, thought, and regeneration?

This is how the Social Art Award 2025 approached its ecosystem of public programs. It was not simply about awarding projects, but about weaving together a transdisciplinary and translocal learning environment — a vibrant “reef of action” through which artists, scientists, innovators, educators, policymakers, and activists could co-think, co-sense, and co-imagine pathways for planetary healing and ocean care.

From Blue Schools to Foresight Symposia, from youth education to public dialogue, each initiative seeded new relations— between disciplines, geographies, and ways of knowing.

What united them was not a fixed methodology, but an invitation to reframe the ocean: not as surface or resource, but as commons, kin, and cultural teacher.

From Knowledge to Kinship: The Learning Arc of the Program

The first Blue School Symposium in Germany in June 2025 marked a key starting point. It invited educators and policymakers to rethink how ocean literacy could become a living curriculum — not just facts about water cycles, but a shift in worldview.

Partners such as the German Committee for the UN Ocean Decade, EU4Ocean Coalition, the German Alliance for Marine Research, and the Heinrich Boell Foundation Schleswig Holstein helped frame the ocean as a connector between ecological systems and social justice.

Deep exchanges on cooperation, school practice, and funding showcased that transformation begins in classrooms and local learning ecologies, but need funding and resources that are up to date and easily to be implemented.

One month later, this conversation deepened with the Blue Futures Symposium I. Here, artistic imagination took the lead. Bronze awardee Amber Desprets shared her

Future of Water foresight game, a tool for navigating climate risks and emotional literacy. Gold awardee Anoosh Werner immersed us in Aquatopia, a performative journey of plastic, plankton, and prayer. What emerged was a collective insight: we do not only need to solve the crisis — we must feel it, sense it, and retell it.

This interplay of scientific knowledge and sensory experience formed the conceptual foundation of Blue Futures Symposium II (July 16). Framed around the theme **Art for Systemic Change**, the symposium convened practitioners and researchers from cultural strategy, public art, blue innovation, and transformation studies. Rather than functioning as a conventional panel-based conference, the event unfolded as an embodied field of inquiry, structured through four interconnected thematic sessions.

The Ocean as Commons: How can we protect what we all depend on, but no one owns?

Tré Packard and Akira Biondo (PangeaSeed Foundation, USA), together with participants, explored questions of ocean governance

through the lenses of rights of nature, artistic diplomacy, and youth engagement. The session foregrounded the role of cultural practices in reframing the ocean as a shared responsibility rather than an extractable resource.

Art as Catalyst: How does creativity become climate action?

Giuseppe La Spada (Italy), Serge Attukwei Clottey (Ghana), and Fe Cortez (Brazil) shared artistic practices rooted in ritual, performance, waste-based interventions, and emotional storytelling. Through dialogue with the audience, the session demonstrated how social art can engage political realities not through direct advocacy, but through affective and experiential forms of participation.

Waves of Change: How can infrastructure become poetic, regenerative, and inclusive?

Sena Başöz (Turkey), Brandi Reddick, and Colin Foord (The ReefLine, USA/Argentina) presented projects ranging from trauma-informed artistic practices to hybrid reef sculptures embedded in urban coastal infrastructure. This session addressed

the question of what culture can build—materially and symbolically—and where artistic practices can intervene within long-term spatial and ecological systems.

Art, Policy, and Foresight: Can systems shift through storytelling?

Christopher Coritsidis (Opus 1 Foundation, USA), Dr. Elissa Farrow (Australia), and Kira von Heuer (USA) reflected on their work at the intersection of art, policy, and futures thinking. Here, futures literacy intersected with embodied and narrative forms of knowledge. And breakout discussions explored how artists can contribute to long-term governance paradigms by shaping imaginaries, values, and collective orientations toward futures.

Throughout the symposium, interactive breakout sessions enabled participants to engage more deeply with the themes discussed. Moderated by Prof. Nicole Loeser, Dr. R. M. Sánchez-Camus, Elpida Dalietou, and Bruna Carvalho, these smaller group formats explored alternative entry points such as relational responsibility, ritual practices, community memory, and speculative approaches to governance. Even the opening round—introduced with the prompt “If your soul were an ocean being...” —functioned as a deliberate moment

of poetic reorientation, inviting participants to situate themselves affectively within the subject matter.

From Event to Ecosystem

Taken together, the symposium and its related initiatives formed more than a sequence of events; they articulated a methodological approach. This approach understands art and science not as parallel domains seeking compromise, but as co-creative practices capable of generating shared forms of inquiry. Within this framework, cultural resilience is considered as vital as ecological resilience, and ocean literacy is understood to extend beyond data and information toward imagination, empathy, and relational understanding.

Regeneration, in this context, is not treated as a metaphor, but as an ethical orientation, an organizational principle, and a lived practice.

What emerged was the outline of an evolving ecosystem—a space of entangled knowledge, multiple languages, and situated perspectives. A space in which action begins with storytelling and unfolds into tangible forms of social and systemic change.

AQUATOPIA ON TOUR (2025)

"Aquatopia on Tour" is an interactive performance by an environmentalist, marine scientists and social scientists, that embodies water as a living being, a bearer of wisdom and transformation. Through mythical aquatic creatures, the installation invites passersby in cities, e.g. Berlin, Frankfurt, and Neustrelitz, to a sensory encounter: aquatic sounds, fluid gestures, and reflection cards made from recycled materials. This approach symbolizes water as a vector of change, harmony, and ecological awakening.

It advocates a conscious and sustainable relationship with the vital element, while emphasizing the urgency of its preservation.



Aquatopia is an interdisciplinary artist collective based in Germany, promoting water awareness through artistic interventions. Formed by members of the nonprofit associations carewasser and M.E.E.R., the group includes marine biologist Fabian Ritter, social worker Felicitas Seyffert, bodypaint artist Katrin Mendler, visual artist Daniel Falk, and water ambassador Anoosh Werner. Their collaborative practice blends science, art, and activism to foster empathy and ecological consciousness.

www.anoosh.de/en/projects/aquatopia/



Performative act

The **Gold Social Art Award 2025** was granted to Aquatopia, a participatory performance project led by Anoosh Sophie Werner and her interdisciplinary team: Dr. Fabian Ritter, Felicitas Seyffert, Katrin Mendler, Daniel Falk.

WORLD AMPLIFIER (2022)



Site-specific installation,
400 x 300 x 250 cm

This site-specific installation, shaped like a fish and embedded in the Xiangshan wetlands, captures and transmits ambient natural sounds from its environment. By blending artistic form and acoustic technology, the work invites viewers into a meditative experience of listening and presence.

It creates a space for contemplation and sensory reconnection, encouraging a deeper awareness of the fragile relationship between humans and aquatic ecosystems. As a subtle yet immersive intervention, it foregrounds the value of quiet attention and ecological attunement.



Michael Vincent Manalo, based in Quezon City, the Philippines, is a nomadic visual artist specializing in digital art, photo-manipulation, acrylic painting, and installations. His work explores themes of identity, memory, and the human condition, often blending surreal and dreamlike imagery with elements of nature and technology.

His art invites reflection on human vulnerability and our relationship with the environment. He has exhibited internationally—including Italy, the United States, UK, Japan, Taiwan, and more—and won several awards such as the 2010 1st Prize at the Art Museum of Chianciano Terme, Italy, and the 2011 Best Photography Illustration at the Redmond Digital Arts Festival, USA.

www.instagram.com/michaelvmanalo

The **Silver Social Art Award 2025** went to Michael Vincent Manalo for World Amplifier, a multi-sensorial installation that offers a poetic listening space to the invisible voices of the ocean.

FUTURE OF WATER AWARENESS GAME (2024)

This interactive card game invites participants to explore urgent and emerging water-related challenges. Composed of 112 illustrated and text-based cards, the game spans themes such as future technologies, ecological risks, and speculative water scenarios.

By merging gamification with speculative design, the artist provides a hands-on, imaginative tool that fosters dialogue, future thinking, and civic engagement. It encourages players to co-create potential solutions and reflect on sustainable water governance.



Printed Cards, dimensions variable

Amber Desprets is a futurist based in Dublin, Ireland, originally from Belgium. With a background in innovation management and foresight, her work focuses on integrating futures thinking into civic life and policy. As the creator of the Future of Elements Awareness Games, she develops participatory tools that encourage collective imagination and proactive engagement with planetary issues. Through her practice, Desprets promotes futures literacy as a vital skill for navigating ecological uncertainty and building regenerative, community-centered responses.

www.futureawarenessgames.wordpress.com/

The **Bronze Social Art Award 2025** was presented to Amber Desprets for Future of Water, a foresight card game that explores climate risk and ocean governance through scenario-building and speculative storytelling.



SOLANDIUM 2063 (2024)

Set in a solarpunk future, this PC game invites players to collaboratively build a sustainable society through interactions with an AI character. It merges elements of speculative fiction, strategic gameplay, and environmental themes, using gaming as a medium for civic imagination and reflection.

The work introduces questions about the role of digital formats in sustainability discourse. While conceptually open to marine or ecological connections, these are not explicitly developed. Its design is streamlined and accessible, and it raises points for discussion regarding artistic expression within interactive formats.



[PLAY THE GAME FOR FREE](#)



Nejc Trampuž is a multiple award-winning multimedia artist whose work explores contemporary technology and socio-ecological themes. His work has been shown at around a hundred international art exhibitions and film festivals.

www.nejctrampuž.com

Solandium 2063 by Nejc Trampuž received a **Social Art Award 2025 – Honorary Mention.**



Experimental solarpunk AI computer game,
15–30 min of playtime

THE MARINE MUSEUM OF LOST POTENTIAL - THE VASCULAR CREATURES (2023)

This fictional installation draws attention to the deep-sea creatures lost to industrial exploitation, emphasizing the irreversible loss of biodiversity in one of the planet's least understood ecosystems. Each specimen symbolizes not only a vanished species but also the untapped medicinal potential they carried—possibilities for human healing lost to ecological negligence. Created in collaboration with Dr. Tammy Horton and Prof. Marcel Jaspars, the work denounces the consequences of deep-sea drilling and issues a powerful call for collective awareness and urgent protection of marine life before it is too late.



Glass (pate de verre) and mixed media, 25 x 45 x 25 cm



Julie Light is an artist that works primarily with glass to explore the human form, health, and hybridity. Her sculptural practice visualises the intersections between human and non-human bodies, illness, and imagined transformation—inviting viewers to question conventional perceptions of vulnerability, resilience, and care. Collaboration is central to her work, with past projects involving institutions such as the Royal Society, the University of Leeds, AstraZeneca UK, and the National Oceanography Centre.

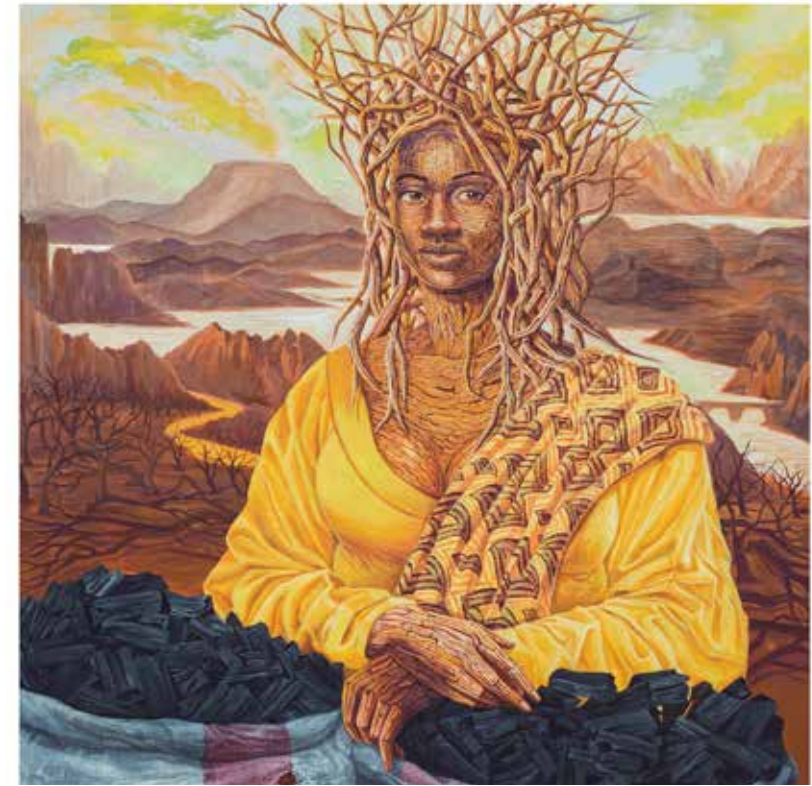
www.julielight.co.uk/

The Marine Museum of Lost Potential by Julie Light received a **Social Art Award 2025 – Honorary Mention.**

ECÓ MAKALA (2024)

This powerful work denounces the ongoing deforestation in the Democratic Republic of Congo, driven largely by charcoal production. It captures the critical tension between local communities' energy needs and the imperative to preserve fragile ecosystems—particularly the threatened Virunga National Park.

Through this piece, the artist calls for collective awareness and action to disrupt this destructive cycle. His vision centers on forest regeneration as a symbol of community resilience. Notably, he has also established a gallery as a platform for education and engagement around these issues.



Acrylic Painting, 140 x 130 cm

Benjamin Baharanyi is a visual artist from the Democratic Republic of the Congo. His work addresses urgent environmental issues, particularly deforestation driven by the charcoal trade from Virunga National Park. Through painting and visual storytelling, Baharanyi advocates for the protection of endangered ecosystems and invites reflection on humanity's role within the natural world.
www.instagram.com/baharanyi_benjamin

Ecó Makala by Benjamin Baharanyi received a **Social Art Award 2025 – Honorary Mention.**

HUMAN TOUCH (2025)

Human Touch is a porcelain sculpture of a humpback whale imprinted with human handprints. These marks embody the paradox of our presence in the marine world—curious and tender, yet often intrusive. The piece invites reflection on the fragile boundary between care and harm, questioning the legacy we leave behind. It is both a tribute to the beauty of ocean life and a poetic call for interspecies empathy and responsibility.



Porcelain, 38 x 15 x 25 cm

Aleksandra Buyanova is a Berlin-based ceramic artist known for realistic animal sculptures. Working primarily in porcelain and stoneware, she explores the forms and fragility of marine life, creating pieces that evoke both beauty and vulnerability.

www.instagram.com/_aleksandra_buyanova

SUMMER'S END: AN ARCTIC INTERMEDIA INSTALLATION (2024)

Summer's End is a 15-minute, three-channel multisensory installation that transforms artistic responses into a space of mourning, reflection, and ecological awakening. Across ten movements—featuring Arctic visualizations, original poetry, and a bespoke musical composition—the work bridges the gap between data and emotion, confronting the collapse of polar ecosystems and the cascading effects on ocean health. Currents shift, sea ice vanishes, species disappear, and coastal communities are displaced.

In a moment where traditional responses struggle to pierce digital fatigue and emotional overwhelm, this interdisciplinary piece forges a visceral relationship with one of our most fragile environments. Through sound, image, and text, it honors the sublime, invites grief, and galvanizes a deeper commitment to preservation and healing.

As Tolstoy once wrote, "One of the first conditions of happiness is that the link between man and nature shall not be broken." Summer's End is an attempt to reforge that link.

Alan Olejniczak is a San Francisco-based librettist and playwright. His recent operas include "Atlas of Remote Islands" (2023), "Unbound" (2021), and "Death of Ivan Ilych" (2021). He premiered his first oratorio "Yosef and the Counseling Angel" in 2023, and "Concerto" with The Lyric Theatre of Oklahoma and The Oklahoma City Philharmonic.

Rachel Honnery is a multidisciplinary artist with an MFA from the University of New South Wales. Her work engages with future ecologies, chronic illness, and material metaphor, often combining sculpture, photography, and painting to examine the relationship between internal and external landscapes.

Kat Roma Greer is an interdisciplinary artist, curator, and cultural manager. Founder of the global initiative Micro Galleries, she creates collaborative, climate-focused cultural interventions. Based in Asia for 15 years, she was named one of Australia's 100 Women of Influence and recognized by the Museum for the United Nations for her cultural impact.
www.instagram.com/summersendsong



Video, two movements from the ten movement full work, played through once, 4:28 min

This sculptural work evokes a marine presence—its form recalling a grotto or the worn contours of a sea-washed shell.

Created from recycled pulp cardboard, the piece highlights the urgent need to reduce waste entering our waterways and oceans. By using sustainable, biodegradable materials, the artist draws attention to the devastating impact of marine pollution on coastal ecosystems and the countless birds, sea turtles, and marine animals that suffer or perish due to oceanic debris. Rooted in a practice of ecological awareness, the work invites viewers to imagine a culture of care—one where creative reuse becomes a gesture of protection for the ocean and all who depend on it.



Papier-mache, metal frame, cotton cord, 64 x 64 cm

Alyona Smirnova is a trained theatre production designer based on an early foundation in physics and ecology. Drawing from both scientific and creative disciplines, her practice engages with environmental concerns through material experimentation. For her debut solo exhibition, she created ten sculptural works using recycled pulp cardboard, aiming to spotlight the issue of landfills and unsustainable consumption. Her work bridges aesthetics and activism, transforming everyday waste into contemplative objects that urge a reconsideration of our relationship with nature, waste, and planetary health.
www.instagram.com/alyona_sm_po

ABSTRACTION OF NATURE IN BLUE 02 (2015)

This photographic work invites viewers to encounter nature through an abstract lens, revealing subtle contrasts in texture, form, and color. Capturing the clear depths of a body of water, it evokes both serenity and vulnerability—prompting reflection on the fragility and beauty of aquatic ecosystems.

Rooted in a deep respect for nature and an affinity for abstraction, the piece distills the visual landscape to its essentials, offering space for personal interpretation. In doing so, it encourages a reconnection with the natural world and raises awareness about the urgent need for conservation and sustainable use of water resources—core values of a planetary healing ethos.



Digital Photography, 21 x 15,75 cm

Dhéia Ferrari is a visual artist based in São Paulo, Brazil. Originally trained in law, with a Master's degree from the University of Southampton, UK, she began her artistic journey in 2005 through drawing and painting before transitioning to photography in 2015. Her conceptual photographic practice explores the boundary between abstraction and figuration, often focusing on people, nature, and everyday objects. Ferrari's work has been exhibited in solo and group shows at galleries, museums, and cultural institutions in Brazil and internationally. Her images have received honorable mentions, been published, and are included in both public and private collections. She is also the author of a photography book that reflects her evolving engagement with visual storytelling.

www.dheiaferrari.com

GREENING THE LAB - AGAR BIOPLASTIC (2025)

Greening the Lab: Agar Bioplastic is a biomaterial sculpture crafted from waste agar—a seaweed-derived gelling agent widely used in biomedical laboratories. Developed as part of Anna Dumitriu's Greening the Lab research, the work addresses the often-unseen environmental toll of single-use plastics in scientific practice. By repurposing discarded agar, sourced from marine algae (a vital component of blue carbon systems), the project transforms a scientific waste stream into biodegradable sculptural forms, such as seaweed casts, that embody the ideals of a circular economy.

This piece highlights the urgent need for sustainable innovation within the very systems that seek to safeguard human health.

Rooted in collaboration with researchers (the "Blue Tribes" of the lab), Greening the Lab becomes a symbol of micro-level change with planetary implications. It offers a powerful reflection on how ocean-derived materials—when reimagined through artistic inquiry—can heal both ecosystems and institutional practices.



Greening the lab - agar bioplastic

Anna Dumitriu is a British artist whose multidisciplinary practice blends science and art, with a focus on BioArt, sculpture, installation, and digital media. Her work engages deeply with synthetic biology, infectious diseases, and climate change, often in direct collaboration with scientific researchers. Her practice foregrounds sustainable materials and the ecological dimensions of scientific innovation, particularly within the context of water and marine ecosystems.

www.annadumitriu.co.uk

OCEANIC HUMANITY 1 (2025)

Oceanic Humanity 1 explores the interconnectedness of humanity and nature through a fusion of oceanic aerial views and X-ray imagery.

Inspired by the philosophy of Ubuntu, the work dissolves boundaries between body and planet, emphasizing our shared vulnerability and collective responsibility. Resembling both water and fire, the image becomes a visual alarm—calling attention to ecological and existential threats. It reimagines water not just as a resource, but as a sacred, ancestral force, urging a shift toward empathy, care, and planetary healing in the spirit of Blue Tribes.



Digital manipulation of X-rays from many people on plexiglass, 50 x 70 cm

Anna Vassena is a multidisciplinary artist based in Milan, Italy. Her work explores the intersection of social and environmental consciousness through visual storytelling, often blending the human form with natural and cosmic imagery. Avvassena has exhibited in several countries across Europe and collaborates with international magazines, brands, and NGOs.

With a focus on empathy, ecology, and cultural reconnection, Avvassena's practice weaves together artistic imagination and activism—encouraging a more inclusive and compassionate relationship with the planet and one another.

www.av-vassena.com/

CREATING A FLOATING ISLAND (2021)



Performance installation, 13:19 min



In this performance-installation, Athina Kanela transforms an abandoned yacht off the Athenian Riviera into a living garden. By planting seeds on its deck and casting seaweed spores into the sea, Kanela initiates a process of regeneration, allowing nature to reclaim and reshape the vessel into a self-sustaining ecosystem. The performance connects terrestrial and marine life, as birds return and underwater organisms colonize the hull. It reimagines a site of abandonment as a space of healing and coexistence, turning decay into possibility. Through this poetic gesture, Kanela questions ownership, consumption, and environmental neglect, proposing care, cultivation, and connection as acts of resistance and hope.

Athina Kanela is a performance and visual artist based in Greece. Her practice explores ecological activism, public space, and sustainability through planting actions, installations, and community engagement. She has participated in international festivals.

www.athina-kanela.com/

ART RESEARCH (2025)

Art, research, science and the creative mind needs to be in every process that concerns urban planning and the development of society. Establishing art- and research-based methods as a routine within land-use and planning processes is essential for planetary sustainability and a healthy future for life on Earth. While this may seem obvious, there is currently no structural integration of art and science in urban planning. As a result, decisions are often driven by short-term economic interests, leading to dense cities with too few green spaces, weak ecosystem care, and continued use of non-renewable resources.

Consequently, more than half of the world's population (4.4 billion people) live in urban environments that increasingly resemble climate-hostile traps. Integrating artists,



Clay, shards of ceramics, ocean water, watercolour, 15 x 21 cm

scientists, architects, and designers into planning processes is crucial for creating healthy, climate-friendly cities and resilient societies.

Barbara Ekström is a Swedish artist and urban strategist based in Sweden. Trained in Fine and Performing Arts at the University of Gothenburg, she works at the intersection of art, ecology, and urban planning. As a member of the KRO (Artists Association of Sweden) and the Urban Futures network for sustainable development, Ekström integrates artistic and research-based methods into strategies for regenerative, planet-conscious cities.

www.barbaraekstrom.se/

THE REMNANTS (2025)

This suspended installation of 17 biodegradable paper pieces is made from pulped everyday waste—receipts, drawings, textiles, and plant fibers. Reassembled into a floating constellation, the fragments shift with air currents and cast ephemeral shadows, evoking the transience of ecological cycles. **Drawing from the artist's response to environmental data like the Great Pacific Garbage Patch, the work transforms personal and planetary remnants into poetic forms of renewal.** It challenges permanence, embracing decomposition as part of nature's regenerative rhythm.



17 strips of handmade paper and mixed media, hung from a line on hooks, 155 x 2000 cm

Bea Campbell is a Rome-based artist working with sustainable materials in painting and installation. Trained at Wimbledon College of Arts and RUFA, she has exhibited across the UK and Italy, with works held in collections throughout Europe and the United States. Her practice explores impermanence, ecology, and material transformation.

www.beacampbell.com

BROTES DE JILOTES (2025)

This time-based installation of melting ice sculptures is inspired by Olmec iconography. As the figures dissolve, they reveal seeds in soil beds, symbolizing renewal and ancestral memory. Referencing jilote—young corn in Nahuatl—the work honors indigenous traditions and the sacredness of water. It speaks to freshwater's fragility and invites reflection on environmental loss and cultural continuity through a poetic, ephemeral ritual of transformation.



Ice, soil, seeds, wooden frame,
90 x 90 x 70 cm

Working between Mexico and the UK, Benjamin Stephenson creates installations and paintings rooted in ecology, mythology, and ancestral knowledge. Using elemental materials like raw earth, handmade pigments, and organic matter, their practice explores cycles of decay and renewal. Through time-based processes and spiritual symbolism, the work invites deeper engagement with nature and the urgent need for planetary healing.
www.instagram.com/benj_stephenson/

SERPENTINE CURRENTS (2025)

Serpentine Currents is a sculptural meditation on resilience and ecological renewal, drawing on the serpent as a symbol of transformation and a guardian of water. Its flowing form echoes ocean currents, while materials like reclaimed debris and biodegradable compounds evoke environmental damage and the possibility of healing. Referencing Indigenous symbolism and the spirit of the Blue Tribes, the work bridges land and sea, past and future. It invites viewers to reflect on their role in planetary restoration—urging a collective shedding of harmful habits and a movement toward regenerative coexistence.



Marble, 20 x 40 x 14 cm

Berke Eren Gün is a sculptor whose work spans marble, metal, installation, and video art. He explores the intersections of art, fashion, and visual culture, with a growing focus on environmental themes and storytelling. He is currently pursuing editorial studies at Istanbul Fashion Academy and will begin a master's program in Belgium this autumn. His work has been shown in both solo and juried exhibitions, including "BASE", "Eski Yeni", "Yap" and "S'KIN".
www.instagram.com/berkeerengun

KEYS TO OPEN THE BEGINNING BEFORE THE END (2022)

This sculptural work evokes the ocean as both origin and oracle—an elemental force that predates human memory and may outlast it.

Using fragments of coral, sea fans, and marine plant life weathered by tides and time, each piece is fused with antique skeleton keys through electroplating. These hybrid objects serve as metaphors—keys to ancestral memory, planetary beginnings, and uncertain futures. Referencing the sixth mass extinction driven by human activity, the work asks whether reconnecting with the sea might offer a way forward. Can we unlock a different relationship with the living world before the door closes?



Organic detritus, skeleton keys, copper, gold leaf, 12.7 x 5 x 5 cm

Beth Krensky is a US-based artist, educator, and Distinguished Professor of Art Teaching at the University of Utah. A founding member of the international artist collective Artnauts, her work has been exhibited worldwide and was recently honored with a 20-year retrospective at the Yale Institute of Sacred Music. She was a finalist for the Arte Laguna Prize and is known for conceptually rich works that blend materiality with ritual, memory, and ecological reflection.

<https://bethkrensky.com/>

GIANT COLLABORATIVE PUZZLE (2024)

This large illustrated fresco, resembling a cathedral stained glass window, celebrates the richness and diversity of marine life. Designed as an interactive puzzle, it invites participants to restore the image by answering questions, sharing opinions, and reflecting on their personal connection to the ocean. Through collective engagement, the work nurtures awareness and emotional ties to the marine environment.



Compressed recycled plastic sheets, solvent-free vinyl stickers, transparent methacrylate and wood, 250 x 122 cm

The Blue Genes community is a collective of individuals united by a shared vision of harmony with nature and the ocean. Concerned about marine degradation, they explore new ways to deepen public connection with the sea through interdisciplinary collaboration between the Arts and Sciences.

<https://blue-genes.org/>



Video, 5:16 min

This three-part video installation immerses viewers in a poetic yet unsettling environment. Juxtaposing industrial smokestacks with underwater footage of contorted plastic waste, the piece draws striking parallels between human-made pollution and ecological collapse. Layered with spherical underwater sounds and spoken poetry, it evokes a sense of quiet urgency. The work critiques societal inertia and economic imbalance, suggesting that by shifting resources away from destructive systems—such as military spending—we could better confront pressing global crises like climate change, environmental degradation, and inequality.

Bodo Korsch has exhibited in over 250 museums and galleries worldwide. His works are held in more than 50 public collections, and he has received 20 international awards and fellowships.
www.korsch.com



Photography, digital collage
 of 15 photographs, 50 x 40 cm

Presented as a visual tale, this collaborative work pays tribute to the Dniester River, flowing from the Carpathian Mountains to the Black Sea. Through evocative imagery, the artists highlight environmental threats such as sand mining, abandoned ships, erosion, and pollution—revealing the river's beauty alongside its vulnerability.

Carolina Dutca and Valentin Sidorenko are an artist duo working across photography, documentary film, and text. Their practice weaves a sacred narrative through disrupted realities, blurring lines between life and death, good and evil. In fractured worlds, they seek connection and meaning through art.
www.dutca-sidorenko.com

1.6 MILLION SQUARE KILOMETERS (2022)



Steel & plastic, 430 x 700 cm

This large-scale sculptural installation depicts a 7-meter-long whale calf made entirely from recycled plastic, filled with the same type of waste polluting marine ecosystems. Illuminated from within by LED lights, the whale becomes both a glowing warning and a beacon of hope. Making the invisible crisis visible, the work draws attention to the 1.6 million square kilometers of plastic waste swirling in our oceans. Durable and impactful, it functions as a public monument to loss, resilience, and responsibility—sparking dialogue and winning “Most Popular Artwork” at Revierkunst 2023.

Catharina Lindeskov Nielsen was born in Denmark and is based in Germany. Educated at TU Dortmund, her practice spans painting, installation, and performance. Through a critical yet aesthetic lens, her work engages themes of feminism, systemic oppression, and climate justice. Often rooted in autobiographical experience, her art has been exhibited internationally and seeks to bridge personal narrative with global urgency.

www.lindeskov.art

HEART OF THE OCEAN (2024)



Acrylic on canvas, 29.7 x 21 cm

This abstract composition delves into the emotional and spiritual ties that bind us to the ocean.

Flowing shades of blue intertwine with organic shapes and symbols, evoking the rhythm of waves, marine life and the unseen energies that connect us to the ocean. The piece reflects the delicate balance between humans and the aquatic world, urging coexistence rather than dominance. Through layered textures and fluid forms, it invites viewers to listen to the ocean's pulse and embrace a future of harmony and restoration.

Claudia Tong is a multidisciplinary artist, researcher and football coach based in London, England, working at the intersection of physical and digital media. Her practice spans painting, illustration, mixed media, visual computing, photography and music, merging technical precision with intuitive expression. With academic foundations in computer science and psychology, she approaches art as both inquiry and embodiment. Tong has lived, studied, worked and exhibited internationally, engaging diverse communities through her multifaceted creative lens.

<https://linktr.ee/clauidiaxt>

PAPER WHALES (2025)

This large-scale installation series features life-sized whale sculptures folded entirely from single rectangular sheets of paper—without cuts—using the traditional Japanese technique of origami.

Installed in coastal cities across Chile, the project serves as both tribute and protest: honoring the majesty of whales while confronting the violent legacy of whaling, which in Chile persisted until 1984. The choice of origami—originating from Japan, one of the few countries that still practices whale hunting—adds a layer of irony and cultural commentary. With eight sculptures completed to date, the work invites reflection on historical responsibility, species vulnerability, and the enduring beauty of marine life.



Origami paper sculpture, 13 x 5 x 2.5 m

Claudio Acuña is a Chilean industrial designer and Magister in Space Design. His artistic practice centers on paper as a sculptural medium, specializing in origami-based forms. Through extensive experimentation and the development of his own folding techniques, he has become a key figure in urban art, exhibiting his works internationally. His large-scale installations often merge craftsmanship with ecological awareness, transforming public space into platforms for reflection and engagement.

www.instagram.com/factoria_papel

AUGUST 23, 2023 (2024)



Inkjet print on backlit film, wooden lightbox, 53 x 81 x 10 cm

This work captures Beigan Island on August 19, 2023, illuminated by the neon green glow of unregulated Chinese squid fishing lights in the Taiwan Strait.

The artificial brightness disrupts the natural darkness essential for endangered and bioluminescent species, highlighting the often-overlooked impact of light pollution on fragile marine ecosystems.

Set amid geopolitical tensions, the image becomes a haunting emblem of ecological fragility and the increasing erasure of peace—both ecological and geopolitical. In the language of Blue Tribes, it is a call to reclaim the dark as a sanctuary of life and balance: “The darkness is the key, but humans locked it up.”

Chang-Ching “Casper” Su is a multidisciplinary artist based in Chicago/USA, whose research-based practice investigates the complexities of power and authority within contemporary sociopolitical systems. Working across photography, installation and conceptual media, Su creates reflective, critical inquiries into environmental and geopolitical conditions. His work has been featured internationally, including in the United States, South Korea and Sweden. He has held residencies at the Santa Fe Art Institute and CPSLive.

Su holds a BA in Political Science from National Taiwan University and an MFA from the School of the Art Institute of Chicago.

www.chang-ching-su.com/

EMBODIMENT (2024)

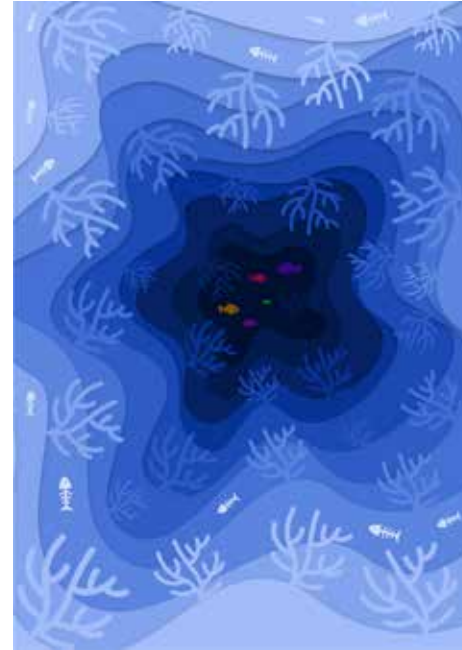
This kinetic installation functions as a living aquaponic system, revealing the symbiotic relationships between nature and technology. Fish, plants, algae, and bacteria coexist in a closed-loop cycle: fish waste nourishes edible greens, while the plants purify the water in return. Hand-crafted ceramic sculptures offer surfaces for beneficial bacteria to thrive, supporting the filtration process. The work draws attention to the intelligence of ecological systems and proposes a model of coexistence where natural processes and artificial structures collaborate toward mutual flourishing.



Aquarium, goldfish, various plants, ceramic sculptures, plexiglass, air pumps, water pumps, led RGB light for photosynthesis, 145 x 55 x 170 cm

Danai Kotsaki is a sculptor working at the intersection of nature, myth, and technology. She studied sculpture at the Athens School of Fine Arts and in Indonesia, and her kinetic and ecological installations have been shown internationally, including at "Sculpture by the Sea" in Australia and WIP Festival in Cyprus. Her work explores sustainability through form, motion, and material, inviting viewers into living systems of interdependence.
www.instagram.com/danaikotsaki_

CORAL BLEACHING (2025)



Digital Graphic, 21 x 15 cm

This digital illustration visualizes the devastating effects of coral bleaching across ocean depths. In the overheated shallows, once-vibrant corals fade to white, their symbiotic algae lost. Fish bones drift through the water, marking the disappearance of marine life. While deeper zones retain color, they too are under threat. The gradient from vivid life to spectral decay becomes a stark portrait of ecological collapse—an urgent call to protect coral reefs before their vibrant ecosystems vanish entirely.

Danting Li (Liz) is a San Francisco Bay Area-based graphic designer with over nine years of experience in visual storytelling. She holds a master's degree in design and works across branding, UI/UX, motion graphics, and front-end coding. Formerly at ZAM, she contributed to campaigns for clients including PUBG Mobile and Tencent. As co-founder of SparksGlo, she leads creative direction for brands across platforms. Her work explores the intersection of aesthetics, communication, and environmental awareness.
www.instagram.com/atapayphones/

WETLANDS (2022)

This woven work pays tribute to wetlands as vital, often invisible ecosystems that safeguard biodiversity and stabilize climate.

Through structural weaving, the artist evokes the resilience of these natural habitats—living systems that absorb floodwaters, purify resources, and shelter countless species. Like a Blue Tribe preserving the knowledge of water, the piece becomes a meditation on what sustains us, urging care for the unseen networks of life that form the planet's connective tissue. Through the meditative discipline of weaving she creates spaces for reflection on the quiet forces shaping our environment.



Structural weaving with various fibers, 213 x 81 cm

Doerte Weber is a structural weaver whose practice centers on revealing the extraordinary within the ordinary. Working with overlooked materials from everyday life, she transforms them into tactile narratives that highlight themes of memory, place and ecological awareness. Her work has been exhibited nationally and internationally and is held in both private and public collections.
www.doerteweber.com/

MARINE AND TERRESTRIAL ROMANCE STORIES (2022)



Photography on lenticular printing, mixed size

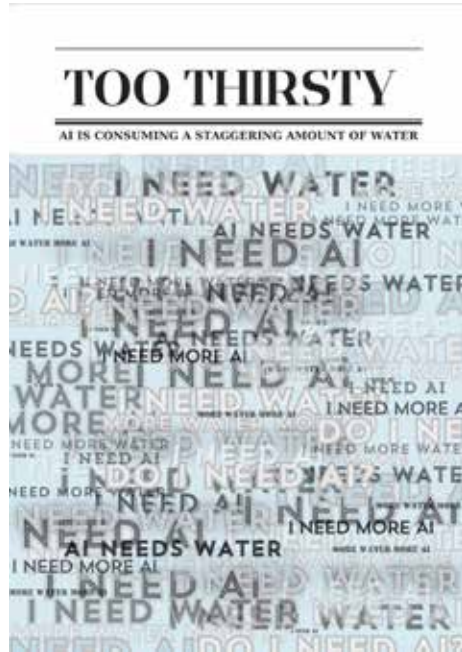
This photographic series documents objects found along coastal shores - remnants of human presence increasingly defined by waste. What began as a visual archive of seaside discoveries has evolved into a poetic intervention: the images are reimagined through lenticular printing techniques, transforming discarded debris into shifting, layered narratives. The work contrasts the romanticism often associated with the sea against the stark reality of marine pollution, inviting viewers to reconsider their relationship to beauty, memory and environmental responsibility.

Dhanny 'Danot' is a multidisciplinary visual artist based in Tangerang, Indonesia. He works across drawing, photography, and installation to explore the complex dynamics between humans and the natural world. A graduate in Visual Communication Design from Pelita Harapan University, Danot's artistic inquiries often center on power, balance and sustainability. His long-term conceptual project, "The Ichthyhumanology Institute", presents a fictional research body that investigates the intersections of human and marine life. Through this imaginative framework, he challenges dominant narratives and proposes alternative ways of relating to the environment and other species. His practice positions art as a tool for critical inquiry and speculative possibility, merging research, storytelling and aesthetics to reframe ecological questions.
www.instagram.com/danotnot/

TOO THIRSTY (2025)

This conceptual work interrogates the link between the depletion of natural resources and the rapid rise of artificial intelligence. Using a minimalist, repetitive typographic structure the artist draws attention to the paradox of a world where data flows are prioritized while water, a vital and finite resource, grows increasingly scarce.

The piece reflects on our collective dependency and technological acceleration, calling for more conscious, equitable stewardship of both digital and natural ecosystems.



Digital work on paper, 120 x 84 cm

Efi Seitanidou was born and raised in Athens, Greece. With a dual passion for science and art, she studied chemical engineering while also completing five years of fine art studies at Borgias College in Greece. Her work bridges these disciplines, and she has participated in numerous exhibitions both in Greece and internationally.

www.instagram.com/efiseitanidouart/

DOLPHIN SPIRIT ANIMAL (2024)



Acrylic on paper, 25 x 35 cm

This artwork explores the dolphin as a spirit animal—an emblem of harmony, intelligence, and emotional depth. Celebrated for its grace and playfulness, the dolphin also carries deeper symbolism: a protector of the seas, a guide between worlds, and a symbol of renewal.

In many cultures, dolphins are seen as messengers of peace and cooperation. They embody the delicate balance between instinct and intellect, freedom and community. Through this work, the artist invites viewers to reconnect with the ocean's sentient life and consider the deeper wisdom it holds.

By evoking the dolphin's energy, the piece becomes both a tribute to marine intelligence and a gentle reminder of the empathy and unity we must extend toward all life—above and below the surface.

Elena Parau is a figurative impressionist and abstract painter whose work explores states of mind, healing, and femininity. Originally from Romania and now based in Guadalajara, Mexico, she creates textured, colorful compositions that speak to emotional resilience and identity. Her paintings are held in private collections across five continents and over 22 countries. Parau has exhibited in galleries and museums internationally, with recent sales in Canada, Germany, Japan, Spain, Switzerland, Turkey, and the United States.

www.instagram.com/elenaparau/

PROTECTIVE SEAL (AZARASHI BANASHI, 2020)

This video installation follows a robot seal on a journey from Japan to the North Pole, engaging with farming communities in the Japanese Alps and residents of Svalbard. Positioned as an AI ambassador, the robot becomes a quiet observer of how the climate crisis has reshaped cold-weather lands and cultures over the past century. As glacial landscapes disappear, the work reflects on technological presence, ecological fragility, and the looming possibility of loss—where even seals may become only memories.



7-channel video installation with robot performance, 1:39:02

HUMAN DIARY (2025)

This immersive installation reflects the present through the eyes of a child gripped by fear for the future. As environmental collapse looms larger, all aspects of human existence—and ultimately survival—are called into question. Through fictional artifacts, film sequences, and choreographed dance scenarios, the work traces a symbolic path toward tragedy. The child's conflict-ridden family becomes a mirror of a world in decline, their private tensions echoing broader planetary instability. The piece invites viewers to confront the emotional and existential weight of ecological destruction—not abstractly, but as lived experience.



Installation (fictional artifacts, film sequences and dance scenarios)

Elena Knox is a Tokyo-based media artist with a PhD in Media Art. Her work explores human relationships with anthropomorphic machines and has been exhibited at the Echigo-Tsumari Art Triennial, Bangkok Art Biennale, Yokohama Triennale, and Ars Electronica. She is also a sought-after speaker on intimacy and technology in contemporary culture.
www.elenaknox.com/

Elmar Hess works with film and installation to explore themes of memory, identity, and crisis. Active since 1996, his projects have been featured in international exhibitions and publications including Hatje Cantz, Walther König, and Hirmer Verlag. He has been a fellow at the German Academy Rome Villa Massimo, among other residencies.
www.elmarhess.de

IPERMARE (2023)

This ecological concept album explores the interconnectedness of all life forms through the idea of the Ipermare (Hypersea), a term coined by scientists M. and D. McMenamin to describe the vast, collaborative flow linking organisms across ecosystems.

Through original compositions, the music evokes the invisible symbiotic relationships between species—fluid exchanges of matter, energy, and meaning that shape life on Earth. Accompanied by the image Hyperconnected 1 by Elisabetta Zavoli, the album becomes both a listening experience and a call to awareness: a reminder that healing the planet begins with recognizing that we are already entangled in its living rhythms.



Music album, 43:00 min



Emotion for Change is a multidisciplinary collective of artists, scientists, and entrepreneurs who believe in the power of art to expand consciousness and imagine alternative futures. Through collaborative projects that bridge ecological reflection and creative expression, they aim to inspire trust, action, and deeper connection with the natural world.

www.emotionforchange.org

UNIVERSE GARDEN (2024)

This painting offers a dreamlike vision of the ocean's beauty and biodiversity, shaped by the artist's memories of growing up near the sea in Venezuela. Witnessing the impact of pollution at an early age left a lasting impression—one that now fuels a deep desire to awaken empathy and action, particularly among younger generations. The work invites viewers to shift from indifference to care, to imagine coexistence in balance with nature, and to dream of a future where harmony prevails over harm.



Acrylic on canvas, 76 x 101 cm

Erika Morrison Bunda is a self-taught painter whose work reflects a deep emotional connection to the natural world. Raised in Venezuela and now based in the Smoky Mountains, she draws on early experiences by the sea to explore themes of memory, ecological awareness, and empathy. Her paintings have been exhibited in Atlanta and at Art Basel Miami, offering quiet yet powerful reflections on the need for care, coexistence, and harmony.

www.erika.lancerika.com

MYCELIUM - WOOD WIDE WEB (2024)

This textile sculpture evokes the silent intelligence of mycelium—an underground network that connects and sustains ecosystems through renewal and cooperation.

Mycelium – Wood Wide Web mirrors the tension between natural and virtual systems, exploring our increasing disconnection from the living world. As a metaphor for interdependence, it reminds us that true sustainability is social as much as ecological. Rooted in scientific insight, the work calls for a shift from extraction to cooperation—an urgent invitation to reweave the fragile web that supports all life.



Wool sculpture, black cork mirror frame on wood, ø 110cm

Estudio Ohxoja is the collaborative practice of self-taught artists Catarina Cruz and Tiago Amaral. Working four-handed, they create tactile textile installations that reflect on nature, time, and care through slow, intentional making. Their work fosters emotional and ecological connection, offering gentle acts of resistance to a culture of speed and separation.

www.instagram.com/ohxoja/

UNDERCURRENT 3 (2019)

This mixed media work explores the fragile equilibrium between marine and terrestrial systems. Deep blues trace tidal rhythms; greens suggest kelp forests and seagrass meadows—vital carbon sinks and sanctuaries of biodiversity. Layered forms echo geological memory, hinting at time compressed within the Earth. As ecological thresholds draw near, Undercurrent 3 asks whether we will align with nature's regenerative cycles or continue to tip the balance toward collapse. The piece invites viewers to reconsider their position within this system—to recalibrate not only awareness, but action.



Acrylic on four joined bristol papers, 200 x 140 cm

Filip Moszant is a Polish-French visual artist working across drawing, print, and installation. His practice examines environmental interconnections and memory through layered, tactile compositions. A graduate with an MFA (2017), his work has been exhibited in Poland and internationally, with pieces held in collections including PKO Bank and The World Bank. He has been featured in "Contemporary Lynx" and "Al-Tiba9 Issue 18" (April 2025).

www.instagram.com/phil_moz1/

MAN SHITTING ON THE WORLD SITTING ON HIS PERFECT THRONE (2024)



Acrylic on canvas, 126 x 90 cm

This acrylic painting delivers a biting critique of environmental exploitation and human indifference. A man sits atop a golden toilet—his “perfect throne”—reading news of ecological collapse: polluted oceans, deforestation, wildfires, and denialism. Detached and comfortable, he defecates on the very planet sustaining him, symbolizing the cost of prioritizing wealth over life. The work confronts the ongoing legacy of the Industrial Revolution and its toll on Earth’s ecosystems, especially marine environments. In the spirit of *plaWWnetary* healing, it calls for a shift from apathy to accountability—a plea to restore balance and reconnect with the living systems we depend on.

Francimar Barbosa was born, lives, and works in Manaus, Brazil. He graduated in Fine Arts in 1988 from the Liceu de Artes Esther Mello and has participated in 87 exhibitions across Brazil, receiving 11 awards. His work often addresses social and environmental issues with bold, unapologetic imagery.
www.francimarbarbosa.com

HYPERMORPH GARDEN 4.0 VIRTUAL TOUR (2022)

This immersive virtual tour invites viewers into the Hypermorph Garden 4.0, where calligraphic landscapes merge with environmental reverence. The journey begins above the vast mangrove forest along Malaysia’s Merbok River, then descends into a surreal “doom tent,” revealing gem-like paintings inspired by this overlooked ecosystem. **The mangroves—resilient, salt-tolerant guardians of the coast—act as a vital buffer between land and sea, improving water quality and shielding marine life.**

This project highlights the quiet heroism of mangrove forests and their crucial role in ocean health and planetary resilience. It calls attention to their beauty, their ecological significance, and the urgency of protecting these biodiverse habitats through creativity, memory, and care.

Fuen Chin is a visual artist based in Kedah, Malaysia. Her practice draws on calligraphic traditions and natural landscapes, shaped by memories of her childhood in a Chinese herbal shop. Through painting, installation, and material experimentation, she explores themes of nature, culture, and restoration. Her recent work includes large-scale mangrove-inspired paintings, fibre upcycling in “The Storytelling Wardrobe”, and site-specific installations such as the 4-meter “Storytelling Painting” exhibited at the Royal College of Art in the UK. Chin continues to explore ecological narratives rooted in local flora and global healing.
www.fuenchin.com



Video, 0:49 min



JONAH AND THE WHALE FOR OUR TIMES (2024)

This drawing presents a haunting underwater encounter: a whale descends toward what appears to be a companion in distress—only to discover a sunken nuclear submarine. Barrels of radioactive waste float down around it, symbolizing an ongoing, invisible threat. The work reflects on the legacy of military and industrial waste buried beneath the waves, highlighting the often-overlooked violence inflicted on ocean life.

Threats to marine creatures from pollution are inseparable from human wellbeing. As toxic materials accumulate in marine ecosystems, so too does the urgency to reimagine our relationship with the ocean—not as a dumping ground, but as a shared home. This piece is a quiet yet forceful call to reject short-term profit in favor of planetary care and interspecies survival.



Pencils and ink on dark blue paper,
84.1 x 59.4 cm

Gen Doy is a visual artist working with drawing, sound, performance, and spoken word. Formerly a historian of visual culture, she completed an M.A. in Fine Art with Distinction in 2013. Her practice is rooted in critical inquiry and often responds to environmental, political, and social concerns. Through layered, multimedia approaches, she explores memory, voice, and resistance in the context of urgent global issues.
www.gendoy.com

GEN DOY (UK)

TERRAMARE (2013)



Wood, glue, sea glass, 11.5 x 7.5 x 6.5 cm
(glass part 7.5 x 6.5 x 7.8 cm) and
17.5 x 6 x 6.3 cm (glass part 6 x 5.2 x 3 cm)

This sculptural work imagines a fragile future settlement—pile dwellings that seem both ancient and futuristic, suspended between land and rising seas. Inspired by Bronze Age “*terramare*” architecture, the structures rest on stilts awaiting encroaching waters, while their tops, crafted from ice-like sea glass, evoke the erosion of human artifacts by ocean tides.

Referencing bio-architecture and environmental collapse, the piece suggests a dystopian aftermath of drought, glacial melt, and sea level rise. As with the original *terramare*, believed to have fallen to overpopulation and ecological stress, this ghost town warns of repeating history. It becomes a silent meditation on resilience, memory, and the need to reimagine our place within nature’s cycles.

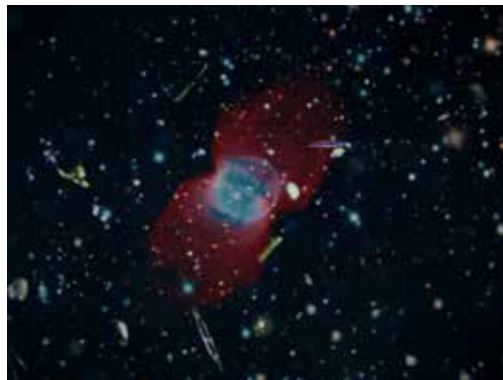
Giulia Berra is a visual artist and professor living between Cremona and Turin, Italy. Her practice spans sculpture, installation, and environmental art, often rooted in themes of nature, architecture, and cultural heritage. She has exhibited widely in Italy and abroad, developing projects that explore the intersections between ecological fragility and human history.
www.instagram.com/berra_giulia/

GIULIA BERRA (IT)

TERRAE SIDERA (2023)

This poetic short film offers a speculative sci-fi meditation on the ocean as a portal through time and space.

Shot on Super 8, it follows a volunteer scientist sent by an intergalactic consortium to a primordial Earth, tasked with studying the planet's ancient planktonic ecosystems, flourishing long before humanity's exodus. As he gathers samples and navigates this ancestral marine world, the film reveals profound parallels between the microcosmic life beneath the surface and the vastness of the cosmos. Blurring the lines between memory, science and fiction, the work invites viewers to see the ocean as both archive and oracle, echoing a call for interspecies reconnection across deep time.



Video, 8:00 min



Giulia Grossmann is an artist and filmmaker based in Paris, France, whose work bridges experimental cinema and documentary, often through the lens of scientific inquiry. Her practice explores the evolving relationship between humans and their environments—from volcanic landscapes and desert plains to marine ecosystems and imagined interstellar futures. Drawing on collaborations across the natural and social sciences, she crafts cinematic narratives that dissolve the borders between factual observation and speculative fiction.

<https://lightcone.org/en/cineaste-2594-giulia-grossmann>

THE OCEAN OF ORIGAMI (2024)

This series reimagines traditional porcelain forms through the delicate medium of paper, transforming ancient aesthetics into contemporary origami sculptures. Each piece carries symbolic meaning: Blue-and-White Bowl revives Yuan dynasty floral scrolls to reflect porcelain's historic maritime journeys; Rainbow Vase uses color and form to celebrate cultural fluidity; Water Drop evokes the artist's humility within the vast sea of origami art. Biodegradable and ephemeral, paper becomes both a medium and a message—bridging cultural heritage and ecological awareness. As these folded vessels drift in meaning and form, they invite reflection on marine life, cultural exchange, and the fragile interconnectedness of all things.

Guowei Li is a distinguished origami artist and the sole official inheritor of Taiyuan's traditional origami techniques, recognized in 2022 when his art was inscribed on the city's



Paper, 18 x 9 cm

Intangible Cultural Heritage list. His signature works, including "Origami Blue-and-White Porcelain" and "Tang Dynasty Paper Armor", have been exhibited internationally and featured in major publications like "Chinese Folk Crafts" (Shanxi Volume). A member of both the Taiyuan Arts and Crafts Association and the Mississauga Artists' Association (Canada), Guowei has earned awards such as the Excellence Award at the China Ethnic Art Creative Design Competition. His work explores the fusion of cultural heritage, mathematics, and sustainability within contemporary paper art.

www.saugaartshub.com/user/guowei+li/

SUSTAINABLE SPECIES - A CITY OF GREEN TECH (2023)

This digital concept design envisions a sustainable ocean future through an AI-powered aquaponic habitat.

At its core are clean energy solutions that reduce emissions and promote a green planet, supported by advanced systems for water recycling and purification. An intelligent underwater AI network monitors marine ecosystems, ensuring balance and biodiversity while enhancing oceanic research and conservation.



Digital art, 5944*2613 pixels

Hao Ding is a concept artist at Raven Software (Activision) based in Los Angeles, United States. A graduate of ArtCenter College of Design, she has contributed to AAA game titles such as "Call of Duty" and specializes in environmental concept art, character design, and technical illustration. Through her work, she explores the intersection of storytelling, ecology, and digital craftsmanship, envisioning futures where creativity and care guide our relationship with the planet.
<https://haoding.artstation.com/>

TRAPPED IN FRAME (2022)



Photography, 45 x 60 cm

Hashim Nasr is a self-taught visual artist currently based in Alexandria, Egypt. His work draws on surreal and avant-garde aesthetics to explore heritage, identity and collective memory. Originally trained in dentistry, Nasr transitioned into visual art through photography, creating symbolic, conceptual imagery that blends portraiture, sculptural props and evocative settings. His practice engages with themes of gender equality, cultural displacement, and subconscious storytelling, often shaped by his Sudanese roots and personal recollections.
He was awarded the Prince Claus Seed Award in 2023 and is a 2025 grantee of the Arab Documentary Photography Program. Nasr's work is recognizable through recurring motifs such as cones, the color blue and natural materials, which he uses to construct dreamlike spaces that reconnect him with a fragmented past.
www.instagram.com/hashimnsr/

This photographic work explores the intersection of race, beauty, and environmental decay in Sudan, where skin-lightening practices speak to both social fragmentation and ecological neglect.

The gloves, meant to intensify the absorption of harmful creams, become symbols of internalized oppression and physical alienation. Yet they also reflect a broader loss of communal cohesion and harmony with the land. The resulting plastic waste clogs local environments, disrupting human and ecological well-being alike. In contrast to the ethos of Blue Tribes—communities bound by mutual care—this image reveals how disconnection from self, culture, and environment leaves lasting scars across bodies and landscapes.

HACEN PRAYER (2024)

This photo series documents a Mauritanian immigrant in Chicago performing morning prayer, embodying resilience and faith.

Set against tranquil shores that evoke the ocean tides of his homeland, the images explore the deep connections between human experience and planetary harmony. Through intimate visual storytelling, the series invites empathy and highlights art's power to awaken awareness of our shared spirit, land, and origins.



Photography, 15 x 21 cm

Heather Smith is a documentary photographer and storyteller who explores the ties between people, place, and identity. With a global perspective, she captures everyday moments that honor quiet strength, cultural roots, and the emotional depth of the human spirit.

www.instagram.com/akosua_images/

UNITED STAR OF EUROPE (2024)



Plastic trash on hard foam board, 150 x 150 cm

This collaborative installation is composed of yellow plastic waste collected by 61 participants across all 27 EU member states.

Shaped into a star mirroring the European flag, the artwork critiques overconsumption and plastic pollution while symbolizing collective responsibility and unity. Each contributor shared a personal environmental commitment, accessible via QR codes during exhibitions, turning the piece into a shared platform for civic reflection.

Rooted in participatory and community-based practice, the work demonstrates how art can mobilize networks across borders, engage the public in ecological discourse, and transform individual action into a collective symbol of environmental awareness.

Heike Krause is a Berlin-born artist working under the name TrashmaidBerlin. With a background in communication, design, and street art, she has created trash-based art since 2018, blending activism and collaboration. Krause works across borders with artists and litter pickers via social media, bringing environmental art into public spaces through exhibitions, festivals, and community-driven projects.

www.trashmaidberlin.de

DAME JUSTICIA (2021)

This digital artwork features a lone figure—Lady Justice—suspended on a ladder descending into the sea. **The image evokes a powerful call for environmental justice—amplifying the silenced voices of marine ecosystems and coastal communities.** Inspired by a fisherman's haunting reflection on an ocean stripped of life, the work urges empathy and action for the vibrant species once thriving beneath the surface. It challenges viewers to confront the devastating impact of human activities on our waters and to stand in defense of those who cannot speak.



Digital art, 50.8 x 40.64 cm

Ibiere Dede is a self-taught contemporary visual storyteller based in Port Harcourt, Nigeria. Working primarily in digital media, she explores themes of childhood, memory, and identity through a richly imaginative lens. Though without formal art training, she holds a BA in Linguistics and Communication Studies from the University of Port Harcourt. Her digital works, produced using Giclée printing, have been exhibited internationally, including in the US and UK, and have earned recognition such as the Young Artist Prize at the British Motor Museum (2024). www.instagram.com/ibiere_dede/

IBIERE DEDE (NG)

THE ENERGY OF WATER (2025)



Mixed media, 15 x 21 cm

Inspired by the research of Dr. Masaru Emoto, *The Energy of Water* visualizes the idea that water molecules respond to words and emotions. At its heart is a symbolic water molecule shaped by the vibration of gratitude—radiating crystalline symmetry and surrounded by flowing layers of color that evoke movement, transformation, and emotional resonance. Created through an intuitive process, this piece invites the viewer into a meditative space where energy, intention, and nature converge.

Irina Lesova is a contemporary artist based in Germany, known for her intuitive “energy painting” style. Her symbolic works explore transformation, emotion, and the unseen connections between people and nature. She exhibits internationally. www.instagram.com/irina_artallee

IRINA LESOVA (DE)

POSEIDON 14 (2022)

Poseidon 14 is inspired by the UN's Sustainable Development Goal 14, which calls for urgent action to conserve and sustainably use the oceans and marine resources. This work highlights critical threats to coral reefs and marine ecosystems, including plastic pollution, ocean acidification, melting polar ice caps, climate change impacts on dolphins, vulnerability of brain corals to disease, and the vital biodiversity supported by sea turtles, reef fish, and octopuses. It also emphasizes the importance of supporting small-scale fishers for more sustainable ocean stewardship. Though coral reefs cover less than 1% of the earth's surface, they are essential to ocean health and the planet.



Acrylic on canvas, 100 x 100 cm

Inshō, originally trained in actuarial sciences and with 18 years in finance, shifted to pursue his passion as a full-time artist and creative director in Mauritius. His work has been exhibited globally, including Dubai and Comores, and he received the Artist of the Year Award in 2022. Through painting and drawing, inshō challenges societal norms and human impact, creating bold, thought-provoking works inspired by alternative worlds and visionary concepts.
www.facebook.com/insho.sach

IN DEEP WATER (2022)



Hand papermaking and printmaking with dye, ink, thread, dimensions variable, 30 - 60 cm wide and 200 - 450 cm long

This large-scale collaborative installation immerses the viewer in a suspended landscape of handmade paper and layered printmaking. **Created with sustainable materials and processes, the work responds to the urgency of climate change—rising seas, catastrophic floods, and wildfire destruction.** Titled *In Deep Water*, it reflects our global tipping point while threading together a message of resilience and collective healing. Through tactile, translucent panels joined by delicate threads, the installation embodies both fragility and interconnection—offering hope in the face of environmental crisis.

Jane Ingram is a sculptor, installation artist, and hand papermaker based in Santa Rosa, California. Her practice explores ecological themes through natural materials and site-specific works. A former Fulbright Scholar and Specialist, she has exhibited widely in the United States and internationally, with environmental residencies spanning Asia, Africa, and the Americas. "In Deep Water" is a collaboration with Jami Taback (USA), a printmaker known for her textured visual narratives and layered techniques. Together, they bring paper and print into dialogue as mediums for environmental reflection and transformation.
<https://janeingramallen.wordpress.com>

STOP (2025)

This digital illustrated collage evokes the fragility of human attempts to control nature, drawing from the shifting coastline of Spurn Point. Once a site of resistance—where sea barriers spelled “stop” to the tides—the work reimagines these structures as hands, layered and weathered, symbolizing generations of intervention. Now worn and hollowed by storms, they stand as relics of past hubris and quiet reminders of change. Rather than rebuild, the community embraces a future of coexistence, honoring the dynamic relationship between people, sea, and land. This piece reflects a growing movement: to listen, adapt, and restore balance within the coastal ecosystems we call home.



Digital illustration and photographic collage, 21 x 14 cm

Dr. Jane Robb is an artist and academic whose practice bridges environmental storytelling and education. With a background in geology and over a decade of experience in outdoor learning, she explores themes of place, memory, and ecological transformation through media ranging from photo-essays and video to digital illustration and fine art. Her interdisciplinary approach invites audiences to reflect on their connection to the land—and their role in shaping a more harmonious future.

<https://creativevalues.wixsite.com/janerobb>

JANE ROBB (UK)

FRIENDS AGREE BEST AT A DISTANCE (2023)



Acrylic on canvas, 70 x 90 cm

This piece reflects on the nature of connection—between people, and between humans and the world around us. Sparked by a conversation with a close friend who shared that “true friends agree best at a distance,” the work explores how meaningful relationships can thrive even with space between them. This insight expands beyond human bonds, offering a metaphor for how we relate to nature. Sustainable coexistence, like lasting friendship, requires mutual respect, boundaries, and care. By limiting excessive contact and exploitation, we ensure the relationship remains balanced and enduring.

Jiasheng Mai is a conceptual artist whose work explores interpersonal and ecological relationships through visual metaphor. He attended CERN's 2nd Art and Science Summit in February 2025 and recently exhibited in the group show “True Self” in New York (June–July 2025).

www.instagram.com/jiashengmai/

JIASHENG MAI (CN)

ETERNAL RETURN (2023)

Composed of fans made from bamboo and fabric, *Eternal Return* is a visual homage to the Japanese artist Katsushika Hokusai and a meditation on the cycles of life and energy.

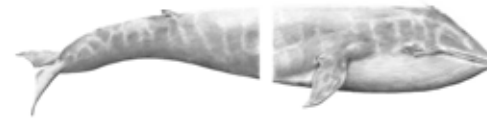
Drawing on Buddhist philosophy, the work evokes the endless motion of waves—symbolic of cause and effect, of nature’s pulse, and of the universe’s continuity. In an age of climate disruption—tsunamis, heatwaves, rising tides—the piece contrasts destructive forces with the counterwaves of love, peace, and spiritual resilience. It calls for balance, reflection, and renewed harmony between humanity and the planet.



Fans of bamboo and fabric, 40 x 40 cm

João Genaro is a Brazilian artist working with the resignification of materials to create objects, installations, collages, and urban interventions. His practice centers on the playful yet urgent exploration of global warming and planetary imbalance, offering poetic forms that question and reimagine our impact on the Earth.
www.instagram.com/joaoegenaro

A WHALE CALLED "LISA" DYPTICH (2024)



Graphite pencil, 50 x 130 cm

Josefina Herz is a visual artist whose work in graphite explores the beauty and complexity of the animal world. Trained as a fashion designer and former wardrobe stylist for international music videos and commercials, Herz transitioned into drawing after relocating from Argentina to Chile in 2016. There, solitude reignited her childhood passion for pencil art. She now dedicates herself fully to graphite drawing, teaching shading techniques and exhibiting works that reflect her deep reverence for animals and nature.
www.josefinaherz.com

Rendered in graphite, this piece captures the elusive play of light and shadow across a whale’s textured skin, transforming its form into something almost mythical. After hours of observation, the artist translated the creature’s quiet majesty into a luminous surface where details emerge like constellations. **The drawing invites viewers to look closer—at the creature, at our oceans, and at the fragility of marine life—reawakening awe for the biodiversity we risk losing.**

REVERIE (2025)

This painting explores a state of contemplation and dreamlike presence. Rendered in monochrome, the human form appears ephemeral and ghostlike—fleeting against nature's enduring vitality. The work invites the viewer into a meditative encounter with transformation, stillness, and the subtle boundary between inner and outer worlds.



Acrylic on canvas, 60 x 80 cm

Julia Utoplennikova is a Russian-born artist working primarily in painting. Her work explores emotional landscapes of transformation and self-discovery through abstract forms and bold contrasts. She has exhibited in Serbia, the UK, and Russia, with works held in private collections internationally. Recent exhibitions include "Awakening" (Deep Reverie Gallery, Serbia, 2025), "Dreams and "Nightmares" (Boomer Gallery, UK, 2025), and "Flowers" (Miracle, Novi Sad, 2024).

COUNTERMAPPING AGAINST DROUGHT (2024)



Photography, various dimensions

Kaki and Isaura are an artist duo active since 2023, with backgrounds in Fine Arts and political ecology, studied in Germany and Spain. Their collaborative practice explores the intersection of education, environment, and visual storytelling. They have participated in group exhibitions across Europe and Asia, alongside several solo shows, working closely with children and young adults to foster ecological awareness through creative engagement.
<https://kaki9.webnode.page/>

VOLGONEFT212 (2025)

This collaborative sculpture responds to the environmental disaster caused by the Volgoneft-212 oil spill in the Black Sea.

A seabird, rendered in toxic hues, stands as both witness and victim—its poisoned form evoking human guilt, but also the power of collective care. While authorities denied the scale of the damage, volunteers took to the shore, risking their own health to rescue marine life. The work honors that grassroots response, transforming catastrophe into a call for ecological responsibility, solidarity, and hope.



PU foam, textile, modelling clay, acrylic paint, acrylic varnish, 80 x 40 cm

Karina Khorman is an emerging Georgian artist originally from Siberia. Working with textiles and tactile materials, she reflects on historical memory and urgent social issues. Vlad Atman, also based in Georgia, explores the intersection of spirituality and perception, examining how inner beliefs shape our shared reality. Together, their collaboration bridges material sensitivity with environmental testimony.
www.instagram.com/kher.man

KARINA KHERMAN AND
VLAD ATMAN (GE)

FISHERS OF PLASTICS (2025)

This work pays tribute to the “blue tribes” of global activism—those who dedicate themselves to protecting Earth’s waterways from plastic pollution. The figures, part human, part ocean, symbolize the often unseen labor of environmental volunteers. Moving in harmony like fisherwomen, they haul not fish, but plastic—an act of quiet resistance and deep care. Their collective effort becomes a lifeline for marine life and a reflection of our shared responsibility for planetary healing.



Acrylic on primed paper, 42 x 59 cm

Kate C Kelly, an Irish visual artist, explores the intersection of society, environment, and activism through painting. Her work has been exhibited across Ireland and the UK and engages with contemporary social narratives. She is a recipient of multiple Arts Council of Ireland awards and was recognized with the New Voices of Ireland award in 2022.
www.instagram.com/kateckellyart/?hl=en

KATE C KELLY (IE)

ARCHIPELAGO 2024 & 365 (2024)

This installation offers a symbolic meditation on loss, memory, and transformation. A suspended canoe—once sailed on the Hudson River and marked with the American flag—serves as a metaphorical vessel of migration, heritage, and personal narrative.

Surrounding elements such as concrete blocks and natural materials collected on Long Island evoke both remnants of urban infrastructure and traces of familial history. The piece maps an intimate, emotional geography where water, sound, and abstract forms converge to embody grief, resilience, and the fragile interdependence between nature and human civilization.



450 concrete bricks, found objects, shells, seaweed, branches, found natural materials, used canoe, sound, ink and colored pencils on transparent Mylar, watercolors on paper, Plexiglas, variable dimensions

Keren Anavy is a multidisciplinary artist based in New York, working across painting, installation, video, and performance. Her work explores the shifting relationships between nature, culture, and place. She has exhibited in the United States, Israel, and Mexico.
www.kerenanavy.com

I'D LIKE TO TEACH THE WORLD TO SING IN PERFECT HARMONY (2025)



Acrylic on canvas, 30 x 100 cm

Kevin J Collins, a long-established commission painter, creates works that respond to social and environmental issues. His past projects include "Rubbish In, Rubbish Out" for the Social Art Award and a pandemic landscape for the South West Academy.
www.kevinjcollins.co.uk

THE INTRICATE WAYS THAT ARE LEADING TO FREEDOM (2022)

This canvas painting from the Ecosurrealism series tells a vibrant yet unsettling visual tale of climate change. Beneath its colourful flora and fauna lies a deeper message: a still human figure stands on uncertain, shifting ground while surrounding creatures are entangled and trapped—symbolising nature caught in the web of human inaction. The work invites multiple layers of interpretation, revealing fragility behind beauty.



Acrylic and spray paint on canvas,
92 x 60 x 5 cm

Ladislav Chachignot is a French artist based in Barcelona, Spain, working across painting, sculpture, and murals. His practice, which he calls "Ecosurrealism", merges environmental themes with surreal imagery to emotionally reconnect viewers with nature and highlight its richness and vulnerability.

www.ladislavdesign.com/

«WORLD» (2024)

This abstract work imagines a utopian ecosystem governed by plants - where care, growth and coexistence replace human-centered hierarchies.

Set within a vivid digital landscape, the piece reflects on environmental collapse and invites a rethinking of our place in the natural world. As a vision aligned with the Blue Tribes, it gestures toward the decolonization of nature and a speculative future shaped by vegetal intelligence and symbiotic relations.



Digital, 45 x 60 cm

Lam Wingyi is a digital and conceptual artist whose work explores themes of ecology, alternative futures and the agency of non-human life.

She has previously presented the solo exhibition "Flowing Colors" as well as duo exhibitions "Summoning the Aliens" and "Yeah" in China. Her work has been shown in a variety of venues across China as well as internationally, in Italy. Her practice uses vibrant digital landscapes to question the environmental crisis and human-centered hierarchies shaping our world.

<https://tinyurl.com/35cbtfwa>

MONACROMACH (2024)

This photographic work is part of a series responding to climate-driven changes in coastal and inland waters. Using altered visual perspectives, it reflects on the impact of extreme weather—from erosion along Ireland's vulnerable coastlines to ecosystem changes in Finland. Taken in Lahinch, Bunrana, and Seinäjoki following storms and heatwaves, the images blend abstraction and environmental awareness, prompting reflection on a transforming natural world.

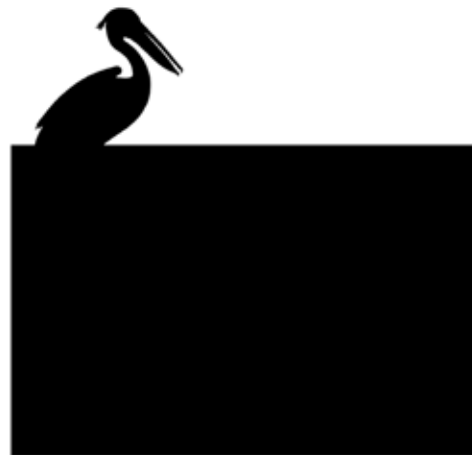


Epson gloss print, 42 x 59 cm

Lauren Bickerdike is a multimedia artist based in Limerick, Ireland. Working with sculpture, sound, and photography, her practice explores place, memory, and community. Lauren holds a BA in Fine Art from LSAD and an MA in Arts Management from UCC. She has exhibited internationally, with recent projects supported by the Arts Council and Laois Arts Office.
www.laurenbickerdike.com/

RISK PLANET (2024)

This work reflects on an environment overshadowed by consumerism, spectacle, and industrial waste. Nature is no longer seen as an ally but treated as an obstacle, sidelined by a system driven by production and appearance. The piece questions this imbalance and highlights the urgent need to rethink our relationship with the natural world.



Digital work (print on aludibond), 90 x 90 cm

Luciano Caggianello, artist and designer based in Turin, Italy, began his career in the 1980s across advertising, illustration, and car design. His artistic research blends digital and physical media, exploring perception, environment, and philosophical themes. He has exhibited internationally and received multiple awards, including the 2025 "Whitelock Prize for Digital Art", US and "the Artist of the Future Award" 2020, Dubai.
<https://lucianocaggianello.it/>

SLICK (2015)

The Oyster Catcher, a sentinel of the sea, stands alone among hollow, oil-filled oyster shells—its beak dripping with oil trapped in time. This delicate image powerfully highlights the ongoing destruction caused by oil spills and pollution. It reminds us of the urgent need to support ocean health, fighting against the devastation wrought by human actions.



Taxidermy oyster catcher, shells, resin, marble, 35.5 x 33 x 35.5 cm

Mabel Edwards is a London-based artist working with taxidermy since 2014, offering a fresh take on the medium that moves beyond tradition. Mentored by George Jamieson, she draws inspiration from urban landscapes and explores human impact on nature and animals with dark undertones and overt sexual suggestion. Her work evokes raw emotion and provokes reflection on survival, life cycles, and ecological fragility.

www.loveanddeathart.com

MABEL EDWARDS (UK)

BERG- UND TALFAHRT (2024)

This spatial collage explores planetary fragility and elemental transformation. Lava-like shapes evoke disruption, dryness, and heat, reflecting the tension between water and fire beneath the surface. Constructed from cardboard and photographic fragments, this walkable terrain embodies erosion, memory, and the delicate balance between collapse and regeneration.



Collage on cardboard / installation, 5 x 1.5 x 3.3 m

Marc Allgaier studied communication design and works across collage, installation, photography, and music. His art probes the relationships between nature, memory, and structure. He received the YAS Award in 2020.

www.marcallgaier.com

MARC ALLGAIER (DE)

THE COVENANT OF TIDES (2025)

A surreal vision of a human–ocean pact unfolds as figures from diverse cultures stand in ritual formation, holding offerings—shells, seaweed, water jars—toward a towering, sentient wave. The ocean watches, both guardian and witness, as mythic beings emerge from its depths, embodying cycles of healing and transformation. This work invites reflection on ancestral wisdom, ceremony, and the urgent need to restore our relationship with the sea.



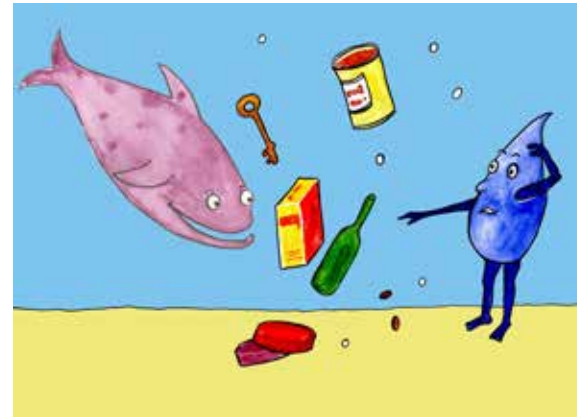
Ink on paper, 21 x 29.5 cm

Maryna Gradnova is a multidisciplinary artist and costume designer based in London. Born in Ukraine and trained in Decorative and Applied Arts at Kyiv National University of Culture and Arts, she later studied French Literature at the Sorbonne. Her practice spans fine art, film, theatre, and opera, weaving visual poetry with a distinct ink-based aesthetic she calls "Fieriness." A full BAFTA member, her ink works have been exhibited internationally, while her costume designs have featured in award-nominated productions.

www.instagram.com/costumemodehistory/

ADVENTURES OF A RAINDROP (2024)

This piece is part of a series of 15 images from a children's book following the journey of a raindrop, tracing the water cycle while revealing how discarded rubbish pollutes our oceans. **As the raindrop travels from sea to sky, land, and back again, it witnesses the impact of pollution on marine life, inspiring awareness and care for our planet's waters.**



15 images from the pages of a children's book, 20 x 30 cm

Mary Rouncefield is a freelance artist whose work explores human rights, ecology, and climate change. She has exhibited widely, including the "Jerwood Drawing Prize", 2007, "Titanic 100" in the United States, and the "Royal Academy Summer Exhibition", 2018, 2023, as Cecilia Rouncefield.

www.maryrouncefield.co.uk/

AQUANOVA PROJECT – CULTIVATING WEAKENED MARINE PLANTS FOR ECOSYSTEM RESTORATION (2025)

This innovative project employs AI-controlled underwater domes to restore fragile marine ecosystems.

AI-operated crab drones collect damaged plants and transfer them to climate-controlled domes where temperature, light, and salinity are optimized for healing. Researchers then monitor the recovery before returning revitalized plants to the ocean, fostering a sustainable cycle of marine renewal.



Digital artwork, 59.4 x 42 cm

Metronobon is a futuristic visual creator and 2024 Tokyo AI Fashion Week Grand Prix winner, blending cinematic and philosophical aesthetics to share visionary, forward-looking narratives with a global audience.
www.instagram.com/metronobon/

HOLIDAY (2022)



Discarded textile collage on canvas,
117 x 122 cm

The piece, created through a blend of textile collage and painting on canvas, highlights the urgent issue of textile waste pollution in Ghana, particularly its devastating impact on oceans and rivers. **Inspired by personal experience, the work envisions a future where waterways are free from harmful pollutants, transforming waste into a message of hope and healing.**

Michael Gah, a self-taught artist from Ghana, draws on his country's textile pollution crisis to create sustainable art from discarded materials. Active since 2016, his work has been featured in numerous solo and group exhibitions, including at Musée de l'Homme in France. He was also named a finalist for #CreateCOP29.
<https://michael-gah-epk.my.canva.site/>

MOTHER'S LAMENT (2024)

This painting explores the past, present, and possible futures of coral ecosystems—the “rainforests of the seas”. It highlights the vital symbiotic relationship between coral and algae, whose photosynthesis and shelter create vibrant reefs. The algae’s colors symbolize one of the oldest alliances in nature, now threatened by environmental change.



Acrylic on canvas, 91.44 x 76.2 cm

Michael Gresalfi's art centers on climate change and biodiversity loss through paintings, installations, and online briefings. His series "Our Changing Planet" includes twelve paintings and a narrated TEDx-style talk. His large installation "What Man Has Wrought" and other climate-focused works have been featured internationally, including on the ClimateCultures platform.

<https://michaelgresalfiart.com>

FRACTAL IDENTITY (2025)

This self-portrait presents a fractal meditation on identity, perception and planetary responsibility.

The artist gazes directly at the viewer, inviting reflection on our interconnectedness with nature. Evoking a techno-utopian vision, the piece imagines a future shaped by ethical social interaction, one that fosters ocean restoration, biodiversity protection and harmonious coexistence across species.



Oil on canvas, cotton tricot blue green beads and silver rhinestones, 50 x 60 cm

Mikaya Petros is a multidisciplinary artist whose work spans visual, digital and conceptual practices, with a focus on ecology, identity and transformation. Her pieces are held in several permanent collections, including institutions in Italy, South Korea, the United States, France and Greece, as well as at MOCA. Her practice often merges poetic inquiry with speculative futurism, inviting viewers to reconsider the boundaries between humanity, technology and nature.

<https://artelaguna.world/artist/petros-papavassiliou-mikaya-michela/>

TEMPS FUTURS (2024)

This piece reflects on the fragile, symbiotic relationship between humanity and nature, urging a shift from dominance to stewardship.

The work envisions a future where preservation takes precedence over exploitation, reminding us that our well-being is inseparable from the planet's health. Through its layered symbolism, it offers a quiet yet urgent call to responsibility, inviting reflection on the choices we make today and the futures they will shape.



Acrylic and oil on a plaster sculpture with a small plastic tree on a book, 20 x 25 cm

Mila Bernardo is a Brazilian artist whose practice transforms overlooked materials such as books, records, and discarded objects, into artworks that explore philosophical, political and social themes. By reclaiming what is often thrown away, she challenges consumerist norms and reflects on impermanence, memory and value. Her work blends traditional techniques such as acrylic and oil painting with unconventional media like wood, embroidery and sculptural forms, creating textured, layered compositions rich in emotional and conceptual depth.

Central to her practice are questions of identity, the passage of time and the narratives embedded in forgotten objects. Each piece invites viewers to rediscover meaning in the remnants of daily life, offering a meditative counterpoint to the culture of disposability.

www.milabernardo.com/en

OCEAN AND WOMEN (2020)



Digital artwork, width approx. 100 cm

This is a philosophical work reflecting on the contrasting worlds and inner lives of women. At first glance, a playful rock-and-roll gesture appears—but beneath it lies a layered narrative of experience, emotion, and memory. The piece was conceived over several years, drawing on moments of reflection before being executed in a brief, intuitive burst—echoing the ancient Chinese tradition of long preparation followed by spontaneous creation. **Like the ocean itself, the work invites the viewer to dive beneath the surface.**

Natalia Rozhkova is a multidisciplinary artist whose work bridges philosophical reflection with contemporary visual storytelling. Drawing inspiration from emotional experiences and traditional Eastern artistic preparation, her practice spans painting, collage, and illustration. She was shortlisted for the Historic Houses Summer Art Competition, exhibited with Boomer Gallery in the UK, and has participated in numerous international showcases including "Reframe" at the American Cultural Center in Russia, "Restore. Digital.Art", 2024, and "Art of Nature" with Dare_Zine, 2024, Bulgaria. Her recent works have been featured in both physical and digital formats, including publications by Lodger Gallery (USA) and cover art for Dare_Zine. She continues to explore themes of femininity, nature, and layered memory through both traditional and experimental mediums.

<https://art.kunstmatrix.com/en/artist/natalia-rozhkova-natalya-rozhkova>

BODIES OF WATER (2024)



Bamboo, steel, PVA, cast-iron bathtub,
400 x 220 x 210 cm

This is a performative installation that challenges dominant, often extractive perspectives on water in the Western world. **By physically dissolving the boundaries of the installation space, the artists invite audiences to question binary separations between urban and natural waterscapes.**

While the installation is not designed for direct manipulation, its performative structure encourages embodied reflection and spatial engagement by visitors.

The work emphasizes the fluidity and interconnectedness of ecosystems and urges a more holistic, empathetic relationship with water. It acts as both a symbolic and experiential call to reconsider how we inhabit and care for aquatic environments.

Natsume Ono and Andrew Yu both hold M.Arch degrees from the Bartlett School of Architecture, UCL. Ono, who previously studied architecture at the University of Michigan, now works as a spatial designer at 59 Studio. Yu, with a background in set design and credits including the Shaw Theatre, currently practices as a digital designer.

www.instagram.com/bath.stop/

TRANSLOCATIONS (2025)



Video (password: sphagnum), 14:44 min



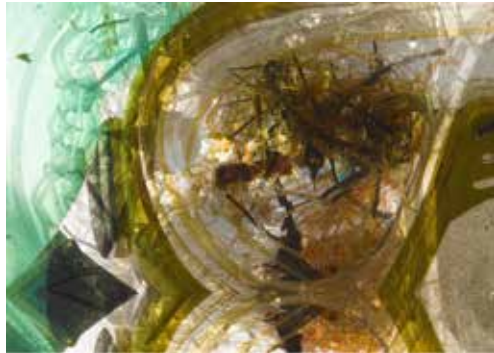
Translocations focuses on sphagnum moss as a key agent in the restoration of a lowland peatbog, highlighting the reciprocal exchanges between species that enable ecological renewal. Featuring the voice of botanist and author Robin Wall Kimmerer and a tactile soundscape, the film documents the collaborative efforts—human and more-than-human—that are transforming a once-damaged, intensively farmed landscape into a vibrant wetland habitat.

Nick Jordan is a multidisciplinary artist whose practice explores the interconnections between natural, cultural, and social ecologies. Working across film, print, photography, painting, and sculpture, Jordan creates hybrid documentaries that weave together original footage, archival materials, and soundscapes into layered, poetic narratives. His intuitive, field-based approach often centres on the interdependence of human and more-than-human life. Jordan's work has been exhibited internationally at museums, galleries, and film festivals.

www.nickjordan.info

CREIGRES (2020)

Creigres (Welsh for "reef") captures the presence of marine plastics just beneath the water's surface on a small beach in North Pembrokeshire, Wales. Blending video footage with ambient sounds recorded both above and below the waterline, the film offers a quiet but urgent meditation on the hidden impact of pollution on coastal ecosystems.



Video, 02:49 min

Nigel Goldsmith is a visual artist working with installation, photography, and moving imagery. His practice often reflects on the environmental impact of consumerism, with subjects ranging from global shipping to marine pollution. Born in West Wales, he holds a BA in Film and Photographic Art and an MA in Fine Art. Goldsmith's work has been shown in exhibitions and film festivals across the UK, Italy, Greece, Mexico, and the Czech Republic. He is currently an artist associate at Spike Island in Bristol.
www.instagram.com/nigelgoldsmith

BE YOURSELF (2025)



Digital illustration, 47.4 x 27.1 cm

Be Yourself speaks to the resilience of the human spirit in the face of adversity. Inspired by nature, the artwork features a female figure—drawn from the artist herself—whose body is overlaid with wave-like patterns. These waves evoke the memory of a dried-up lake, once full of water. The cracked soil beneath her reflects desolation, yet the suggestion is one of quiet regeneration: even in the harshest conditions, something within us remembers, holds potential, and can bring life back. The work is a reminder of our deep connection to nature and the danger of losing that bond in a mechanized, concrete world. As the artist states, "We need nature—we have to protect it."

Özlem Mehder is a self-taught visual artist based in Turkey. With a background in anthropology and a Master's in forensic science from Ankara University, her creative practice draws from a deep interest in memory, emotion, and human experience. A lifelong musician, she turned to painting to explore ideas that music alone could not express. Her work often blurs the line between autobiography and imagination, using visual language to document inner landscapes and personal narratives. Mehder approaches painting as a lifelong journey—an evolving form of reflection, storytelling, and self-discovery.
www.instagram.com/ozlemmehder

ONLY (2008)

This evocative oil-on-canvas work explores the fragile equilibrium between humanity and the natural world. Inspired by the resilience of native African tribes living in arid environments, the painting calls for a deeper respect for nature—urging us to take only what we need. Through a minimalist, toolless lens, *Only* portrays the shared struggle of both people and the environment to adapt and endure, highlighting a coexistence rooted in mutual respect and survival.



Oil on canvas, 100 x 40 cm

Paula Carvalho is a Portuguese artist and designer born in Africa. Her African heritage deeply informs her artistic practice, which often centers on themes of balance, resilience, and identity. Trained in both artistic and graphic design, Paula combines a strong visual sensibility with professional experience in marketing, branding, UX, and UI design. Her work bridges traditional and digital mediums, reflecting a multifaceted creative vision grounded in cultural awareness and environmental consciousness.
[www.upwork.com/freelancers/~01080951f-05c1a2b37?](https://www.upwork.com/freelancers/~01080951f-05c1a2b37?from_view=detail&from_activity_id=01080951f-05c1a2b37)

HYDRATE - THE LAB (2025)



Pieces of glass collected from sea,
15 x 21 cm

In this poetic installation, Peter Trukenbrod invites us into the "lab of nature"—a place where humans collaborate with the same elemental forces that once gave rise to life on Earth. The work features a series of chemical flasks, delicately assembled from sea glass. Each shard, once discarded, has been shaped and polished by the waves over time. Reassembled by human hands into new vessels, the flasks become symbols of respectful collaboration between human innovation and natural process. The piece suggests that scientific advancement—like art—should be guided by nature's own rhythms, cycles, and wisdom.

Peter Trukenbrod is a visual artist based in Gothenburg, Sweden. Originally from Marl, North Rhine-Westphalia, Germany, he studied at Dômen Art School in Gothenburg (1991–93) and later at the Gerrit Rietveld Academie in Amsterdam (1993–96), specializing in autonomous sculpture. Trukenbrod's work often explores the intersection of natural forces and human intervention, crafting thoughtful, tactile installations that reflect on time, transformation, and ecological cooperation.
www.trukenbrod.eu/

ROCKY SOUTH COAST OF PORTUGAL (2024)

Shot with a vintage Land Camera 103, these instant photographs transform Portugal's rugged coastline into surreal, dreamlike visions—artworks that echo the fragility of natural landscapes and the uncertainty of their survival.

Using discontinued and expired Fuji FP100C film, Puk embraces the unpredictable beauty of chemical distortions, unexpected colours, and fading edges. The work becomes both a meditation and a metaphor: just as the film is no longer made, so too may nature's raw beauty become a thing of the past. This series questions what we choose to preserve—and what we allow to disappear.



Petra-Puk Bresser (known as Puk) is a visual and installation artist whose work blends experimental photographic processes with environmental and emotional narratives. Though she works with cameras and film, she distances herself from traditional photography, approaching image-making more as alchemy than documentation. Her work has been exhibited across Europe since 2012 and featured in several publications between 2017 and 2025.
<https://partproductions.com/>

PETRA-PUK BRESSER (NL)

RIDING THE WAVE, TOGETHER (2025)

This piece corrects the scale of coexistence in 2025, centering the more-than-human world and making its presence impossible to overlook.

Human settlements are deliberately compressed and placed off-center, challenging anthropocentric norms and highlighting the urgent need to reduce our footprint. The work invites reflection on how we might live in respectful concert with other species—even when their ways of being remain mysterious to us.



Pooja Kumar is a former print journalist, disillusioned environmental and land-use planner, and island studies scholar. Her work is grounded in deep compassion for all suffering nonhuman beings, and for people striving—often against great odds—to improve their communities and planetary futures.
www.instagram.com/wobblebauble?igsh=M-WFrOHo5cmszb3BreQ%3D%3D&utm_source=qr

POOJA KUMAR (CA)

TIDES OF CONSEQUENCE (2025)

*This painting explores the fragile balance between humanity and nature, taking inspiration from the toxic surge of blue-green algae in the lower Murray River. **Aligned with the ethos of the Blue Tribes, it confronts the consequences of environmental neglect and the urgent need for collective action.** A solitary figure, immersed in turbulent waters under a storm-filled sky, embodies both vulnerability and resilience—serving as a poignant reminder of our deep-rooted connection to nature and the shared responsibility to protect it.*



Oil on linen, 66 x 65 cm

Reanna Emanouel is a figurative and landscape artist who has exhibited in Australia and the United States. Her textured oil paintings explore trauma, memory, and identity—often shaped by the personal tragedy of losing her family—through dreamlike portrayals of women shrouded in linen and set within emotive natural landscapes.
<https://reannaemanouel.artweb.com>

FLOURISHING IN SYMBIOSIS (2023)



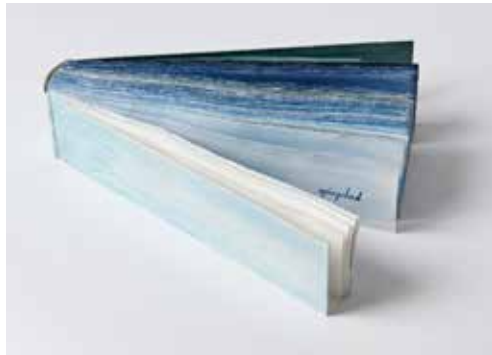
Archival giclée print of a digital collage created with a woodcut-based methodology, 70 x 100 cm

***Flourishing in Symbiosis* imagines a future in which biological life and computational systems co-evolve.** Golden circuit-like filaments weave through emerald foliage, merging algorithmic patterns with botanical rhythms and pointing back to the ocean as life's cradle. The work asks what resilience might mean when digital pulses are inseparable from planetary cycles: hybrid ecologies can nurture renewal—or precipitate collapse. Created by layering hand-carved woodcut textures with digital collage and hand-touched pigment, the piece keeps the tactile resistance of printmaking while embracing the fluidity of the screen, inviting viewers to consider how we might live—together—in symbiosis.

Ryo Kajitani is a printmaker and digital collage artist. Holding a PhD from Tama Art University (2019), Kajitani blends traditional woodcut techniques with experimental media. Exhibitions include the Trenton City Museum (USA); awards span the Asia Digital Art Award Fukuoka (Finalist) and Meta Morph Montage Award, with recent presentations at NFT NYC and NFT London 2025.
www.ryokajitani.com/

DAS MEER IST NICHT NUR BLAU / THE SEA IS NOT ONLY BLUE (2024)

Das Meer ist nicht nur BLAU / The Sea is not only BLUE is an artist's book about the sea and the hope for its preservation. **Combining traditional craftsmanship with a modern aesthetic, the hand-colored book features 110 positive associations with water—set in lead type and printed by hand—interspersed with blank pages for reflection.** Housed in a two-part leather and watercolor-paper box, the work invites a meditative walk by the sea. Created in collaboration with master bookbinder Edy Willems, the book is both an object of beauty and a call to treat nature with care.



Paper: "Old Burgundy" 175 g/m2, stitched on parchment ribbons, title embossing in blue, lit covered with coloured parchment, 35 x 7 x 6 cm

Sabine Thornau is an artist specializing in paper art and objects. Trained as a glass painter and in color design (IACC, Salzburg), she founded her own studio in 1986. Her work has been shown in national and international exhibitions, and she regularly teaches seminars and workshops across Europe, including in France and Finland. Thornau's practice emphasizes sustainability, craftsmanship, and deep respect for nature.
www.sabinethornau.eu

PROFUNDO / DEEP (2024)

Profundo is a cinematic tribute to the deep, mysterious bond between humans and the sea.

Set in a timeless sanctuary, it weaves childhood memories, ancestral legends, and the silent songs of whales into a visceral reflection on belonging, love for nature, and the urgent need to protect what still might save us.



Video, 14:14 min

Sandra Duarte Cardoso is a filmmaker, veterinary surgeon, and environmental activist, blending science, art, and advocacy in her work. As President of Portugal's SOS Animal and head of the production company Imprescindível Pensar, she directed the award-winning documentary Saudade and the popular conservation series À Descoberta Com..., known for its poetic and visually impactful storytelling.

Tiago Iúri studied Image and Sound at ESAD, Portugal, and works as director and editor at Imprescindível Pensar, collaborating with SOS Animal. Passionate about sci-fi cinema, sound creation, visual effects, and photography, he also designed the poster for Profundo.

www.instagram.com/sosanimalportugal/

EARTH CANVAS (2023)

This poignant visual metaphor reflects on humanity's exploitation of natural resources and the resulting accumulation of plastic waste that threatens marine ecosystems.

The artist portrays Earth's silent response to this degradation, underscoring the urgency of radical systemic change.

The work advocates for concrete action: banning single-use plastics, restoring marine ecosystems, and promoting sustainable practices such as solar energy adoption and organic farming.



Acrylic on canvas, 64 x 74 cm

Sanniya Adnan is a multidisciplinary artist whose practice bridges fine art, design, and storytelling to champion sustainability and conscious living. Trained in Pakistan and the UAE, she has exhibited internationally and received multiple awards, including the Noon Art Award (2022) and recognition from Sharjah Ladies Club and Tac Art (2023). Her work, deeply rooted in nature and activism, incorporates sustainable methods to inspire environmental awareness. She is currently producing a documentary on climate change and its socio-environmental impacts.

www.instagram.com/sanniya.adnan

WRQ DANCER (2019)

This photographic artwork reflects on the moment just before decline—the brief suspension between power and fall. A professional dancer is captured mid-air at the apex of her leap, embodying grace, effort, and transience. Set within a quarry that has been losing both water and economic viability, the image becomes a metaphor: as the dancer prepares to descend, so too does the quarry face inevitable change.

The stillness of the leap and the landscape echoes a shared fragility—an invitation to reflect on the delicate balance between vitality and loss.



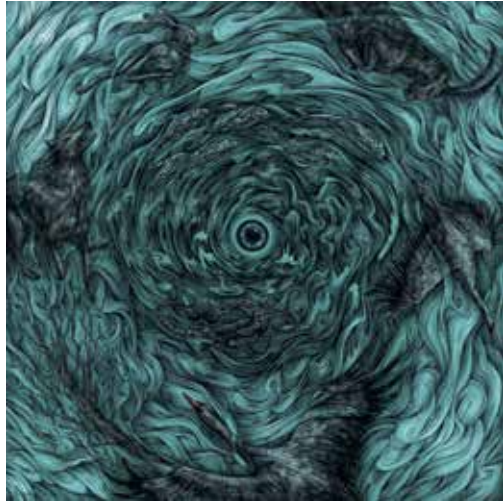
Photograph on metal, 50.8 x 76.2 cm

Scot J. Wittman is a visual artist whose photographic practice explores the intersections of human movement, environment, and impermanence. His work has been exhibited internationally, including solo shows at the Nesto Gallery and The Tilton School in the United States. Recent group exhibitions include "Postcards from the Edge" at Berry Campbell Gallery (US), "Natural Wonders" (China), and "Where We Collide" at 59 Rivoli (France). In 2022, his work was featured on a Times Square billboard. Wittman is a TEDx speaker and past artist-in-residence at Nés Arts (Iceland) and the Millay Colony (US).

www.mapographer.com/

THE ABYSS TWIRLING INTO A FUNNEL (2024)

This digital artwork is a meditation on the ocean as both origin and archive—a force of nature that sustains life and records our collective history. It speaks to the ocean's dual role as a giver of life and a mirror of human impact. Within its vast, silent depths lie remnants of ancient civilizations alongside traces of modern excess. The piece asks: where does our story truly begin? Who holds responsibility for this abyss, and can we still protect it? The ocean reminds us that the sea is not just a symbol of mystery—it is a living system in crisis. If we hope to safeguard the future of all life, we must first learn to honor the ocean's memory and power.



Digital, 30 x 30 cm

Taisia Bomshtein is a visual artist and product manager based in Europe. She works across illustration, murals, and drawing education, exhibiting internationally in the UK, Turkey, Portugal, and beyond. Her practice reflects a deep engagement with memory, nature, and the human condition.

https://sight-from-inside.tilda.ws/sight_from_inside

MYKOBÜTTEN SPORES (2025)

This work explores the potential of mushrooms as a fully sustainable medium for paper-making. Created from hand-crafted mushroom fiber and dyed with natural fungal pigments, the large-format piece magnifies microscopic fungal structures. **It offers a reflection on the Anthropocene and the impact of human disconnection from nature.** By highlighting alternatives to wood-based paper, the work proposes regenerative approaches to materials and invites viewers to imagine a world where waste becomes life again—a living cycle rather than a dead end.



Handmade fungi paper - Mykobütten, paper from mushrooms, 50 - 95 cm diameter

Tanja Major is a German artist, mycologist, and designer whose work bridges photography, textile design, and ecological material research. Since 2020, she has developed "Mykobütten"—a living, biodegradable paper made from mushrooms—gaining international recognition. Her works are held in permanent collections such as Haus des Papiers and the German Museum of Technology in Berlin. A member of IAPMA, GBK Straubing, and Gedok Munich, Major has exhibited across Europe, Asia, the Middle East, and the Americas. Through her fungi-based art, she redefines sustainability as a creative and living process.

www.fungi-paper.de

FOOTPRINT (2002)

This large-scale land art installation, spanning 1,000 square meters on the Greek island of Paxos, acts as both a literal and metaphorical footprint—a mark of human ambition etched into the Earth.

Drawing attention to the outsized ecological consequences of our actions, the work reflects on the concept of the “carbon footprint” and the urgent need to balance economic growth with environmental integrity and social equity. In a time of escalating planetary crises, it urges a shift toward collective responsibility, resonating with the Blue Tribes’ ethos of regeneration and coexistence.



Land Art, 20 x 50 m

The Krank is a multidisciplinary artist based in Athens, Greece, working across painting, installation and land art. His work has been exhibited internationally, including Greece, Germany, Switzerland, Spain, the United States and South Korea.
www.instagram.com/the.krank

FROM REQUIEM TO RENEWAL (2025)

This delicate watercolor portrays coral transplantation not just as a scientific practice, but as a ceremonial, collective act of care and restoration. By blending imagery of ritual and marine life, the work frames ecological repair as both a cultural and spiritual endeavor.

It invites reflection on how ancestral wisdom and modern conservation must come together to sustain our shared future.

The piece emphasizes the emotional and symbolic dimensions of environmental stewardship, positioning healing as a communal, intergenerational responsibility.



Watercolour on watercolour paper, 38 x 55 cm

Uma Gupta is a self-taught artist who has been exhibiting her work since 2016. Focusing primarily on watercolor, her practice explores portraiture, figurative themes, and the natural world. She has received recognition for her expressive figurative and portrait works and continues to engage in group exhibitions across India. Her art blends observation with imagination, often drawing on themes of resilience, tradition, and ecological consciousness.
www.instagram.com/mormobani?igsh=M-Wh3eGxlbNvndTZx

REACHING OUT FOR HELP (2025)

Inspired by real encounters between humans and whales, the work reflects on interspecies empathy and the possibility of planetary healing. Despite a history of exploitation, some whales now approach humans for assistance—offering a powerful symbol of trust, vulnerability, and connection. While whale populations have shown signs of recovery, they remain deeply affected by human activity. This piece is both a tribute and a call to action: we must do more to protect and repair our shared oceans.



Watercolour on watercolour paper,
21 x 29.7 cm

W. B. Randall is a self-taught multidisciplinary artist based in the UK, originally from the United States. Her work spans drawing, painting, and sculpture, often exploring the relationship between humans and nature. She has exhibited in ten group shows across two countries, including MK Gallery (2024) and Rugby Art Gallery & Museum (2024/25). Her practice is rooted in ecological awareness, storytelling, and emotional resonance.
www.instagram.com/w.b.randall_official

THE LOST POLAR BEAR (2023)



Digital illustration, 42 x 29.7 cm

This illustration confronts the harsh realities of climate change, spotlighting the impact of cargo ship emissions on the fragile Arctic ecosystem. With a quiet yet urgent tone, the work explores the complex relationship between human industry and the natural world. It calls for climate resilience and sustainable living, reminding us of our shared responsibility to restore ecological balance and imagine a future where humans and wildlife coexist in harmony.

Xinping Li is a China-born illustrator based in the San Francisco Bay Area. Her tranquil, thought-provoking visuals have been featured in projects for Rotary International, and she was shortlisted for the Northern Illustration Prize 2023 – Emerging Illustrator.
www.xinpingli.net/illustration

ECOSHELL (2024)

EcoShell is a sustainable building material that transforms marine waste—oyster shells and fish bones—into durable, lightweight tiles for coastal architecture.

Designed to be both ecologically responsible and materially beautiful, EcoShell reimagines waste as a resource. By grinding shells into calcium carbonate and binding them with biodegradable elements from fish skin and bones, the material mimics concrete's strength and salt resistance while remaining lighter and more energy-efficient to transport.

Customizable in color and texture, the tiles highlight natural irregularities and fit a modular system for easy installation and low maintenance. EcoShell is more than a product: it is a regenerative design that diverts waste from landfills and biodegrades at end-of-life—proposing a future where materials heal rather than harm.



Oyster shell and fish waste, 20 x 20 cm

Yingfei Zhuo is a designer with a background in architecture and industrial design, specializing in sustainability and material innovation. Her work has earned international recognition, including the Red Dot Design Concept Award, A' Design Award, K Design Award, SIT Award, and ePDA Award.
<https://yingfeizhuo.cargo.site>

EVER BLUE (2023)

This project maps the routes of ocean-cleaning ships using data, translating them into spatial artworks and installations.

Combining pictorial elements with physical forms, it offers viewers an immersive experience that highlights marine environmental issues and reimagines the relationship between humans and nature.



Inflatable PVC fabric, wood, 100 x 300 x 20 cm, 120 x 120 x 100 cm, 100 x 100 x 20 cm

Yoonjee Geem is a Seoul-born, Berlin-based artist. She studied art history and cultural science at Humboldt University and East Asian Art History at Free University Berlin, alongside Fine Art studies in Seoul.
<https://yuan-uan.art/>

APEX (2021)

This oil painting envisions a world where humans and sea creatures coexist in harmony. The great white shark, freed from its fearsome image, swims peacefully alongside humans in clear, luminous waters. Light and shadow play across the ocean depths, revealing nature's delicate balance. The work challenges perceptions, honors biodiversity, and echoes the Blue Tribes' call to protect and restore our oceans.

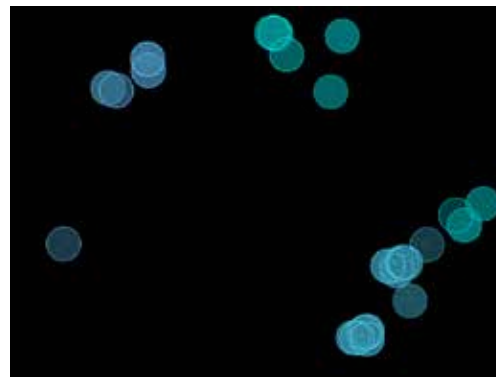


Oil on canvas, 160 x 220 cm

Zifan Sun's work explores memory, human connection, and belonging through the lens of architecture, light, and space. As a London-based artist with a background in architecture from Scotland, she examines the fluid nature of home, shaped by migration and cultural shifts. Her practice merges painting and photography with physical post-processing techniques to capture the tension between presence and absence, familiarity and distance. Light dissolves space, blurring reality and emotion, while shadows evoke the traces of places left behind. Through her work, she seeks to translate personal nostalgia into a shared experience, reflecting on how home exists not as a fixed place, but as a fleeting, ever-evolving sensation.
www.instagram.com/szifa_n/?igsh=MWxsZj-c3amtueDE2cw%3D%3D

ARCTIC DATA PORTRAITS (2024)

Arctic Data Portraits traces the movements of Walrus, Bowhead, and Beluga whales through sighting data from Happywhale.com. Each point marks a moment of encounter, turning scientific records into a field of presence. **Instead of statistics, the work uses abstract data art to bring viewers closer to individual animals who remain largely unknown to us.** By seeing their paths as personal trajectories, the piece invites empathy, kinship, and awareness of species whose futures are increasingly fragile.



Happywhale (2024): Bowhead, OBIS-SEAMAP 1769, DOI: 10.15468/rfb6ep / Beluga, OBIS-SEAMAP 1724, DOI: 10.15468/a6kdag.

Daria Koshkina is a multidisciplinary artist and data visualization researcher bridging scientific inquiry and artistic expression. She has shown work at the London Design Festival and contributes to Barabási Lab projects exhibited internationally, including at the Architectural Venice Biennale. Her illustrations appear in Vice, UN Women, Journal of Neuroscience, and Science. She holds a BA and MA in digital media.
www.instagram.com/daria_draw_things/

Tides That Shifted: Ripples of Impact

Reflections on Change Sparked by the Award

The Social Art Award is not just a moment of recognition — it is an invitation into a living, growing ecosystem of practice. Since its founding, it has sparked conversations, collaborations, and courageous interventions across the globe. With Planetary Healing – Blue Tribes for Ocean Health, the 2025 edition catalyzed a wave of artistic inquiry and engagement, reaching across disciplines, coastlines, and communities.

This chapter offers glimpses into the ripples created by the award: artists expanding their work, audiences encountering new perspectives, and stakeholders shifting how they imagine the role of art in addressing systemic crises.

Artists shared how their participation amplified their visibility, unlocked new partnerships, and encouraged them to grow their projects in scope and ambition. The online exhibition reached thousands across continents, while symposia recordings became learning

tools in classrooms and cultural institutions. In the media, jurors and participants were quoted for their vision of social art as both sensor and agent of change. Testimonials surfaced from many corners. A teacher in Emden, Germany, wrote of integrating insights from Blue Futures Symposium II into her curriculum on marine waste. An activist in Ghana connected with peers across Europe through the “United Star of Europe” project. Some artists, like the creators of Aquatopia and Future of Water, saw their practices invited into new dialogue spaces — from foresight labs to public policy discussions.

Through stories, sounds, visuals, and games, the award sparked a polyphony of engagement. But most of all, it planted seeds — seeds of possibility, of networks not yet formed, and of futures we are still co-creating.

As participants reflected during the Blue Futures Symposia, powerful fragments of thought

emerged — revealing how art can open new ways of feeling, imagining, and acting for oceanic futures:

“Art can relate to people in another language — not in a language of battle, but in an imagination field where we can create other images on how we imagine the future.”

— Fe Cortez

“People who don’t live near the sea don’t typically dwell on their negative impact on the oceans. So this thinking about what we do locally that can prevent more harm in other parts of the Earth is critically important.”

— Lilian Marino

“Making social art is also a way of dealing with anxiety. It helps heal.”

— Stephanie Lerner

“What is systemic transformation? Deep, structural change across interconnected systems - social, economic, ecological, legal, technological and personal. To achieve transformation, we need

to focus on mapping possibilities, anticipating disruptions, and creating resilient pathways for desired futures. The future is not pre-determined — we have alternatives, choices, and influence. Futures are expansive when explored together.”

— Dr. Elissa Farrow

“Art is always an invitation — to start relating, resonating.”

— Nicole Loeser

“The power of small stories — you change a behaviour, your lenses and become engaged in the big picture.”

— Fe Cortez

One of the moderators and IFAI team members, Elpida Daliétou, captured the spirit of these exchanges in words that still resonate: “The future of our planet is not inscribed in policy documents alone; it is felt in the rhythm of the tides, the quietude of the oceans, the stories we dare to tell. At the intersection of ecological crisis and human

creation lies a powerful, often untapped force: the ability of art to shape our environmental imagination. In this critical decade, we need more than data, LLMs, machinery. We need a new language, one that can bridge the chasm between awareness and care, analysis and action.”

At the Institute for Art and Innovation, we witnessed this language come to life... This is not art that illustrates a crisis, a mere accessory to global suffering; it is social art that dissects, interrogates, and re-frames it, creating empathic pathways where traditional communication falters. Much like the ocean that gives it its name, this creative practice is a powerful connective tissue, a vital medium of confluence.

This mindset resists the paralysis of despair by making the abstract intimately personal. It heals by giving form to the grief of ecological loss and by channeling that grief into collective, creative response. And ultimately, it

transforms. It opens deliberative spaces that privilege dialogue over dogma, and dares us to envision a future not defined by mitigation, but by a radical, reciprocal renewal, a future that is regenerative... just... and blue.

The canvas of possibility is vast. Let's splatter it with our colours.

These ripples of impact show that the Social Art Award is more than an accolade — it is a current of transformation. Each story, each voice, each creative gesture becomes part of a larger tide, one that moves us toward renewed kinship with our oceans and with one another. What begins as an artwork becomes a dialogue, a collaboration, a seed of systemic change.

The work is not finished — it never will be. Like the sea, it is continuous, cyclical, and alive. The challenge ahead is to sustain these ripples, to nurture them into waves that can reshape how we live, govern, and care. If the ocean

teaches us anything, it is that small movements accumulate, that currents unseen can alter entire coastlines.

The Social Art Award 2025 reminds us that art has this same power: to carry grief and hope, critique and imagination, resistance and renewal.

And it calls on all of us — artists, audiences, activists, and allies — to keep listening, to keep creating, and to keep weaving the blue threads of planetary healing into our shared futures.

Our heartfelt thanks go out to all the social artists who responded to the call and shared their inspiring and thought-provoking work. With over 920 submissions from across all continents, this year's edition has once again demonstrated the global power of art to drive change.

The shortlisted artists for the Social Art Award 2025 are:

- **Amber Desprets** – Future of Water Awareness Game
- **Anoosh Sophie Werner** – Aquatopia
- **Athina Kanela** – Fitting Shapes 01
- **Benjamin Baharanyi** – Eco Makala
- **Efi Seitanidou** – TOO THIRSTY
- **Heike Krause (aka TrashmaidBerlin)** – United Star of Europe
- **Julie Light** – The Marine Museum of Lost Potential – Vascular Creatures
- **Keren Anavy** – Archipelago 2024
- **Michael Vincent Manalo** – World Amplifier
- **Natsume Ono & Andrew Yu** – Bodies of Water
- **Nejc Trampuž** – Solandium 2063
- **Sanniya Adnan** – Earth Canvas
- **Uma Gupta** – Between Requiem and Renewal

Social Art Award Jury 2025

We're proud that top professionals joined our jury session, with inspiring backgrounds aligned with our mission to select the best and most relevant social art projects from across the world.

Dr. Jennifer Halton is the Director of Internationalisation at the Western Australian Academy of Performing Arts at Edith Cowan University in Western Australia. She holds a PhD in Cultural Musicology, focusing on music and visual culture in early modern Europe. Specifically, her research examines the cultural politics and performativity of Renaissance festivals. Currently, her work explores the liminality and intersectionality of art, research, and social innovation. She is the Founder and Creative Director of The Metamorphosis Project: Art as Research, Research as Art. This initiative seeks to break down research siloes and examine the impact of multi-sectoral collaboration across academia, industry, and the arts. In November 2024, Metamorphosis published its inaugural journal, marking a milestone in its mission. Additionally, Jennifer serves on the Board of Directors for Regional Arts Western Australia and the Centre for Entrepreneurial Research and Innovation. Through these roles, she continues to foster interdisciplinary dialogue and champion the

integration of creative and academic practices.

Bonface Beti is a visionary African storyteller and international multidisciplinary artist who bridges indigenous wisdom, theatre, and social transformation. Rooted in the rich traditions of African storytelling, his work merges performance, participatory art, and healing-centered approaches to reimagine pathways for peace and systemic change. Driven by a deep belief in the power of imagination to reshape realities, Bonface founded Mama Afrika Theatre Lab for Peace and Imaginable Futures—a creative space where artistic expression becomes a catalyst for rethinking global challenges. His practice engages communities in co-creating narratives that foster dialogue, resilience, and new possibilities for regenerative futures. With an MA in Peacebuilding from the University of Manitoba, Canada, and currently pursuing a PhD in Peace and Conflict Studies, Bonface merges artistic practice with research, exploring how social art can

disrupt entrenched power structures, inspire collective healing, and ignite action. Through his work, he invites artists, changemakers, and communities to dream boldly and reimagine the futures we need.

Ifigeneia Giannoukakou-Leontsini

is an oceanographer and creative researcher at the Institute of Marine Sciences (ICM-CSIC). Specializing in participatory art-science facilitation and ocean literacy, she fosters dialogue and co-creates new narratives about the ocean. With a master's in Water and Coastal Management, she has worked across five countries in diverse roles. Her experience spans coastal management, marine cartography, and environmental assessments of offshore wind farms and submarine cables. A lifelong water enthusiast, Ifi has been a competitive swimmer, skipper, water chemist, and photographer. She seamlessly blends scientific expertise with artistic expression to deepen connections between people and marine ecosystems. Fluent in

multiple languages, she navigates different cultures as effortlessly as she navigates the sea. At ICM-CSIC, she brings all these elements together—exploring where art and science merge to inspire new ways of understanding and protecting our oceans.

Dr. Eulalia Domanowska is a Polish art critic, curator, and expert in contemporary and public art. A member of AICA (International Association of Art Critics), she has curated over 100 exhibitions across Poland and Europe, including a major exhibition of Magdalena Abakanowicz. Since 2022, she has served as Director of the State Art Gallery in Sopot. Previously, she led the Polish Sculpture Center in Orońsko (2015–2019), where she worked on exhibitions featuring renowned artists such as Tony Cragg and Henry Moore. In addition to her curatorial work, she has been a dedicated researcher and lecturer in art history. With a deep interest in the intersection of art, environment, and public space, she explores

how artistic expression can reshape landscapes and challenge narratives. Her work emphasizes the power of creativity to foster dialogue, inspire new perspectives, and contribute to collective well-being.

Prof. Dr. Derek Woodgate is a world-known futurist, educator, and speaker specializing in experimental futures and transformative education. As President of The Futures Lab, Inc., he has advised over 170 corporations, governments, and institutions worldwide, shaping long-term strategies. In addition to his consultancy work, he teaches at universities in Saudi Arabia, the UAE, and the United States. He also actively supports futures education initiatives across Africa, fostering new approaches to learning. His work explores the fusion of multimedia, progressive culture, and emerging technologies to create more inclusive and regenerative futures. Throughout his career, he has led cultural innovation initiatives, founding Fringecore and Plutopia Productions, both known for pioneering projects.

Notably, Plutopia Productions launched the SXSW “Living the Future” events, blending art, technology, and speculative thinking. Currently, his FutureXperience Lab continues to push the boundaries of multimedia-driven futures exploration. Furthermore, he is the author of *Future Frequencies*, *The Augmented Learner*, and *Future Flow*. His upcoming book, *Future Rhythms*, is set for publication in 2025.

Dr. Brigitte Mohn has been the Executive Board Director of the Bertelsmann Stiftung since 2025 and a member of the Executive Board since 2005. She is currently responsible for the programs “The Common Good”, the “Center for Sustainable Communities”, “Health”, and “Digitalization”. During her tenure, she initiated the founding of the non-profit consulting company PHINEO, and the patient portals “Weisse Liste” and “ZiviZ – Zivilgesellschaft in Zahlen”. Internationally, Brigitte has contributed significantly to the discourse on impact investing. From

2001 to 2014, she served as Chair of the German Stroke Foundation’s Executive Board. Afterward, she assumed the Chair of the Board of Trustees. She is also a member of the Supervisory Board of Bertelsmann SE & Co. KGaA and Bertelsmann Management SE. Additionally, she serves as a member of the Bertelsmann Verwaltungsgesellschaft mbH. Beyond these roles, Brigitte has her own investment vehicle that supports startups aligned with the SDGs.

Fran Erazo is the co-founder of Culturans, a Mexico City-based NGO that integrates art, culture, and social innovation. His work focuses on creating sustainable cities and fostering futures rooted in humanity. With a background in art, architecture, philosophy, and urbanism, he promotes art as a tool for social change. For over a decade, he has actively engaged citizens in transforming their communities through creative interventions. He has also built global partnerships that connect

public, private, and civil society sectors. By fostering collaboration, he helps drive environmental innovation and community-led development. His approach highlights creativity’s role in reimagining urban spaces and strengthening social resilience.

Huijun Zhung is a strategic communicator and environmental advocate who integrates storytelling, diplomacy, and policy to inspire collective action for sustainable futures. With over 15 years of experience in international public relations, she has led communications strategies focused on climate change, biodiversity, and sustainable development. Through her work, she bridges voices across sectors and cultures, fostering meaningful collaboration. Her career includes key roles at the EU Policy and Outreach Partnership in China, the China Entrepreneur Club, and the EU-China Environment Governance Programme. In these positions, she has played a vital role in promoting cross-cultural dialogue and advancing environmental initiatives. Passionate

about the transformative power of art, media, and diplomacy, Huijun works to amplify the narratives that drive real change. She believes that by reshaping planetary narratives, we can inspire more inclusive, sustainable, and regenerative futures.

Gerrit Jan van't Veen is a renowned mentor, strategist, and connector of ideas and people. As a fellow at We Are Changemakers, a global incubator for social and impact-driven entrepreneurs, he leads international expansion and mentoring efforts. With his boutique agency, What Would The Birds Say, he is curating a new conference set for March 2026 in Europe—an event designed to bring together artists, collectives, and labs to explore pathways toward a future worth arriving at. Gerrit Jan thrives on flow, energy, and thoughtful provocation. He is a big-picture thinker, exceptional at strategy, and prefers to leave the details to those who love them. Music scores his daily work, setting the rhythm for creativity, collaboration, and impact.

Jan Hurwitch is the President of the Visionary Ethics Foundation (VEF) in Costa Rica. With extensive experience across Latin America and the Caribbean, Jan has led initiatives that empower communities, foster sustainability, and drive systemic change. She has held key roles at the Inter-American Institute for Cooperation on Agriculture (IICA/OAS) and served as Country Representative in Jamaica and Haiti, where she developed programs in microenterprise, women's empowerment, and conflict resolution. Her work integrates cultural dialogue and indigenous knowledge, reinforcing her commitment to ethical and regenerative futures. She believes that conscious evolution and ethical leadership are essential for sustainable governance and inclusive societies built on cooperation and compassion. Having grown up across multiple continents, she developed a deep appreciation for diverse cultural perspectives. Her career later took her to Haiti and Costa Rica, where she expanded her impact. Dedicated to building bridges between cultures

and ideas, Jan continues to foster meaningful collaboration for a more just and sustainable world where our human rights and Nature's rights are the number one priority.

Johan van den Berg is a passionate advocate for renewable energy and climate justice, working at the intersection of policy, finance, and sustainable transformation. As the outgoing Head of Secretariat for the Africa-EU Energy Partnership (GET.pro) in Bonn, he collaborates with global partners to advance Africa's just energy transition. His work focuses on fostering international cooperation to drive sustainable energy solutions across the continent. Previously, he served as CEO of the South African Wind Energy Association and Chair of the South African Renewable Energy Council. In these roles, he played a key part in shaping policy and investment strategies for sustainable power solutions. With over 20 years of experience in energy and climate protection, Johan is also an internationally accredited mediator.

He is dedicated to fostering collaborative, cross-sector solutions that contribute to regenerative futures. In recognition of his impact, he was awarded the 2015 Global Sustainable Leadership Award by the World CSR Congress in Mumbai, India.

Maggie Greyson is a globally recognized futurist and designer celebrated for her award-winning contributions in both fields. As Chief Futurist and CEO of Futures Present, she helps organizations and individuals envision futures, thereby enabling them to make informed decisions in the present. In addition to her work in strategic foresight, Maggie is deeply passionate about empowering museums and guiding the public to embrace complexity through futures work. Her dedication to education and research is further reflected in her current pursuit of a SMARTlab practice-based PhD in Architecture and Design Research at Thomas Jefferson University in Philadelphia. Furthermore, she actively shares her expertise by

lecturing at post-graduate institutions worldwide, fostering a global dialogue on futures thinking and innovation.

Dr. R.M. Sánchez-Camus' research and practice unfold in two strands: participatory governance and cultural democracy. His focus is on working collaboratively with communities, sector support, research, and organisational strategy to help improve participatory practice. Marcelo is the Director of Applied Live Art Studio, a social practice art studio. His exhibition *From Birth till Death: Scrolled Life Stories* was nominated for Museum + Heritage Awards, Exhibition of the Year 2021. From this experience he published *Community Engagement as Museum Exhibition in Engage: The International Journal of Visual Art and Gallery Education*, Issue 45 on Class and Inequality (2021). His studio work can be found in the permanent collection of the London Museum. He created and delivers the Central Saint Martin College of Art & Design Short Course: Creative Health & Wellbeing through Artmaking in

2019. Marcelo has co-founded various mutual aid groups and networks internationally and delivers consultancy around organisational leadership and development in the cultural sector as well as professional coaching and mentoring.

Prof. Nicole Loeser is the Board Director at the Institute for Art and Innovation (IFAI) and an experienced leader working at the intersection of art, science, and innovation. With over 20 years of international experience, she specializes in inter- and transdisciplinary collaboration, bridging artistic research, social innovation, and sustainable practices. Her leadership in water-focused initiatives—such as The Universal Sea, Ocean Future Lab, and Sustainable Coastal Futures—demonstrates her long-standing commitment to environmental regeneration through art. In recognition of her pioneering work, she received the German Award for Sustainability Projects in 2024 and the Savvy Award in 2025. Nicole is the co-founder of

The Futuring Alliance, a platform for transformative innovation, and Professor of Integrated Design at HS Anhalt University in Dessau. She also lectures on Social Design and System Innovation at SRH Berlin University, and is currently pursuing a PhD at Film University Babelsberg, focusing on Social Art for Transformation. Between 2009-2019, she ran the WHITECONCEPTS Gallery in Berlin, creating a vibrant space for interdisciplinary dialogue and experimental artistic practices.

Partners & Acknowledgments

The Social Art Award 2025 – Planetary Healing: Blue Tribes for Ocean Health

was only made possible through the generous collaboration and support of an inspiring international community.

We warmly thank our volunteers, partners, supporters, and collaborators who helped shape this edition with trust, expertise, and shared purpose.

Special gratitude goes to:

UN Ocean Decade for recognizing our contributions toward ocean literacy and systemic transformation. The Futuring Alliance, Youth4Planet, Syntezia Switzerland, and Pianocean, whose ongoing support of visionary art for systemic change has been vital.

The dedicated teams and partners behind the Ocean Future Lab, Sustainable Coastal Futures, the Blue Futures Symposia, the COP30 panels, and the Blue School Symposium, who co-created essential dialogue spaces and innovative learning formats throughout the program. We are deeply grateful to the international jury of 14 experts who generously

contributed their time, care, and knowledge to the selection process. Their reflections and insights guided this year's shortlist with rigor, integrity, and generosity.

To all artists: thank you for your courage, creativity, and commitment to healing through action. Your works remind us that art is not merely expression — it is a powerful force for connection, belonging, and transformation.

To our co-moderators, speakers, and participants in the four symposia, thank you for bringing your visions, experiences, and questions. Your voices are the living current of this growing movement. And a heartfelt thank you to our team and volunteers at the Institute for Art and Innovation: your energy, clarity, and care made the journey possible. Together, we have charted new waters.

This award is a collective effort — a shared commitment to nurturing a more just, vibrant, and ocean-literate future. Thank you for traveling with us.

About the Institute for Art and Innovation (IFAI)

IFAI specializes in facilitating interventions at the intersection of art, science, and technology to drive systemic impact. Its transdisciplinary projects offer innovative strategies that support research, knowledge transfer, and public engagement. With a growing network of over 100 institutions working on water, ocean, and plastic (r)evolution, IFAI builds bridges between disciplines and communities — catalyzing regenerative practices through imagination and co-creation. The Institute is an independent, non-profit, and non-governmental organization based in Berlin, Germany. www.art-innovation.org

Building the Blue Tribes: What Comes Next?

As this book closes, it also opens. The Blue Tribes are not a fixed group — they are a living network: diverse, dispersed, and united by a shared sense of oceanic care and creative courage. They exist across borders, disciplines, and generations. What binds them is not hierarchy or

location, but intention.

The Social Art Award 2025 and its many affiliated initiatives — from international symposia and artist labs to the Blue Schools network and public interventions — are platforms for convergence. But the deeper work continues in local communities, in new collaborations, and in the imaginations of those who dare to think otherwise.

We invite you to keep the tide moving — to co-create, to connect, and to act. Whether you are an artist or an ally, a policymaker or a performer, a teacher or a technologist: you are part of this story.

The Blue Pact: A Collective Pledge by and for Blue Tribes

We pledge to listen to the tides,
To create from care, not conquest.
To weave stories that restore,
And offer beauty as resistance.
To act in kinship with coastlines,
And hold space for more-than-human voices.

To imagine boldly, and build futures together.

Join the Blue Tribes Network

- Stay connected: Subscribe to our newsletter and follow our events, artiscalls, and collaborative opportunities.
- Share the book: Bring it into classrooms, libraries, exhibitions, and community spaces.
- Explore the artworks:
Visit www.social-art-award.org to view the online exhibition and artist statements.

Take Action

- Sign petitions for ocean protection.
- Donate to local social arts initiatives.
- Host your own Blue Futures dialogue or pop-up lab.

This book is not intended to be a record of an award —
It is a compass for transformation.

