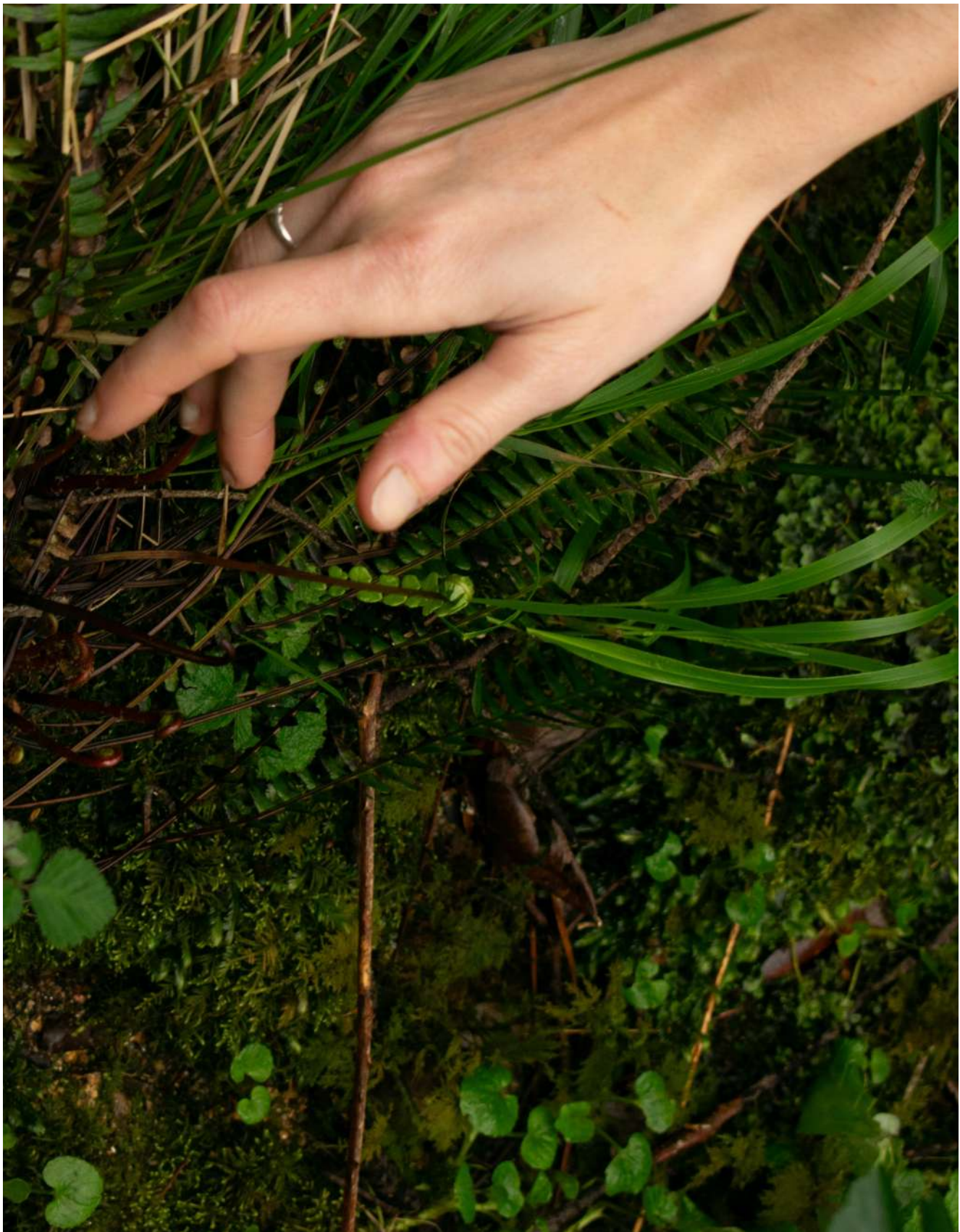


S E E D S



Means for a sustainable art practice

SEEDS

Means for a Sustainable Art Practice



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the European Union**

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D11 - Publication

Seeds - Means for a sustainable art practice

Seeds -Project 101100082

THE FOLLOWING DOCUMENT IS THE PUBLICATION
OF THE PROJECT, REPORTING, DOCUMENTING
AND REFLECTING ON THE ACTIVITIES
(CONFERENCE, WORKSHOPS, RESIDENCIES AND
EXHIBITIONS)

ASSOCIAÇÃO QUINTA DAS RELVAS
PORTUGAL

OFICINAS DO CONVENTO
ASSOCIAÇÃO CULTURAL DE ARTE E COMUNICAÇÃO
PORTUGAL

CHORUS
GREECE

RURAL CONTEMPORÁNEA
SPAIN

2023/2024

FOREWORD

The only way to peace is for everyone to move away from the gate of the castle of relative perception, descend towards the prairie, and return to the heart of non-active Nature. (...) Let's say that the key to peace lies close to the earth.

Masanobu Fukuoka - One straw revolution. p. 171.

It will be the Challenge of our time, to face this environmental crisis. Possibly a new period of mass extinction. And the awareness of this fate, which seems irreversible, confronts us with the paradoxical fact that we feel powerless to resolvesuch a situation, even though we know we are responsible for it.

What we are facing goes beyond human control - which we have become accustomed to consider absolute - but the distance we have created from the non-human is such that dialog is difficult. It's not a case of speaking different dialects, but rather our own conception of dialogue; it's not a question of time, space or scale, but a question of perception as a whole. After all, "dialect", "time", "space" and "scale" are all human conceptions. As is the concept of "the other", the binarity of "good" and "evil".

The problem, then, is not a lack of understanding of what surrounds us, but the dual issue of defining ourselves in relation to "the other" that we perceive in this way. As Timothy Morton says, "the problem with ecological awareness and action is not that it's horribly difficult. It's that it's too easy. (...) You don't have to be ecological. Because you are ecological"¹. In other words, a positive narrative for the Anthropocene will not involve perpetuating human action based on objectifying and categorizing the world, aspiring to step-by-step solutions that will

lead us to redemption, but rather the capacity for non-action, non-control and non-separation of what is internal and external to us, expanding the mere being-in-the-world that we have not practiced for a long time. For this reason, it will be in small decisions, as a result of great reflections, that we will be able to slow down the path we are taking. After all, rivers also naturally meander, not reaching their destination quickly, but nourishing everything in their path.²

When planning SEEDS, we realized the complexity of the proposal, particularly in terms of the different ways - more theoretical or more practical - in which we could promote creative and research processes. This

consideration led us to promote different experiences, led by different figures, in different contexts. But it's difficult to promote an educational activity which, although non-formal, requires planning, reports and results, but in which nothing is to be taught... where, in order to honestly accomplish what we set out to do, we had to be willing to adapt. Even to make mistakes.

We defined ourselves as a structure, at best a greenhouse for seeds to sprout. But nothing is that simple. We ended up as a jar where garlic cloves ferment. Perhaps moisture that makes mold and moss grow. After all, in nature, there is also life and death, but it is we humans who create sadness. In nature, everything is joy.³

For eight months, twelve artists set themselves this challenge: to let go of what was taken for granted, to allow themselves to do things differently, without falling into the presumption of replacing old institutions with new ones. Ana, Alicia, Alkyoni, Camila, Carme, Diana, Eva, Inés, Inês, Leah, Folie a Deux, Rafael, made the SEEDS project a profound process of collective relearning, bravely bringing their baggage to the table in total surrender to what the process could achieve: not as a solution or a goal, but as a process in itself.

Through Art we metaphorically rise from our humanity, allowing us to communicate intersubjectively, activating behavioral changes and suggesting solutions, ultimately political reforms, as an agent of awareness.⁴

We climbed a fucking mountain, just for the sake of poetry⁵, and what has been achieved is beyond us all. And so, fortunately, don't consider this publication as a manual to follow; don't follow this toolkit as a recipe book. The works we have achieved are fragile, changeable, ephemeral, and do not meet the recommended standards for marketing or display.

But we have managed to drop the phrase "we are only humans, after all".
We are not.

These artists have not become masters of nothing, but beings of something, who have decided to replace the fear of uncertainty with the embrace of mystery.⁶

The goal has been achieved. We are on our way.

Beatriz Manteigas

Associação Quinta das Relvas,
April 2024

1. MORTON, Timothy - *All Art is Ecological*. p. 105.
2. YEOMANS, P. A. - *Water for Every Farm: Yeomans Keyline Plan*. pp. 20-21.
3. FUKUOKA, Masanobu - *One straw revolution*. p. 158.
4. WEINTRAUB, Linda - *To Life! Eco Art in pursuit of a sustainable planet*. p. XVIII.
5. Alicia Monreal Ortega.
6. OSTENDORF-RODRÍGUEZ, Yasmine - *Let's become fungal! Mycelium teachings and the Arts*. pp.254-269

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I

SEEDS PROJECT



CULTIVATING SUSTAINABILITY THROUGH CONTEMPORARY ART AND COLLECTIVE ACTION

João Rozaça / Seeds project

Modernity and industrialization promised economic growth and development that would eradicate hunger and poverty, produce goods traded in the globalized world, all driven by technologically innovative advancements. However, this Western way of life has struggled to find a balance between human desires and the natural world, leading to the depletion of resources, ecosystem destruction, and significant social inequalities and conflicts. Yet, as we observe Earth from space, it appears as a fragile, water-covered sphere influenced by large climatic and meteorological phenomena, prompting a shift in our perception of its fragility and limits.

From the stratospheric distance, human-built cities seem insignificant, but the Capitalocene has dramatically disrupted the planet's natural balance, calling for an urgent socio-economic, cultural, and environmental paradigm shift. The time has come for action and decision-making at individual, community, corporate, institutional, and governmental levels, regardless of the scale or visibility of these efforts.

In the context of the climate crisis and the imperative for individual and collective action, the cultural and artistic sector is also reevaluating its ecological impact, seeking to reduce its carbon footprint in production and markets. Contemporary art has actively addressed socio-political and ecological issues, raising awareness of the unsustainability of our lifestyles, both locally and globally. This approach demands a holistic and multidisciplinary perspective, uniquely offered by art, which blends science, philosophy, politics, and citizenship to envision equitable, just, inclusive, and therefore sustainable present and future worlds.

This brings us to the SEEDS project, aiming to investigate, create, and disseminate sustainable strategies for art and culture. It endeavors to explore eco-conscious materials in artistic practice and event production, fostering regenerative cooperation for a new aesthetic in artistic creation.

SEEDS is an Art and Sustainability project that brings together European artists in residencies where they share knowledge and acquire new skills to create

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artistic materials through sustainable practices. The project supports emerging artists, raises awareness about environmental challenges, and empowers them to adopt greener processes while promoting active citizenship.

The project's main objectives include implementing holistic solution-driven models using methodologies like Permaculture and non-formal education to address sustainability in the art world, developing knowledge and competencies using sustainable tools and materials, and creating different outputs to disseminate this knowledge.

The SEEDS project has attempted to achieve these goals through an international conference, workshops, and artistic residencies. During these residencies, artists had the freedom to use spaces, workshops, and materials sustainably, resulting in the creation of diverse artworks and installations using organic and locally sourced materials.

The project started with workshops led by experienced guests, providing participants with the skills and critical framework necessary for their creative process, specially focusing on bidimensional mediums. Autonomous experimentation and production followed, culminating in local exhibitions. The second residency focused on 3D mediums, led by experts in earth-related materials, offering a different set of experiences and outcomes.

The artists experimented with various materials, including eco-friendly inks made from nuts and organic materials, earth from local landscapes, and repurposed objects. The emphasis on multidisciplinary approaches encouraged collaboration, resulting in multi-authored works presented in exhibitions.

Similar experiences have been undertaken by artists globally, fostering an experiential, relational, and composite art that engages various scales and vocations within a common ecosystem. Sustainability in this context involves a redefinition of the epistemological value of art, emphasizing experience over objects. Art becomes a tool for storytelling, questioning, and fostering inclusive, ecological, and intersectional scenarios.

The SEEDS project explores and disseminates sustainable strategies for art and culture, seeking to create an artistic experience that extends the boundaries of art, experimenting with new ways of creation and communication. This approach engages communities and aims to be enriching for the participants, deviating from the traditional art market.

Exhibitions occurred in diverse locations, allowing artists to adapt their works to different spaces, disrupting the conventional gallery paradigm. This decentralized approach brought art to varied audiences and prompted artists to consider and incorporate the specificities of each space into their discourse. The project emphasizes the interaction between the environment and its inhabitants, creating art that emerges from the specific territory where it is created. The goal is to re-establish the human connection with the natural world, promoting a more sustainable and environmentally conscious society.

In conclusion, the SEEDS project embodies these principles in its various activities, introducing ancient techniques and unlikely combinations that bridge the past, present, and future. The project aims to create an artistic experience that combines knowledge, ideas, people, and all elements of our world, placing us in a humble position of coexistence with nature and contributing to a global mycelium of awareness.

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Can * we * even * be * sustainab?e?

Yasmine Ostendorf-Rodríguez

Once upon a time, I set up an online platform to exchange knowledge on so-called 'sustainable' materials. It was so untransparent to understand where materials came from and so hard to make an informed choice about what was the right material to use for an environmentally conscious art practice. The Future materials Bank was supposed to help people make better, more informed choices. It was a crowd-sourced database; artists and designers from all over the world could upload their projects and materials that they considered to be non-toxic, biodegradable, eco-friendly or otherwise sustainable. The platform, the knowledge bank, is called the Future Materials Bank and there are now over 400 materials collected on there. From pigments to glues, from textiles to fibres, from polymers to mycelia; the offerings are very diverse. Witnessing so many contemporary artists working with natural materials, including in the SEEDS programme, made me wonder when we consider something to be a 'natural' material or 'sustainable' material, if it changes the way we relate to it. Do we look for, source or forage natural materials in a different way than we do with non-natural materials? Do we approach natural materials in a less extractive and more mindful way? Do they demand more respect?

I became interested in sustainable materials for artists when I noticed the growing number of artists that wanted to address the climate collapse in their work, yet were still using materials that are somehow contributing to that same collapse through their toxicity – from paints ending up in waterways to plastics ending up in mountains of trash. 'Can artists even be sustainable, always putting new work into this world?' I asked myself. Stuff that needs to be made, shipped (or worse: flown), stored, maintained? Sometimes these artworks even demand very precise climatic conditions that are then artificially created for them through the usage of air-conditioning or de-humidifiers. Artists, just like any other people, are entangled in problematic, unsustainable systems in ways we sometimes can hardly imagine. The book *Against Purity, Living Ethically in Compromised Times*, by Alexis Shotwell has influenced my thinking and writing ever since I read it a few years ago. Shotwell proposes to take contamination and toxicity in our lives as a starting point, as we are all, one way or another, part of it. We are complicit through the supermarkets we shop in, the clothes we buy, the plastic we waste, the energy we consume, the food we eat, and the computers and phones we use, and in this specific case; the materials that we use in our artistic practices. We are entangled with the systems of toxicity one way or another. It made me question the term 'sustainability' – as the artists were supposedly working with 'sustainable materials'. Is 'sustainability' even possible whilst still being part of contemporary society? And is it even an individual responsibility?

As Shotwell explains in her book:

The idea that we can (or should) eat organic food, drink alkalising water from personal water filters, or take up other practices meant to manage the effects of exposure to pesticides and herbicides is a version of an individualising purity politics. Healthism as a possible practice is heavily racialised; people who live at a site of multiple vectors of vulnerability have less possibility for individually managing their health to resist the structural context that produces premature group-differentiated death.

Alexis Shotwell. *Against Purity, Living Ethically in Compromised Times*.

Her words explain how to be 'against purity' can be a starting point to understand our implication in the toxicity of our systems, to recognize the quite vast injustices informing our everyday lives. To me

this book is both a reminder to recognise these entanglements and be critical of them, whilst also being kind to ourselves for never being 'perfectly sustainable'. So yes, it's interesting and important to work with natural materials, but we shouldn't forget that some 'natural' materials remain entangled with extractive industries and we cannot see these materials as separate from (sometimes toxic) supply chains and systems.

In the beautiful book *Braiding Sweetgrass*, Robin Wall Kimmerer writes about the relationship between humans and sweetgrass, a type of tall, flowering grass that generally grows close to rivers and wetlands. It has an important role for different Native American groups, including the Potawatomi people, who traditionally use the grass for incense, basket weaving, and other crafts. Their relationship with sweetgrass is reciprocal and by harvesting in a respectful and balanced way, so the species can actually flourish. This became clear when they noticed the growth of sweetgrass was declining in areas where it wasn't growing in conjunction with people. 'Respectful and balanced' in this case means in line with the guidelines of the so-called Honorable Harvest, which Kimmerer mentions in her book. These guidelines can be seen as an agreement between the people and the land; a protocol about ethical giving and taking, reciprocity. Simple things such as never foraging the first thing you see and never taking the last you see are crucial gestures for allowing the species to continue to prosper. In the Potawatomi cosmology (and many others), the harvest, but also fresh air and clean water, are considered gifts of the earth, and gifts need to be reciprocated. Kimmerer gives us many examples in her book of how to reciprocate the gifts of the earth:

In gratitude, in ceremony, through acts of practical reverence and land stewardship, in fierce defence of the places we love, in art, in science, in song, in gardens, in children, in ballots, in stories of renewal, in creative resistance, in how we spend our money and our precious lives, by refusing to be complicit with the forces of ecological destruction. Whatever our gift, we are called to give it and dance for the renewal of the world.

Robin Wall Kimmerer. *Braiding Sweetgrass*.

It dawned on me that the main goal, to stop seeing these materials as raw materials and instead see them as collaborative partners meant a different approach to the materials in (at least) three different ways. We had to stop seeing the human solely as a destroyer of ecosystems, but actually as potential creators of biodiversity and abundance. Rather than an artist 'using' a material, the material needs to be perceived as a living entity (or at least previously living) that has its own needs and is connected to a myriad of (eco)systems.

Secondly we need to get used to different notions of time. The time it takes for plaster to set, is different from how long it takes for mycelium to take shape. Or to use a natural pigment that you have to grind down into a powder, is a completely different action than to squeeze acrylic paint out of a tube. A reed that needs to mature, operates in a different notion of time than a piece of plastic you buy at a shop.

Lastly, how do we relate to a supply chain that might be an eco-system instead of a factory? Working with natural materials we are invited to think in systems, rather than just objects. The material grew in symbiosis with what? Which other entities made its existence possible? And on top of that: a natural material is never just a material and alongside its spirit, and its different notion of time, it is part of larger ecosystems, bodies, histories, cultures, and traditions. This should inform how we approach and work with them.

More about this in my book 'Let's Become Fungal! Mycelium Teachings and the Arts.'

"SEEDS of Self" - Environ-mentality Survey

Prepared by Linda Weintraub

The following survey is a tool for constructing your environmental 'selfie'. Like a photo, this selfie documents a specific and significant moment in your life. It updates your self-accounting by indicating 'where' you have recently been, 'how' you have factored into these changing contexts, and 'who' you became within them. Each entry also anticipates your future. It affirms that your biography is an ongoing progression.

By suggesting that this accomplishment is both a culmination of a focused art pursuit and a generator of your forthcoming mission and strategy, this life-passage document seems well suited for a publication honoring you and the other artists who completed the SEEDS program.

However, this analogy requires further explanation if it is to serve you in this manner. For example, set aside your camera. This selfie is created by expanding the borders that surround 'you' at a singular time in a particular place. Instead open your aperture of self-reflection to encompass a panorama far too vast and intricate to submit to any mechanical or electronic device. This dynamic and evolving field of operations situates you among the planet's waters, wildlife, microbiome, soils, and atmosphere. It represents you as a physical organism among the teaming multi-species occupants of your eco system. Your mental self is also disclosed because this survey invites you to engage their states of being as determinates of your attitudes and expectations. In this manner, the 'selfie' created by completing this survey pictures your 'environ-mentality'.

I prepared this survey to assist you in defining your relationship to Earth's stressed, life-supporting systems. It is designed to help you ascertain your priorities so they can be factored into your art practice and life conduct. How to accomplish this critical task remains uncertain, despite dire warnings and predictions. Yet, there is no cultural consensus to dictate the level of your commitment to the substances, life forms, and forces that currently prevail on planet Earth. No authority currently exists that can define and direct your interactions. nor prescribe your legal or moral responsibilities. The resulting dilemmas involve individuals negotiating the relative merits of ethics and expediency as they apply to long-term versus short-term goals. Such strategizing cannot be outsourced. But it might be facilitated by methodical self-reflection, and a formulated environ-mentality.

Of course, artists share the task of reformulating anthropocentric privileges and obligations with engineers, educators, scientists, religious leaders, individual citizens, and so forth. Conglomerates like corporations and governments are also key determiners of outcomes. Nonetheless, as an artist, you are professionally primed to transcend your 'self' by expanding your influence to the 'culture'. Thus, as you complete the survey, please consider how your personal interrogation, exploration, and implementation might also constitute your professional mission. Can 'you' become a social leader, pioneer, or visionary? Because art is a creative life pursuit, all these roles can be incorporated into your chosen profession.

This survey is designed to guide the formulation of your personal environ-mentality. It recognizes that it only includes your relationships with the planet's biological and geological components that are amenable to question-and-answer formats. While each question elicits a kernel of self-insight, none address relationships that trigger wonder and connection, joy and love. These emerge when you relinquish language, calculation, understanding, and control. They are embodied, immersive,

measureless, and timeless. Such interactions constitute vital links to the life systems that are faltering, awakening connections that resonate with their ills and triumphs.

Diverse responses are provided for each of the ten environmental beliefs and conditions that follow. Rate their relevance to you on a scale of 0 to 10. Ten is your strongest belief. Zero is your weakest belief. Add items that are missing from the choices provided. Please consider how your high-scoring items might be enfolded into your creative mission.

✿ 1. I believe the current state of planet Earth is:

- ☐ Ailing
- ☐ Robust
- ☐ Deteriorating
- ☐ Collapsed
- ☐ Resilient
- ☐ Fragile
- ☐ Other

✿ 2. When I envision the non-human environment, I imagine:

- ☐ Pure air, clean water, blossoms, trees, rainbows, and butterflies
- ☐ Germs, rotting carcasses, blight, weeds, mold, mutants, and slime
- ☐ Clear-cut forests, strip mining, landfills, toxic waste dumps, oil spills, smog
- ☐ Dams, highways, industrial parks, high-rise buildings, nuclear reactors, pipelines
- ☐ Parks, zoos, aquariums, planetariums, botanical gardens, game farms, theme parks
- ☐ Residential homes, yards, driveways, barbecues, air conditioners, lawns
- ☐ Shopping malls, e-commerce, brand names, advertisements, credit cards
- ☐ Web sites, blogs, instant messaging, I-Pods, emails, YouTube, MySpace, Facebook...
- ☐ GM seeds, fertilizers, pesticides, herbicides, tractors, columbines
- ☐ The human microbiome: bacteria, fungi, and archaea
- ☐ Other

✿ 3. The geological, botanical, zoological, and energetic components of where I live are my:

- ☐ Refuge
- ☐ Responsibility
- ☐ Liability
- ☐ Resource
- ☐ Source of shame
- ☐ Source of reverence
- ☐ Obstacle
- ☐ Delight
- ☐ Recreation
- ☐ Nothingness
- ☐ Other

✿ 4. The non-visible parts of the environment I pay attention to are:

- ☐ Molecules, microbes, algae, fungi, spores, nematodes
- ☐ Contaminants in water, air, and soil
- ☐ Electromagnetic fields, ultrasonic waves, infrared waves, and radio waves
- ☐ Conditions such as air pressure, wind, temperature, and humidity
- ☐ Spirits that reside in land, rocks, waters, plants, animals
- ☐ Souls of the deceased
- ☐ Climate change
- ☐ Other

✿ 5. My physical organism is primarily sustained by:

- ☐ My physical strength
- ☐ The physical strength of personal acquaintances
- ☐ The physical strength of people I do not know
- ☐ Machines
- ☐ Electronic technologies
- ☐ My skills and knowledge
- ☐ The skills and knowledge of personal acquaintances
- ☐ The skills and knowledge of strangers
- ☐ Animals and plants I cultivate
- ☐ Animals and plants I forage
- ☐ Money I spend
- ☐ Other

✿ 6. The wildlife, air, water, and soil within the watershed where I live is most impacted by:

- ☐ Environmentalists
- ☐ Corporate managers
- ☐ Government officials
- ☐ Religious leaders
- ☐ Financial authorities
- ☐ Media
- ☐ Advertisers
- ☐ Artists
- ☐ Educators
- ☐ Farmers
- ☐ Engineers
- ☐ Consumers
- ☐ Other

✿ 7. My familiarity with the following entities is:

- ☐ Pets
- ☐ Farm animals
- ☐ Wild animals
- ☐ Ornamental plants
- ☐ Utilitarian plants
- ☐ Weeds
- ☐ Soil
- ☐ Microbes
- ☐ Wilderness
- ☐ Suburbia
- ☐ Metropolises
- ☐ Electronics
- ☐ Mechanics
- ☐ Media
- ☐ Other

✿ 8. The factors that most influence my opinions about the current state of planet Earth are:

- ☐ Observation
- ☐ Personal experience
- ☐ Research
- ☐ Academic studies
- ☐ Art
- ☐ Music
- ☐ Literature
- ☐ Dance
- ☐ Religious teachings
- ☐ Media news
- ☐ Social media
- ☐ Science fiction
- ☐ History
- ☐ Nostalgia
- ☐ Instincts
- ☐ Popular films
- ☐ Political platforms and debates
- ☐ Other

✿ 9. Environmental protocols I practice include:

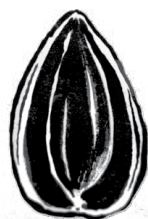
- ☐ Recycling
- ☐ Retooling
- ☐ Downsizing
- ☐ Energy conservation
- ☐ Composting
- ☐ Minimizing consumption
- ☐ Creating habitat
- ☐ Removing litter
- ☐ Creating soil
- ☐ Planting native fauna
- ☐ Political action
- ☐ Other

✿ 10. I anticipate the following within the next 100 years:

- ☐ Life forms will adapt to altered conditions
- ☐ Debilitated ecosystems will be vitalized
- ☐ New species will evolve to replace extinct species
- ☐ Humanity will implement sustainable practices and avert disaster
- ☐ Shortages of food, water, topsoil, and energy will cause worldwide turmoil
- ☐ Homo sapiens will become extinct but other life forms will survive
- ☐ Mass extinctions will end life on earth
- ☐ Other

I

PARTNERS



ASSOCIAÇÃO QUINTA DAS RELVAS (PORTUGAL)

Quinta das Relvas Association - Arts and Sustainability, the project promoter, is based in an eco-farm in the center of Portugal, Aveiro's district. The NGO has been working on the fields of art and sustainability since 2016, through Erasmus+ projects, workcamps, workshops and residencies that follow the principles of non-formal education. Up until now the two main areas (Arts & Sustainability) have small intersections and it's one of the main goals of this project to develop a systematic approach and tools to interconnect these two big fields of action. For one side, The NGO has a big sustainability department that focuses on Permaculture as the main working methodology to manage the venue and all its components and on the other side the art department brings creativity, recognition and human frame to the general equation. The Art department has been focusing on giving opportunities to young artists and valuing their works, through artist residencies, mentoring, exhibitions and art festivals, with a strong social and educational component.



OFICINAS DO CONVENTO- ASSOCIAÇÃO CULTURAL DE ARTE E COMUNICAÇÃO (PORTUGAL)

Oficinas do Convento is a cultural non-profit association that has its headquarters in Convento de S. Francisco in Montemor-o-Novo, that aim to follow the objectives: To rescue and restructure the headquarters (Convento S. Francisco), creating material conditions for carrying out research activities, dissemination, training and production in the arts and culture and heritage defense; To support and develop of actions that contribute to the development, understanding it as a process of improvement of cultural and material conditions, in close collaboration with local authorities and competent individuals, public or private, domestic or foreign; To promotion, support and create artistic and professional training actions, enabling the achievement of the purposes indicated in the preceding paragraphs.



CHORUS (GREECE)

Chorus is a non-profit organization founded to build a bridge between arts, education and society. Its mission is to promote humanitarian principles and values, to trigger public debate and mobilize the public on key social issues, to support the proactiveness of the Civil Society, as well as to foster respect for the rights of each individual through contemporary artistic creation, education and cultural activity in general. All CHORUS members believe that socially active citizens can -and must- shape the future with their words, passion, and attitude towards life.



RURAL CONTEMPORÁNEA (SPAIN)

Rural Contemporánea is an Association founded in 2009 that promotes social innovation and cultural agitation in rural areas. It is located in a territory with a great environmental and cultural heritage that requires management difficulties, and aims to follow the purposes: To promote the rural environment as a territory for innovation and socio-cultural development; To carry out research and events that transgress the tradition-modernity dialectic. To promote active citizenship through cooperation with different civil organizations. To promote permaculture. To disseminate research work, artistic projects and social projects that are linked to the rural environment and create work networks with people and entities, rural and urban, at a regional, national and international level. To revitalize and promote the cultural potential of the local in a global context.



CONFERENCE



SEEDS - Means for a Sustainable Art Practice

02 > 03 SEPTEMBER 2023

FINE ARTS FACULTY OF THE UNIVERSITY OF LISBON

This cycle is part of the international project with the same name, supported by the Creative Europe programme and led by the Quinta das Relvas Association, which aims to share, research and explore ways of promoting a more sustainable artistic practice.

KEY-SPEAKERS: Linda Weintraub (USA), Yasmine Ostendorf-Rodríguez (NL) and Sónia Francisco (PT)

PROGRAMME: SEEDS cycle of conferences

SCIENTIFIC COMMITTEE: Ana Thudichum Vasconcelos, Artur Ramos, Beatriz Manteigas, Henrique Costa, Hugo Passarinho, Susana Oliveira (CIEBA/FBAUL)

EXECUTIVE COMMITTEE: Beatriz Manteigas, Hugo Passarinho, Mariana Malheiro, Noemi Ferreira



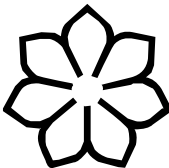








CONFERENCE PROCEEDINGS



✿ Lines beckoned, banished, and betrayed

Key-Speaker: Linda Weintraub

✿ Mycelium as methodology

Key-Speaker: Yasmine Ostendorf-Rodríguez

✿ O Chão das Artes

Key-speaker: Sónia Francisco

✿ Alternative Drawing Tools: Landscape and domesticity as territories for collecting raw materials
Jorge Leal

✿ WITHIN THE (DEAF)SPACE
AESTHETIC EXPERIENCE IN CAIRO:
POWER TO HEAL

Filipa Machado Rodrigues

✿ Viticultura perforative
Performative writing as research method
Lucía Álvarez-Borrajo

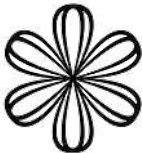
✿ Between enchantment and the image-spirit (Utupë) : The essence of the image
Izabelle Louise Monteiro Penha

✿ Doñana in Seville. An Art Project to Reclaim a Landscape.
Alberto Muñoz

The following articles can be read on:
<https://projectseeds.eu/results/>.

I

WORKSHOPS





As a starting point for artistic residences within SEEDS programme, a series of workshops were given to the participating artists, which involved theoretical reflexion and discussions, along with more practical and technologically oriented workshops, to provide the artists with tools and materials to apply in their artistic research.

WORKSHOPS AT QUINTA DAS RELVAS
BRANCA (PORTUGAL)

With: Linda Weintraub,
Sónia Francisco
Yasmine Ostendorf-Rodríguez

Linda



Weintraub

Curator, Educator, Artist, and Author



Linda Weintraub is a curator, educator, artist, and author of several popular books about contemporary art, with a focus on the emergence and proliferation of eco art. She is the author of *WHAT'S NEXT? Eco Materialism & Contemporary Art* (Intellect Books 2018), *To LIFE! Eco Art in Pursuit of a Sustainable Planet* (University of California Press 2012), and *Avant-Guardians* (Artnow Publications 2007), a series of textlets that include *EcoCentric Topics: Pioneering Themes for Eco-Art*; *Cycle-Logical Art: Recycling Matters for Eco-Art*; *EnvironMentalities: Twenty-two Approaches to Eco-Art*. She is also the author of *In the Making: Creative Options for Contemporary Artists and Art on the Edge and Over: Searching for Art's Meaning in Contemporary Society*. She served as the director of the Edith C. Blum Art Institute located on the Bard College campus where she toured many of the fifty exhibitions she curated, and published over twenty catalogues. Weintraub was the Henry Luce Professor of Emerging Arts at Oberlin College; and contributor to the Nomad9 MFA program at the University of Hartford. The title of her forthcoming book is *Who Do You Eat?* explores the ecological implications of eating. All these publications are designed to make the outposts of vanguard art accessible to broad audiences. Weintraub has applied environmental concerns to her personal life by managing a sustainable homestead where she practiced permaculture. Her own studio practice affirms these principles.

Sónia



Francisco

Coordinator of O Chão Das Artes - Botanical Garden, Casa Da Cerca - Contemporary Art Center in Almada



With a degree in Landscape Architecture from the University of Évora, she worked as coordinator of the maintenance service of Serralves Park (1995-1999). For 10 years she worked as a designer of exterior spaces.

Since 2010, she is responsible for the Chão das Artes - Botanical Garden, in its restoration, maintenance, enhancement and research, also developing several activities of connection between Art and Science. Since then she researches on the use of plants in plastic arts and explores different techniques, including: making paper from plants, vegetable inks, vegetable dyeing, ecoprint, among others.

Yasmine



Ostendorf-Rodríguez

Curator, Writer, and Researcher



Yasmine Ostendorf-Rodríguez, born in Amsterdam and based in Mexico City, is a curator, writer, and researcher working at the intersection of art and ecology. She is the founder of the Green Art Lab Alliance (established in 2012); a network comprising sixty art organizations across Europe, Latin America, and Asia. The mission of the alliance is to foster relationships that contribute to social and environmental justice, akin to the interconnected nature of mycelium. Over the span of more than a decade, she has conducted research throughout (East) Asia, Latin America, and Europe, focusing on artists who propose alternative ways of living and working, ultimately leading to more resilient communities and systems. She worked for organizations such as Julie's Bicycle (United Kingdom), Asia-Europe Foundation (Singapore), Cape Farewell (United Kingdom), Labverde (Brazil), and TransArtists (Netherlands) and wrote for various international magazines. She founded the Nature Research Department at the Jan van Eyck Academie (Netherlands), the Van Eyck Food Lab (2018), and the Future Materials Bank (2020), an open-source database of sustainable materials for artists. She has been curator-in-residence in various art institutions, including Kunst Haus Wien (Austria, 2017), Capacete (Brazil, 2019–2020), Valley of the Possible (Chile, 2022), Bamboo Curtain Studio (Taiwan, 2015–2016), and colectivo amasijo (Mexico, 2021). She is a self-proclaimed “mycophile,” exploring the application of a mycological lens in defining fair models of collaboration and (self) organization. Her debut book, “Let’s Become Fungal! Mycelium Teachings and the Arts,” sharing 12 teachings of the world of fungi, and is published by Valiz (NL).

Workshop The connection to materiality

Linda Weintraub



The first moment Linda worked with the group she wanted us to think about the primal connection our bodies have to materiality. Texture was the way to explore this link between our body to the material world.

To begin with, we spoke about the body and the possibilities of the body. She shared a little about her dancing experience working with Martha Graham, about the absolute consciousness of the body, the possibilities of disconnection and connection of body and emotions.

And then, we went foraging for textures. There were paper bags with adjectives written on them - like “smooth”, “hard”, “dusty”, “rough”, “elastic”, “sticky”, among others - that were distributed throughout the group. Each person was offered a simple challenge: to go forage for textures that corresponded to the adjective declared in the bag. Rather than thinking of foraging for a function, trying to disconnect from a purpose beyond the EXPERIENCE with the texture itself.

Coming back to the studio everyone put their bags down, showing each of their gathered textured materials on top. They shared a little bit about the experience of contact with the foraged materials. Some people then wrote their interaction with these natural materials. The idea was to explore as much as possible this relation of our body and the material - its possibilities and reactions. For example, describing if it breaks or not, if it tears apart, if it bends, what happens when one squeezes it, etc.

Afterwards, Linda proposed another exercise, now more about identity and drawing. We would write our own name in a piece of paper, write it in reverse, writing with the dominant hand and trying to do it with the opposite hand, exchange the paper with the person next to you and exercise on replicating a signature, try to sign repeatedly while the other person moves around the piece of paper.

Then, in groups of four, we were designated different decision makings: 1. What to draw/paint in terms of Components (f.eg. shapes) 2. The Colors and Medium to use 3. The general appearance Style concerning, for example, attitude (wavy, straight, strong, etc) 4. The Composition (f.eg. placing of the main area to use). We did some experiments with this, either by trying out the inks already elaborated with Sonia, switching materials or by changing people's functions.

Workshop
Beyond

material

responsibility

Linda Weintraub



We began by talking about our experiences in the first exercise. We reflected on the importance of the body connection the material world, of how this tactile encounters with materiality could be a way to consider an ethics and way of living underlined in sustainability. By building bridges between body and materiality (physical demonstration of the world around us) we are able to connect to our emotions, create interactions, experience ways of being, etc. This important CONNECTION to nature is of a deep intimacy and, as human artists, we may MANIFEST it in several ways.

Our approach can be one of knowledge and discovery, keeping in mind that we are able to 'manifest aesthetics in ecosystems'. Although the current society obliges for an immediate manifestation/delivery, human time can be actually more gradual – an “aesthetic of harmonious progressions”.

After these short deliberations, we stepped into exercises that highlighted CONNECTIONS: either concerning our immediate feelings and nervous systems, or the group collaborations and some of its potentials:

1)A circle of honey and ENERGY: we gathered all in a circle and, one by one, we tried a spoon of honey, trying to comprehend its effect on the mouth, throat and so on, how it affected the full body. Decomposing the physical feelings and understanding how our body quickly converts this fuel into energy.

2)A circle of ICE cubes: we kept the circle, but all laid down on the floor, belly up, eyes closed, spread arms and open hands. The right hand held an ice cube. We experienced the melting of the ice cube. Each person to their own temperature, their own time. As soon as it became no more than a wet cold hand, we would hold the left hand of the person next to on the circle. This immediately would increase temperature of the hand and help recover from the ice burn.

3)Seamless Connections: people were asked to forage again for some favourite elements and fill a bag with them. In the studio, we chose two bags of elements. On a square cardboard we were given a challenge – use these elements to elaborate a composition were the frontiers are, somehow, lost. In the middle of the exercise, the proposition got more complex and now we had to do the same or alter the composition so that the person on the left side and the person on the right side would connect with our composition, creating a sort of a line. The result (see photos) was similar to a garden or pound, were all the compositions were connected and melded to the point were we wouldn't clearly see an end or starting point

Workshop
The Fire Night session

Linda Weintraub



"our first interaction with ice was our first contact with fire"

We went to the studio and sat down in a circle, a bench of long matches in the center and a total ambiance of orange little fires.

Linda reflected along with the group about the warmth of the body and the fact that we are a kind of COMBUSTION being. Actually, that a lot of living beings depend on this same combustion: oxygen + energy fuel = produce HEAT. Being alive is being WARM. Our inner fires are, for example, BREATHING.

She defined three sorts of relationships of the human with fire throughout time: 1. Fire as a weapon/intimidation/shelter – scavenged fire (wild made fire, not man); 2. Domestication of fire; 3. Industrial use of fire.

Not only fire has served humans for their survival as it is used for fuel.

Fire is, on its own, a BEING: we feed it, we need to protect it, it needs constant attending, needs oxygen, is conceived, can be bread, it can be put to sleep and woken up, it can die...

Living with fire in an industrialized world occupies a span of chronology much inferior to the other moments (1 and 2). Since our society becomes more industrialized, we progressively have less contact with fire.

On a first moment, we had no direct contact with the fire. The studio room was surrounded by small candles and its center a salamander fire was heating up. We kept in mind some words of our daily life with fire: heating, smoldering, ignition, combustion, flame, spark, smoke, chard, etc. We tried to imagine how our current knowledge of fire compares to the one humans had thousands of years ago.

After observing and reflecting on all this, we began a second exercise with matches. Some long matches were offered and each would light it up, feel the fire, observe the flame, comprehend its time, strength, the reaction to our breathing, the heat produced...Linda proposed us to think of our connection to the heat, to the fire itself and experiment with the matches. To wrap up this exercise, each one in the circle would light up their match of choice for as long as possible, and then, when it died, put it down, up until the last of us had light.

Workshop

Fabrics, Dyes, Papers, Colours and Inks

Sónia Francisco



What can be done with what surrounds us?

Sonia first shared examples with the group that concern her personal research and the work she develops with Casa da Cerca about natural pigments as well as fibers for paper, etc. This involved a big dossier of color palettes and several examples of different fibers used in paper making such as banana leaves.

Secondly, everyone was invited to go picking for fibers and fruits and berries and flowers and all plants available and potentially good for ink making. Some of the plants retrieved were oak fruits and spiky chestnuts, eucalyptus leaves...

MAKING PAPER OUT OF FIBERS

(the described process happened between three days of separate workshops):

1. *CHOOSING the fibers to use*
2. *CUT THE FIBERS*
3. *BOILING*
4. *BREAKING*
5. *CELULOSE basins*
6. *PAPER MAKING*
7. *Let it DRY.*



EXTRACTING DYES AND INK OUT OF PLANTS

For our tryouts with colors, we collected and Sonia brought several different plants and put them to cook in water. Each pot had a different plant collected:

The outer shell of black walnuts;

Chestnuts (spikeshells and nuts) – spikes for TINT and chestnuts for INK;

Oak apple nuts crushed (oak galls);

Beetroot;

The flower of oxalis (yellow wood sorrels);

Turmeric (curcuma);

Dragon tree resin (or dragon's blood);

Blueberries;

Hibiscus;

Onion peels (PAPER and INK);

Tickseed (coreopsis).

TINTING ting ting ting

Some of the inks extracted from the flowers or the flowers physical themselves can be used to mark, paint or dye on FABRIC.

Several different experiments were made with the fabric and the paper (that actually went through a similar process to receive tinting):

- A. A Fabric Roll of Plants
- B. A Paper Fold of Plants
- C. A Big Fabric of Reserves
- D. A series of Small Fabric with Modifiers
- E. Hammertime





Workshop

The Process; Share, Listen and Sleep on it

Yasmine Ostendorf-Rodríguez



The first session of workshops with Yasmine began with a very simple collective reading of excerpts of books selected by her. Some of these books or considerations she had already mentioned or approached a little about during her presentations in the conference. A pdf was sent to the participants with some excerpts so they could do a collective reading.

- * *Entangled Life*, Merlin Sheldrake
- * *Saving Time*, Jenny Odell
- * *Poetics of Relation*, Edouard Glissant
- * *Thinking in Systems*, Donella Meadows
- * *Journey to Itxlan*, Carlos Castañeda
- * *The Falling Sky - words of a Yanomami Shaman*, Davi Kopenawa and Bruce Albert
- * *The Honorable Harvest*, Robin Wall Kimmerer
- * *The Mushroom at the End of the World*, Anna Tsing

The dynamics of this reading process were unspoken. The only suggestion made by Yasmine was something like the following “I will read a book and whoever wants to read a bit can do so too”. In a very organic way, each person would pick up from the last word read by Yasmine, short pauses separating each reading. The amount of reading was around a paragraph per person, no rules dictated beforehand. Occasionally, Yasmine would grab the pause moment between readings to reflect on something concrete or abstract. She could make some observations about a specific issue or just, very often, raise questions like “Was there some part of this that spoke to you?”.

At night, after dinner, two different moments happened: a first one was a group meditation (trying to get close to understanding the experience of what is to be a mushroom) and for two other nights there was a bed time story moment (were some more reading happened, focused on her own book: *Becoming Fungal*).

The considerations done in the reading moments were based on three different deliberations on the APPROACH and the THINKING of materials: Time and Care; Spirit; Webs and Horizons (or entanglements).

WORKSHOPS AT
OFICINAS DO CONVENTO
MONTE MOR-O-NOVO, (PORTUGAL)

With:

- Ana João Almeida
- Caterina De Viti
- Maurício Martins
- Liziana Velho
- João Rozaça

Ana



João



Almeida

Ceramist



Ana João Almeida (Lisbon, 1986) discovered her taste for ceramics as a Sculpture student at the Faculty of Fine Arts of the University of Lisbon. The desire to understand clay and learn about the things we can do with this material led her to record everything she did and investigated.

In the years that followed, her fascination with ceramics grew, as did all the notes and learning that she decided to share with others in her book *Manual de Iniciação à Cerâmica* (Ceramics Initiation Manual).

She currently lives in Montemor-o-Novo and is at the Ceramic Research Center (Oficinas do Convento) that she dedicates herself to research and training in ceramics, at the same time as she develops her sculptural work and tries to decipher its shapes.



Caterina De Viti (1992). Civil Engineer (2018) from the University of Bologna-School of Engineering and Architecture + Universidade Nova de Lisboa (2015) and Master's thesis at FEUP (2017). During her university studies she was strongly interested in the valorization and rehabilitation of architectural heritage in masonry. She fell in love with construction in raw earth during her thesis where she specialised in the mechanical and chemical-physical characterization of land for construction. She currently collaborates with CRU Atelier in the development of rehabilitation projects and new constructions that promote the appreciation of traditional Alentejo construction techniques and materials with a low ecological footprint. She also collaborates in offering consultancy services for the construction of buildings in raw earth and develops research and training work on sustainable techniques and materials for construction.



Maurício Martins is a Tinkerer, creator of things. Defends and promotes the use of free software and hardware, develops projects in the areas of digital manufacturing and physical computing. Organises workshops and events in the areas of DIY, electronics, robotics and 3D printing. Collaborates with several Portuguese artists and researchers in the development of multidisciplinary projects. In 2013, he developed activities and content for the DÖING space of the Knowledge Pavilion - Ciência Viva. In 2015 he founded MILL-Makers In Little Lisbon where he currently continues to promote collaborative work and knowledge sharing.



Liliana Velho (Lisbon, 1985) is a visual artist, graduated in Sculpture at the University of Fine Arts of Lisbon (2009), she holds a master's degree in Teaching Visual Arts from ARCA, Coimbra (2012) and is currently a PhD candidate in Arts Plastics at the Faculty of Fine Arts of Porto. She was a Visual Education teacher and trainer at PEEA, the Aesthetic and Artistic Education Program at national level and works assiduously as a ceramic trainer. Over the last few years, she dedicated herself to ceramic sculpture, choosing clay as the most important material of her practice. She is an artist represented by ZeTGallery, in Braga. Currently works in Viseu Municipal Museums network and shows regularly, in individual and collective art exhibitions, collaborating with other artists.



João Rolaça (Santarém, 1988) is a ceramist, curator and cultural programmer working in Montemor-o-Novo, Portugal.

He holds a PhD in Sculpture, with the topic Large Scale Ceramic Sculpture and its Firing Techniques – FBAUL+Vicarte (2017-2023). MA Fine Arts, Central Saint Martins, University of the Arts, London (2011) and BA Sculpture, Faculty of Fine Arts, University of Lisbon (2010). He collaborates with Oficinas do Convento since 2014, promoting and developing cultural and artistic activities linked to earth and contemporary art, namely multidisciplinary projects, training, creation, exhibitions and research.

Supports artists and designers in the conception and production of ceramic objects, particularly of larger format or fired in alternative and experimental ways.

Workshop

Find, collect and prepare clay for ceramics

Ana João Almeida



Theoretical session

What is clay; its origin and formation.
How to identify and collect clay in the field;
Clays, aggregates and ceramic pastes;
Clay properties;
Natural and elaborate engobes;
Introduction to forming techniques.

Practical session

Collection and processing of clay;
Preparation of a ceramic paste;
Modeling and painting exercises with engobes.

Workshop

Earth techniques for art and sculpture

Caterina De Viti



Theoretical-practical introduction to the key principles of how earth works as a material for construction, art and sculpture.

Empirical tests to recognize different types of earth and mixtures with aggregates and fibers.

Presentation of samples and prototypes in different construction techniques with earth.

Carrying out small samples using rammed Earth and cob techniques.

Workshop
Introduction to 3D Modeling and Printing for
Ceramics

Maurício Martins



This workshop aims to enable participants to use the Yarro Ceramics 3d Printer installed at Oficinas do Convento. Participants will learn how to create a vase using the TinkerCad 3D modeling program, generate the file for printing (g-code) using the Slicing software and print the model on the Yarro printer. The workshop addresses small-scale manufacturing and production of components for art and architecture.

PROGRAM CONTENTS

Basic 3D Modeling with Tinkercad for 3D printing

- * Navigation in the Work Plan
- * Moving shapes
- * Scale Objects
- * Group Objects
- * Rotate Objects
- * Align Objects
- * Shape generators
- * 3D printing basics
- * How a 3D Printer works
- * Necessary steps for printing objects
- * CURA Slicer software
- * Cura Slicer Configuration
- * Before printing
- * How to print objects

Introduction to 3D printing in clay

- * Slicer software configuration for Clay
- * Printer
- * Slicing the object to be printed in clay
- * Preparing the clay for printing
- * Loading the clay into the 3D Printer

Practical 3D printing with clay

- * Printer Preparation for 3D printing in clay
- * Printing practices



- * Introduction to forming techniques;
- * Presentation of different ceramic pastes: Stoneware from Telheiro, Red Clay from Vendas Novas, stoneware slip and paper clay;
- * Carrying out tests and samples with ceramic pastes;
- * Clay modeling of a simple shape;
- * Construction of a box using stoneware slabs;
- * Coating dried flowers with paper clay slip;
- * Painting with engobes and glazes;



This workshop completes the cycle started with previous activities, where artists learnt to create clay objects of various types, to be fired in a wood firing kiln.

For a sustainable ceramic practice, the firing and fuel used is crucial and we wanted to involve the artists in the full process, from collecting, processing and using wood.

We decided to experiment and combine regular wood firing (terracotta) with Obvara Raku - a technique, in which the pieces are taken out of the kiln while very hot from the firing, and are dipped in a solution made of yeast, sugar and flour, to create an organic waterproofing layer and decorative effects. Most participants got really interested in this technique because of their interest with fermentation, organic materials and because they can easily replicate it in their homes and studios.

ARTISTIC RESIDENCIES





During the residencies, the artists were able to freely use the spaces, workshops, materials and the surroundings of the residency place. Total freedom and openness was given to work individually or collectively, searching for pre-existing or manufactured materials, always with a view to sustainable production practices and resources.

At Quinta das Relvas, the project started with workshops led by Linda Weintraub, Sónia Francisco and Yasmine Ostendorf-Rodríguez, focusing on giving participants the needed skill-set and critical framework to trigger their creative process and focused on drawing and painting materials/techniques. Then, the remaining three weeks were for autonomous experiment and production (enriched by study visits) that culminated in a local exhibition at Cineteatro Alba.

The second artistic residence invited participants to continue their artistic research through different mediums, now at a 3D level. Known by their vast experience on earth-related materials, Oficinas do Convento lead several workshops focused on these techniques. At the end of the residence, the results were exhibited at their headquarters (an ancient monastery in Montemor-o-Novo city center).



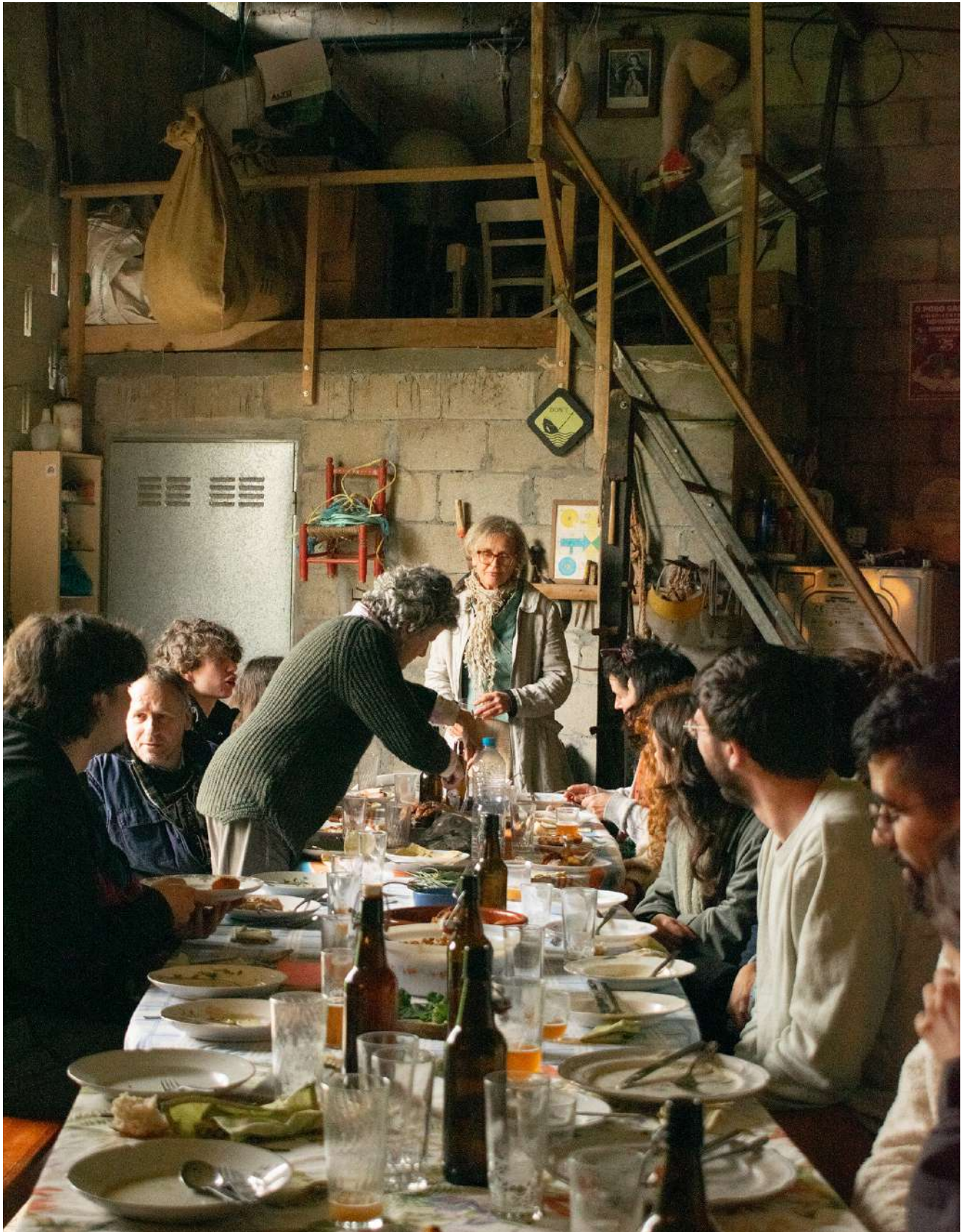






COMMUNITY ENGAGEMENT
ACTIVITIES





CHORUS - Eleusis

Virginia Vassilakou

From February 29th until March 7th, the SEEDS artists stayed in Eleusis in Greece to explore the theme of community engagement and how participatory activities can be integrated in creative processes. The goal was to connect and co-create with the local community, understand their surroundings, the local culture, and the role of the community in how the city has developed.

The objective was to establish a novel way of engaging with the public, fostering a more democratic approach by enhancing social interactions, co-creating with community members, challenging the status quo, facilitating the emergence of new activities, knowledge, and spaces that transcend the traditional boundaries of an enclosed physical space.

Three workshops took place during the residency:

✿ Workshop 1 Psychogeography, Understanding your surroundings

Artists created sensory maps of city areas that they explored based on 5 prompts that they were given. The goal was to decode urban space by moving through it in unexpected ways to drift spontaneously through the urban environment, to create a situationist map of the explored areas highlighting emotional or subjective experiences rather than traditional geographical features.

✿ Workshop 2 The Urban Museum of Eleusis-Co-creating art in the urban context, led by visual artist Katerina Mavridi

Artists and inhabitants found lost objects to transform into works of art and collectively create an urban museum of Eleusis. Each artist was paired with a community member and together they created an art piece that was exhibited in public space. Community participants were asked to write a text / narrative about the created object. Through this workshop we approached questions such as how we can produce a wide range of influential learning through participatory artistic initiatives and new forms of sharing knowledge.

✿ Workshop 3 Art in post-industrial and agricultural contexts, led by performing artist Emilia Bouriti

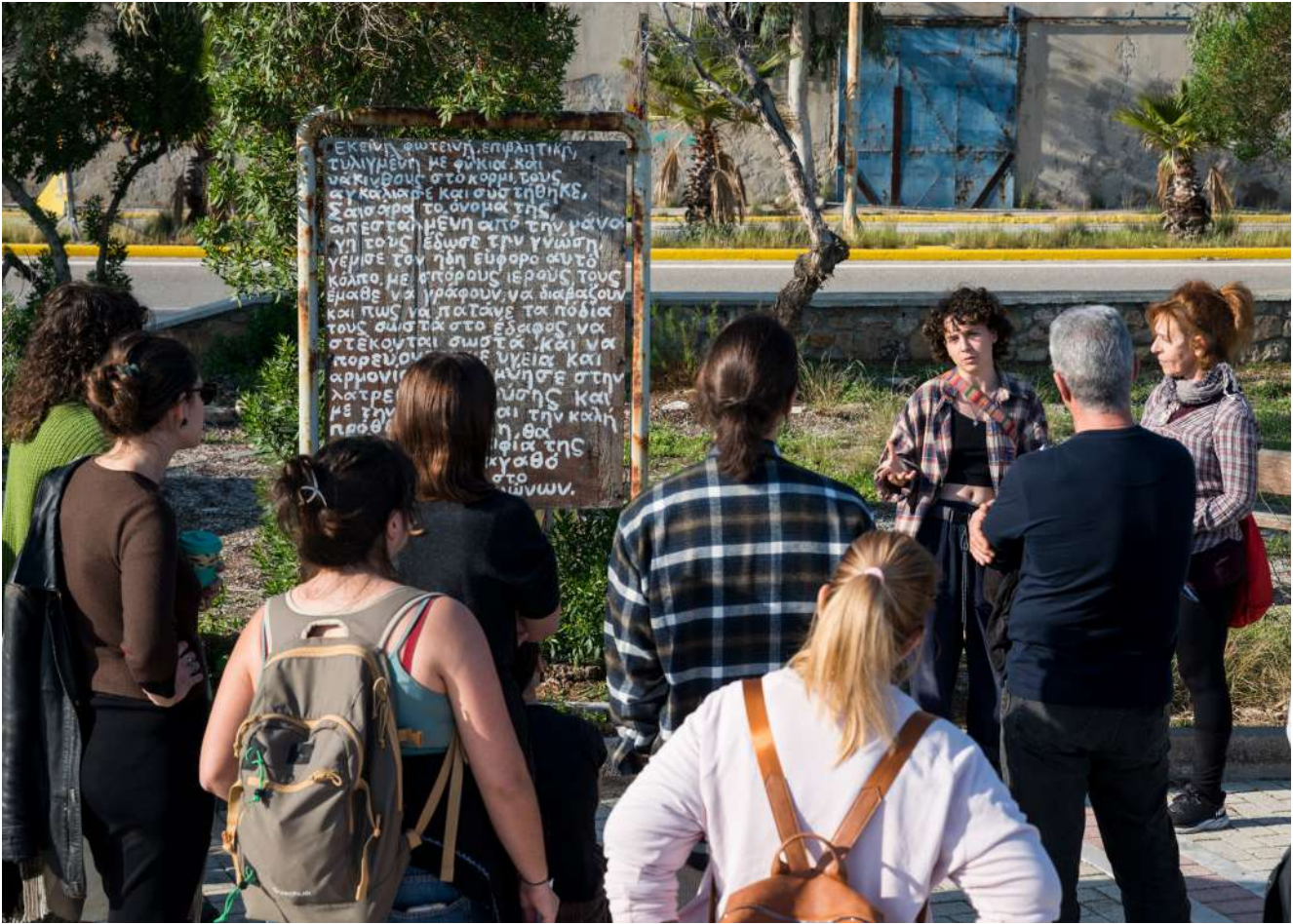
Getting acquainted with the international project AMOLI, a collective work in the rural, post-industrial, multicultural community of Aspropyrgos (neighboring Eleusis). Visiting Aspropyrgos for a field trip, meeting the artist and Vice Mayor of Culture of the area, then went to the agricultural fields to be presented with the performative and participatory project that was implemented with field workers.

✿ Exhibition - Urban Museum

On March 6th, the "Urban Museum" exhibition took place, where artists, their community partners and audience went on a cultural walk defined by the route that the placements of the artworks created. Artworks were placed in the public space in 11 various locations.









RURAL C - Monfero

Vanesa Castro López and Iñaki López Ordóñez

RuralC's programme for SEEDS in Monfero was aimed at community engagement, organised in terms of caring for people and involving the neighbours, giving a home to the artists so they felt at home and part of the community during their residency.

It was based on the life and activities developed by the community of neighbours linked to the association. They hosted the participants in their homes and shared and developed creative processes, research and work. This initiated a process of coexistence and exchange of knowledge between artists and neighbours.

Participants lived in three houses linked to a particular knowledge:

Os Gotes

Creation of artistic objects. Sculpture, volume, forge, found objects.

Pousadoira

Vegetable garden, decrease, fabrics, wool processes, traditional loom, dyeing and natural printing of fabrics.

Enveande

Vegetable garden, composting, beekeeping, wild food, fermentation and conservation.

There were common activities with all the participants, such as:

Ánimas salvaxes

This activity was done in each house and involved walking in silence through woods and meadows near the houses, following tracks and placing cameras, leaving them there for a few days. Afterwards, we saw which wild animals were our neighbours during the residency.

The video material is a raw material that participants will have for use in other creations.

Traditional Galician dance workshop

To get basic knowledge about traditional Galician dance & music.

Club de Andar

It's an usual activity of RuralC. Walking to know territory and people who walk with you.

We did an outing to the surroundings of the Monastery of Monfero and a nocturnal walk to visit petroglyphs.

Feira

We presented the results of the work carried out jointly by artists and host neighbours at an event called Feira at Rural C venue, with variety shows, food, local music and walks. Throughout the day, participants and hosts shared their experience and showed their individual and collective projects developed in each house to our neighbours and community.

Os Gotes. Artists and hosts created a sculpture and a performance: Short sight.

Pousadoira. Artists and hosts created a song and a videoclip: City girlz. They also did workshops. Artists offered one on botanical printing, and neighbours one on wool processing, spinning wheel and by hand, and felting.

Enveande. Artists, hosts and neighbours created a happening consisted of a communal lunch and menu offered to the community and participants. Ecosystem: digesting the landscape.

We made the artists feel at home, facilitating creative processes that engaged with community, neighbours and artists.

It has been a powerful experience, in which we have all been a family.



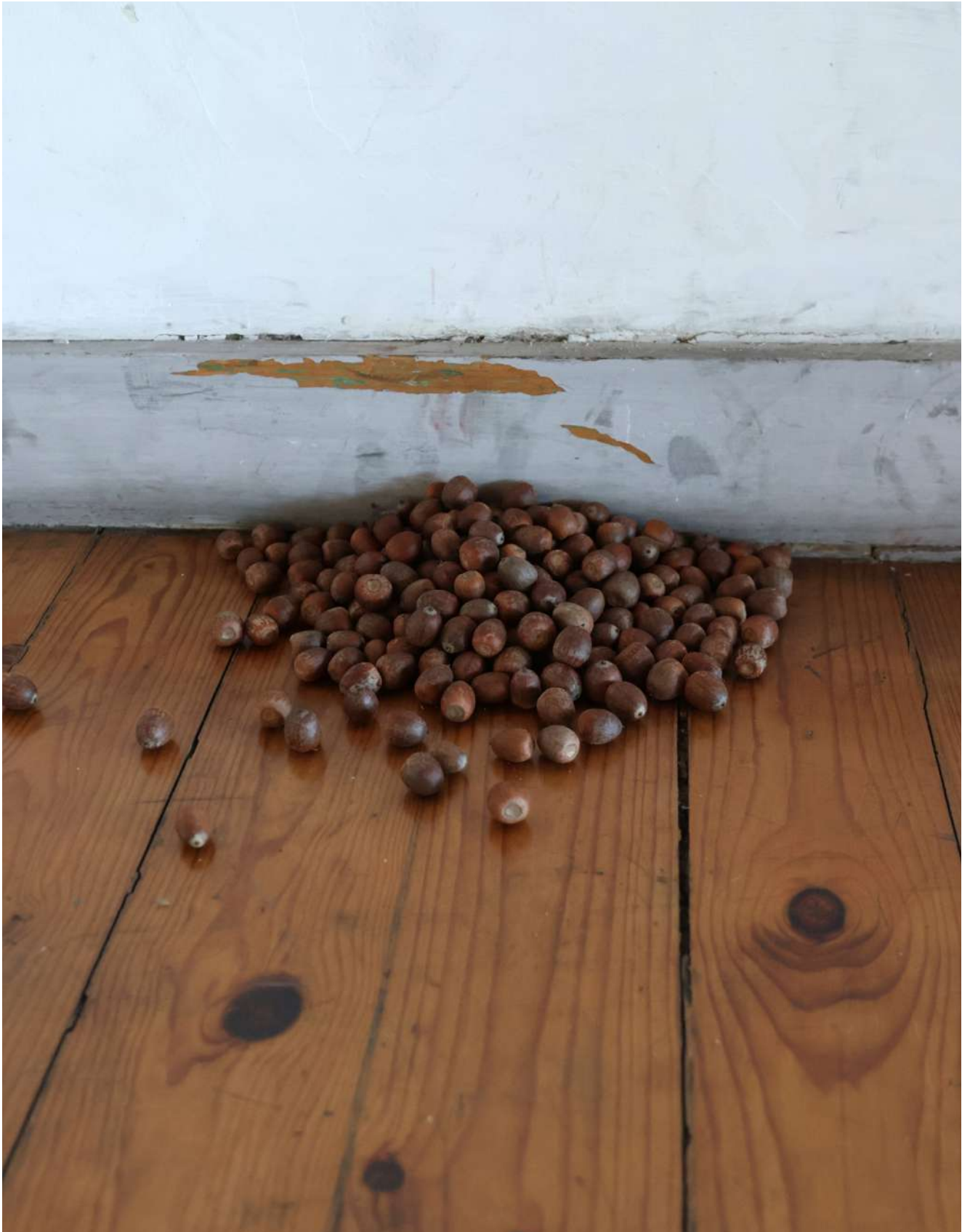






EXHIBITIONS





Exhibition

SECAR

A

ROUPA

À

CHUVA



VIARCO, S. João da Madeira

28th SET > 30th NOV 2023

Curator: Noemi Ferreira

Cineteatro Alba, Albergaria-a-Velha

7 DEC 2023 > 7 JAN 2024

Curator: Noemi Ferreira

Secar a roupa à chuva ('drying clothes in the rain') is the culmination of a month of residency of a group of 12 artists in Quinta das Relvas as participants of project SEEDS – means for a sustainable art practice, within the Creative Europe program. Project SEEDS had its start at the beginning of September, with a weekend of conferences featuring speakers such as Linda Weintraub, Yasmine Ostendorf-Rodriguez and Sónia Francisco. These speakers then came to Quinta to facilitate some workshops.

The natural force that is Quinta das Relvas – an oasis of plant variety in the midst of a land almost completely made up of eucalyptus monoculture – was the ideal environment to open up the debate on sustainability. With the instructors the artists walked, trained their eye, read, took care of their mind, consciously harvested, learned how to transform natural elements into matter useful to their practice, questioned... Challenged the current way of the world and debated possibilities for the future.

An environment of research and sharing emerged during the last weeks that the 12 artists spent together at the studio. The techniques of reusing natural materials coexisted with a constant questioning of the world around them.

Then Autumn came.

It started to rain. It kept raining...

The clothes they had brought in their luggage came to an end and the drawings of ropes began hanging up wherever possible, adorned with what they could wash. And then it rained... Fingers crossed so they would dry; some pieces were sheltered inside in the hopes of having, at least, the essentials available. And the rain stopped. A glimpse of sun was enough for hope to come back. However, the importance of the rain increased, in beauty and amount. We contemplated it.

The clothes took a long while to dry...

The struggle, the frustration and the persistence are subjects that go hand in hand with sustainability. As do caring and loving. Resisting the tide, with hearts full of willingness and above all this vital love, several artistic projects were developed throughout the length of a month.

Alicia, ana, Alkyone, Camila, Carme, Diana, Eva, Inés, Inês, Leah, Folie and Rafael

took a stand in the same fight: to bind artistic practices with sustainability. A natural and organic union was born in the group, leaving space for each one to express themselves in its own language. The result is a visual variety converged in a single organic voice, resulting from the thought of decentralizing humanity in relation to nature. Afterall, is the human world containing nature or is it just a part of it?

Noemi Ferreira

Exhibition

SOL

DE

POUCA

DURA



Oficinas do Convento, Montemor-o-Novo

28th OCT > 4th NOV 2023

The Sol de Pouca Dura ('Short-Lasting Sun') exhibition is the first result of the artistic residency carried out by the 12 artists participating in the Seeds - Means for a Sustainable Art Practice project. This project is a partnership between Associação Quinta das Relvas (Branca, Portugal), Oficinas do Convento (Montemor-o-Novo, Portugal), Rural Contemporânea (Monfero, Spain) and Chorus (Elefsina, Greece) and gives young artists coming from the three countries the opportunity and resources to explore means, tools and materials for a more sustainable artistic practice that is attentive to the world around us.

Throughout the month of October, the 12 artists lived and worked in the spaces of Oficinas do Convento (OC), traveling between the Convento de S. Francisco, the Centro de Investigação Cerâmica and Telheiro to produce works that use the earth according to different methodologies, forms and conceptual perspectives.

In the first week, there were four workshops taught by experts invited by Oficinas do Convento, who shared their knowledge about collecting and processing natural clay, using earth as a material for architecture and sculpture, 3D printing and ceramic sculpture, culminating in a few weeks later, with the cooking of the pieces with firewood collected locally.

Using the knowledge acquired, the artists produced the works presented in this exhibition, on display at the Convento de S. Francisco, in Montemor-o-Novo, until November 3rd.

Having given complete creative freedom to the artists, what they show us is a multiplicity of plastic expressions and applications of the earth in installations, videos, sculptures and fermented food, almost always combining other materials harvested, recycled or appropriated from the OC spaces and its surroundings. In this sense, they were challenged to develop or adapt their works to the specific space of this convent, taking advantage of its rooms, arcades, terrace, plants, cloister and well, to install their works.

This strategy aligns with an idea of art and sustainability, understood as a symbiotic relationship with the context in which it is produced, which uses nearby materials with low environmental impact, designed and committed to the future of this place, its people (residents or passers-by), of the landscape that we bequeath to those who come next.





II

ana amarante



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I am ana amarante (b.1997 in Porto, Portugal), an artist and Ph.D. candidate and researcher at the University of Fine Arts in Porto. My research moves around the ecology of mind and action, through rethinking Nature, and wilderness as spaces of subversion. By thinking through all kinds of media, I engage with technology as a way to rethink the industrialized territory with the desecration of machines and sourced human materials. In recent works, I identify the hiperextraction of matter as the anti-mountains of the world, a subtraction of life, an inverse construction into the underworld, an interruption on the animal's and plant root systems below and one of the main reasons for climate change. It's through this connection that the objects of art are in themselves self-critics, questioning the link between production and consumption in the Anthropocene.



II

No man's land

ana amarante

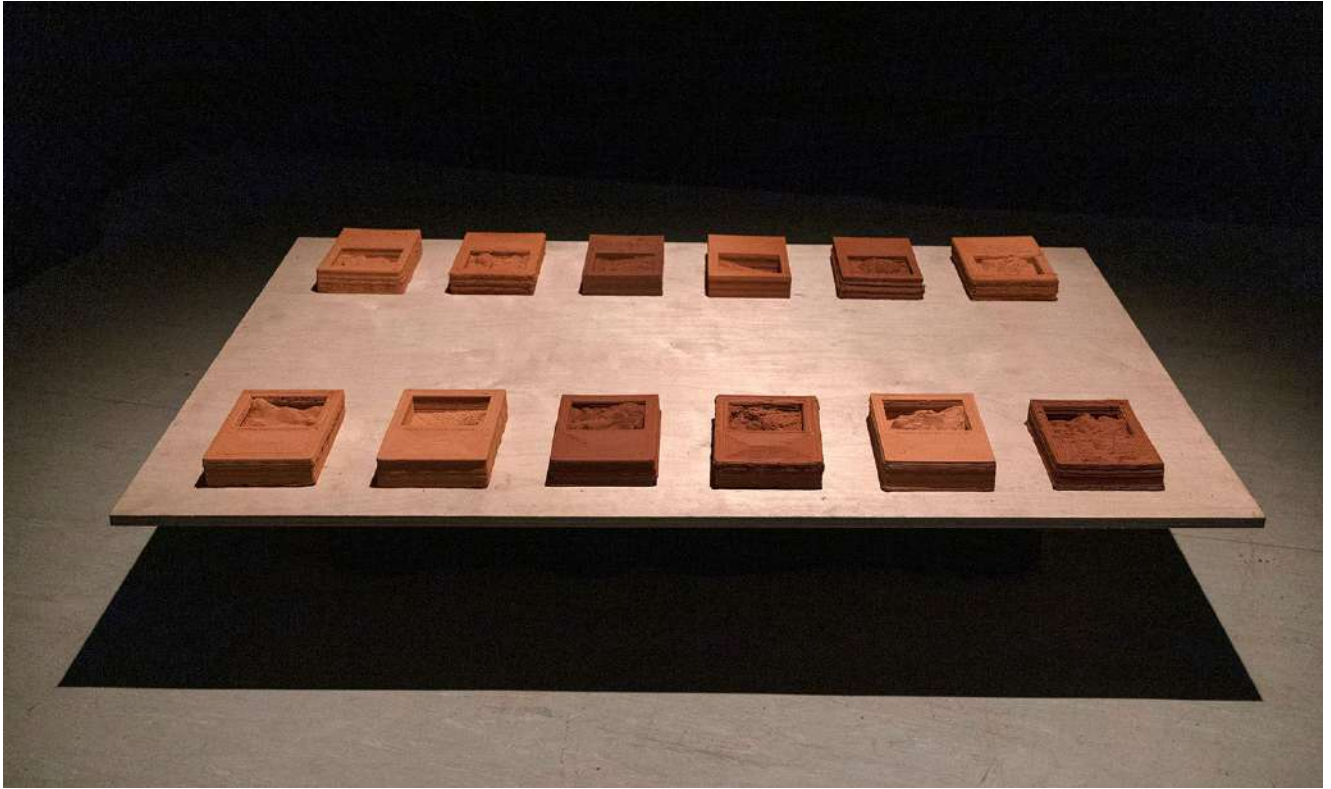


*Plaster, stones, logs, bones, tetra pak
aluminum, manganese dioxide, coal,
recycled paper.*

142 x 96 cm

No-go zones

ana amarante



3D printed ceramics
Variable dimensions

“No-go zones” proposes a territorial self-recognition problematized by the anthropy of industrial society. This comes from an archival project carried out for 1 month in which aerial images and location coordinates were documented according to a global analysis of a scale of contamination and air quality, which ranged from green to insalubrious oranges and reds. The work thus suggests a link between the notion of place commitment, as a geographical region where entry for outsiders is physically restricted or poses potential risks, and the concept of wilderness in the face of these uninhabitable, unpopulated, and undomestic spaces in that these housing exodus occur towards megalopolises and the use of technologies as prostheses for human settlements. This series of objects made of dirt therefore seeks an awareness of the place as an etiological treatment of the territory, exploring the relationship between natural matter and artificial machine, assuming the error of mechanical automatism as part of the process of alienation from nature.

Alicia Monreal Ortega



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Alicia Monreal Ortega (Guadalajara, Spain, 1999) is a multidisciplinary designer and artist whose main research has been focused around audiovisual media and story telling. She's in the evergoing process of finding poetry in life, and right now focused on exploring interspecies relationships between humans and more-than-human, and having fun around biomaterials and carpentry.



In my head it's
mycelium

Alicia Monreal Ortega



*1x tapioca, 3x water, 1x vinegar,
0,5x honey, natural pigments*
24 x 22 x 3 cm



Ecosystem: the oak gall

Alicia Monreal Ortega

Clay from Freixo do Meio, earth from the castle of Montemor-o-Novo, straw, sticks, plastic chair, earth from the floor of Oficinas do Convento (with all their natural inhabitants). Clay from Vendas Novas, straw. Plant and found pot. Found clay head. Wool. Paper.

50 x 20 x 20 cm

An oak gall is a non-linear succession of micro ecosystems of intense ecological activity. They originate when a specific wasp lays its eggs in the branches of an oak, and the tree grows a structure around them, protecting itself from it, but at the same time protecting the eggs. When the wasp larvae are born, they leave the nest and the gall becomes a vessel for a great diversity of inquilines, who host by themselves their own parasitoids. Every trophic level contains, and at the same time is contained, while sharing its space with paradoxical others. In the same way, this human-like figure is also a container of ecosystems, both literal and metaphorical, some visible and some yet invisible to our eyes. It's a mixture of earths from diverse lands -earth from every place it's been broken and fixed-, and time and weather will take part in its transformation, making visible the latent life inside of it. This ecosystem also absorbs the narratives of the places where it's been, carrying stories in each of the component elements. In some way, this human-like figure contains ecosystems like every one of us do, and this project becomes part of the research around questioning the limits between humans and all the non-humans that surround, contain, or are contained by us -soil, bacteria, narratives.

II

A2kyoni Papakonstantopoulou



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Alkyoni usually uses the pseudonym Poisoner, because filling out her surname takes too long. In a parallel universe she occupies her time with sports and tending to the biggest cactus plant of the world, but in this one with neither. She tries gorgonzola once per year yet continues to dislike it and she's envious of gardens.

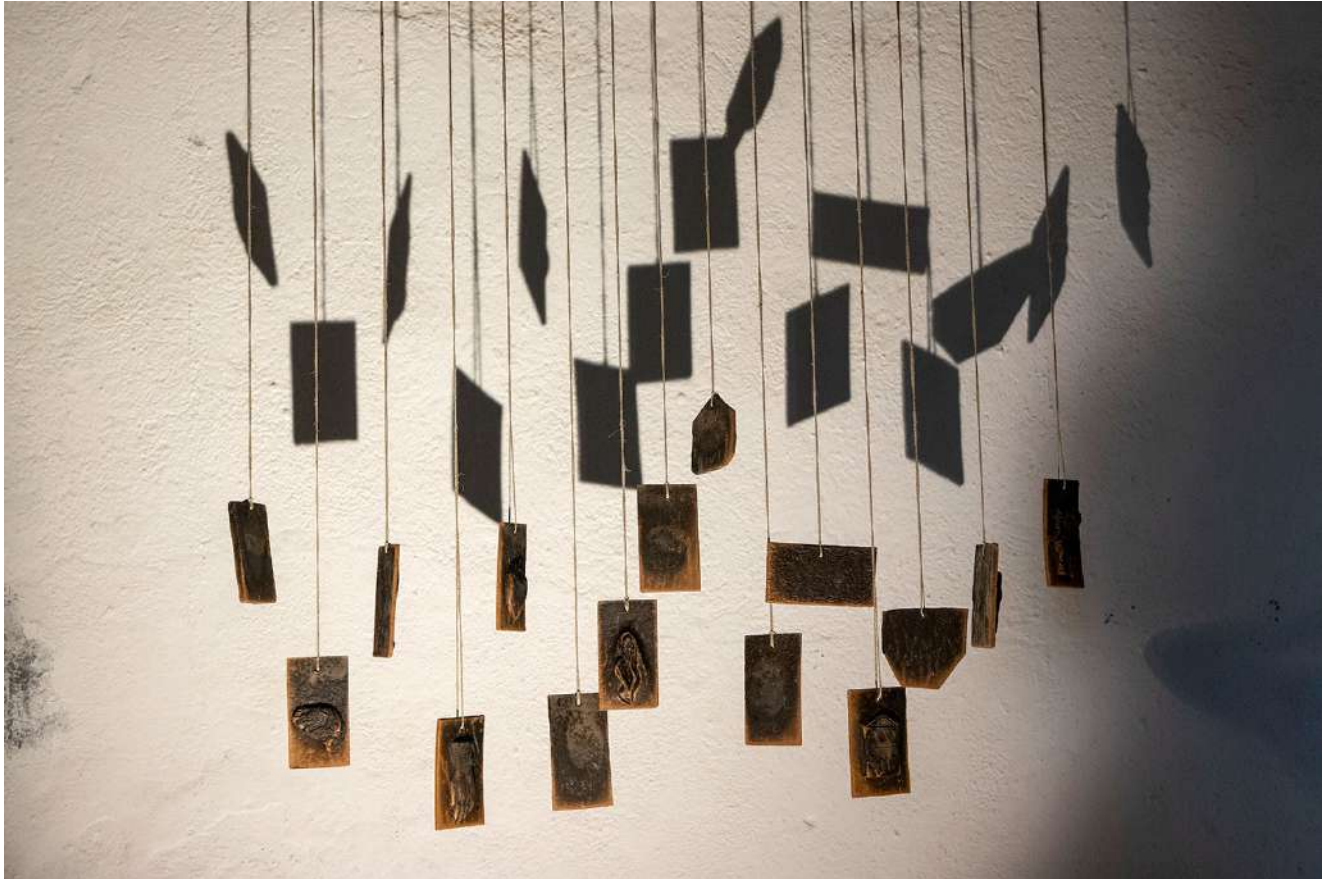




Natural inks (dragon's blood, hibiscus, curcuma, oak gals, black walnut), natural dyes (hibiscus and chamomile), fabric, watercolour paper, ink, leaves and flowers.
24x16,5x2cm

Tokens of faith

Azkyoní Papakonstantopoulou



Ceramics, obvara raku

Variable dimensions

In the Greek orthodox church, when asking from god (or more usually a saint) good luck with something, it is a tradition to tie on their icon a talisman that depicts that for which one wishes to be healed/have good luck/ etc. The talismans are usually bought and are made out of a thin leaf of gold or silver. It is also usual for the incense that is used in the church to be burned at home, as part of the morning prayer - in a way the scent acts as a signifier of the space and the incense holder is placed close to the icons after it has been taken around the house to spread the smell.

II

Camila Almeida



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Camila Almeida (2001, Sintra) is an artist and studied Painting at the Faculty of Fine Arts at the University of Lisbon. She explores the natural world and what she can extract from it. Her most recent research revolves around ants and how the complex organization of an anthill compares to the contemporary art world. Camila's distinctive hallmark is the constant presence of green in her artworks. This choice goes beyond color, permeating the concept and impact of each piece. Green, with its connotations of life, renewal, and harmony, becomes not just a palette but a profound expression of her perspective on the natural world and the intersection between nature and contemporary art.



Talismãe

Camilla Almeida

*Dirt, plaster, bee's wax, spores from
Pisolithus Arrhizus, dog hair, white glue*
Variable dimensions



There's Only So Much an Ant Can Do

Camilla Almeida



earth, clay, straw, bambu, twigs
Variable dimensions

“There’s Only So Much an Ant Can Do (Planos Furados Também Fazem Obra)” is a unique and intriguing anthill. This remarkable piece is a symbolic representation of nature’s relentless and resilient struggle against the world’s adversities.

Made from a mixture of earth, clay, and straw, this anthill was originally intended to measure 1 metre and 63 centimetres, but due to unforeseen circumstances, it was reduced to just 52 centimetres. This involuntary transformation became a central element of the artwork, highlighting the unpredictability and adaptability of life, including that of ants.

“There’s Only So Much an Ant Can Do (Planos Furados Também Fazem Obra)” invokes a reflection on resilience and the ability to overcome life’s adversities, whether they are natural or human-induced. The reduction in the size of the artwork also emphasises the idea that sometimes our plans may be thwarted, but we can still create something meaningful within limitations.

This piece challenges viewers to contemplate the hard work and determination of ants, who, even when facing unexpected obstacles, continue to build and adapt. “There’s Only So Much an Ant Can Do (Planos Furado Também Fazem Obra)” is a tribute to the perseverance of life and the beauty of imperfection, captivating those who gaze upon it with its simultaneous simplicity and complexity.

II

Carme Ayaça



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My name is Carme, I was born and raised in a small town near the sea. My grandfather used to make baskets with the wicker he collected in the late summer from the countryside. My feet touched the sand on the beach and the grass in the garden, and that's why I was able to put down roots.

I always thought there was a special dignity in those who worked with their hands. It always moved me that with hands, one could make baskets, make pitchers, weave. My grandmother used to weave. There is a special dignity in people who work with the small things, those that grow from the earth, in those who have worked for centuries to transform matter into objects. I would like to work in that way. I have no other intention than to work with my hands.



Untitled

Carme Ayaça

Painting and embroidery on cloth
87 x 76 cm



23 portraits of earth and my hands

Carme Ayala



Clay, Raku Obvara
Variable dimensions

II

Diana de Brito



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Diana de Brito was born in Lisbon, in 1996. She has since lived in many places, all cities, and is currently based in Porto pursuing a master's degree in Fine Art. Doesn't like to talk about it. Would like some more nature around. A little bit of silence.



II

Duas bolotas, ou para
sempre até quebrar

Diana de Brito



*Oak branch, beeswax, linseed oil,
charcoal, metal*

5 x 15 x 15 cm



Vendas Novas clay, ashes, metal
18 x 34 x 14 cm

Doubles of doubles.
One has been fired. The other is melting.
The elements speak for themselves. Earth is all there is. Fire & water.

II

Eva Manaridou



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My name is Eva, I was born in a village in north Greece and I struggle to answer the question where I was raised. I was always making art as a way of playing and expressing my feelings. Growing up I realized that playing is a very serious thing, that's why I take it seriously in my practice. In my art I use my artistic spontaneity, being in conversation with my unconscious and with the "not knowing" of the process. I am influenced by feelings, dreams, and personal struggles which are also political and are often linked with feminism.



The man in the room

Eva Manaridou



Braiding and carving/ string made from eucalyptus bark, oak gall, arabic gum, chestnut, pampas reed and camellia fruit.

57x 18 x 7 cm

Dream filter fired and dreams

Eva Manaridou



Clay, earth, straw, wool, wood
41x33x12

Dreams fall into our container bodies.
What remains from them?
Can we digest them?
Can we make sense of them?

II

Inés Ballesteros



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My name is Inés Ballesteros (13/09/1993). I'm from Zaragoza (ES) and the last years I've been based in between Portugal and Belgium. I'm an artist working with In situ, collective practices, sculpture , printing matter and publication. Most of my works involve a collaboration with other artists and they actively engage with the audience approaching it as a spontaneous collaborator. The starting point of my artistic projects is to research the social, physical, historical and/or political dimensions of public spaces with a specific interest in public spaces in transition, whose identities are changing or undefined. I seek to create situations where non-regular uses of public space are tested and activated, creating exchanges with the environments I work with and its inhabitants. My practice in the last years has been developed and focus on urban spaces but i'm currently exploring a shift on landscape, focusing more on working on rural and sub-urban areas.



II

Se o monte mudar a pólé-
series

Inés Ballasteros



*"Outras espécies nas margens protegem dos fogos" /
Eucalyptus handmade paper, cotton fabric and
eucalyptus dye
30x 24,5*

Ecosystem: Three mud fires

Inês Ballasteros with
Alicia Monreal and Inês
Coelho da Silva



*Clay, beetroot dye, pomegranate dye,
Cistus ladanifer, fabrics, canes*
Variable dimensions

Braziers for cooking edibles and non edibles. They are thought to be used in public space as a way of creating moments to share recipes and stories. They are also meant to be used in processes that require slow and long fires like paper making or natural dying. In this case they enter in communication with fermentation processes that were carried out by Alicia and Inês during the residency by warming up natural dyes made with the left overs from ferments and other plants. A collective publication on textile that collects fermented recipes was made with the collaboration of neighbours and other artists, using natural dyes and iron/vinegar mordent.

II

Inês Coelho da Silva



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Inês Coelho da Silva (b.1996 in Santa Maria da Feira, Portugal) is an artist and researcher based between Porto and London. Her research moves around the politics of food, slow practices, acts of care, and considerations on ecology. By thinking mainly through sculpture, Inês engages with local foodscapes, ethically sourced materials and more-than-human entities in slow impermanent configurations that oppose capitalist velocity. In recent works, she identifies the kitchen table as a multi-layered topos for reflecting upon shared traditions, identities and emotions. Upon this surface, a collection of intimate details and visual poems opens discussions on local food systems, overlooked ecosystems and opportunities for interspecies symbiosis in a shared world.



Caterpillar's poetries

Inês Coelho da Silva

*Garlic, camomile, wood, honey, salt, onion, ivy, clover,
clay, cotton, hibiscus, oak gall*
Variable dimensions



Ecosystem: Another jam session

Inês Coelho da Silva, Alicia Monreal, Inês Ballasteros



Materials used: Clay, yeast, garlic, heather honey, sea salt, quince, sour oranges, bread, cabbage, carrot, rosemary, chilly, red onion, fennel, espino albar, grape, beetroot, pomegranate, persimmon, soil, various microbial bodies.

Variable dimensions

“Ecosystem: Another Jam Session” leads us to the recognition of a variety of live microbiomes in an edible composition. This research around overlooked ecosystems assumes poetical dimensions, thinking about the simultaneous acts of eating and being eaten as forms of care. The unpredictability of the techniques - from raku obvara, in which hot ceramic is dipped in live yeast, to the fermentation, maceration and oxidation of food - highlights the agency of more-than-human entities in a shared world. This body of work invites to the table a reflection on the condition of individual as a multitude of species and microorganisms in symbiosis.

II

Leah Saraiva



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Leah Saraiva, visual artist. She works directly with the natural world, through drawing, painting, poetry, photography, sculpture and small installations, exploring the idea of encounter between one and other, interior (what inhabits us) and exterior (what we inhabit), mediated by the experience of the sensitive with the world that surrounds us, “Da terra brotam muitas coisas (many things sprout from the earth), June 2023 - her first individual exhibition, in FBAUL Gallery. She currently attends her Masters in Painting in the Faculty of Fine Arts of the University of Lisbon. She holds a bachelor degree in Biology, from the Faculty of Science of the University of Porto. She participates in atelier)aberto(since 2013 and frequently exhibits since then.



II

a gift greater than I

Leah Saraiva



natural ink on paper
16 paintings (11 x 15 cm each)



Clay and engobe
48 x 38 cm"

If we went back four billion years, we would probably be a mixture of molecules and energy inside a puddle of water, not yet alive, but with all its potential. Our origin is a primordial soup where life happened by chance. It is then the union of two cells. Tightly tied to our origin is the gift of creation. Burying our hands under the earth, transforming it and letting it transform us. Every time we create, we remote back to our origin, and simultaneously, build our future. We become part of an eternal loop throughout the end of time, fully weaved within the world and its processes.

These ideas have accompanied me throughout these two months of residency, and even before in my previous work. Origin, Creation, Miracle, Existence and Love. Using materials in their most originary form, just as they come from nature, connects the technical process to the creative one. This collection of work has brought me closer to a more primal way of being and creating, closer my origin, closer to nature, the world and myself.

II

Folie à Deux



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[folieadeux.net](#)

My name is Nefeli and i am mainly an illustrator. I go by the pseudonym Folie A Deux, which is a french term about a psychotic disorder where two or more people share a delusion, many times without clear connection or proof of their effect on each other. My personal use of the term relates to the subjectivity of everything we believe in and the notion of the true independent self. My work revolves around the human experience, and how the thing that unites and drives us is an inherited feeling of loneliness. I am highly motivated by the idea that an artist should be the embodiment of the ultimate state of their beliefs and personality. I use storytelling in various forms, as the most effective means to grasp and express deeply human experiences that are underlying in our thoughts. I strive to recreate or question those experiences at their core.



II

All i can carry
(inside piece)

Folie à Deux



*Wood , reused thread, paper,
flowers, ink, rope*

22 x 32 cm



*Clay, bones, thread, rope, found
metallic structure, paper*

Variable dimensions

The work is the result of a long contemplation on the subject of comfort, safety and belonging. During our residency I was mostly exploring the validity of feeling secure. Anxiety and discomfort are usually treated as carriers of danger, when in reality are a simple result of unfamiliarity. Just because something is familiar, it does not mean that it's good for us. How do we trust our survival instincts if they are determined by what we were taught and exposed to, and how do we choose to look the truth in the eye.

What makes us feel comfortable is the personal constant we carry without question, when everything else is foreign.

II

Rafael Raposo Pires



Rafael Raposo Pires (b.1994), is a Portuguese visual artist whose body of work consists on photographs and video-performances produced while experiencing dérives made on diverse urban areas. His practice questions the notions of limits within constructed landscapes and how transformative architecture can be.

He holds a post-graduation in Multimedia Art (2020) and another in Contemporary Photography Speeches (2018) by the Faculty of Fine Arts In Lisbon. He has a BA in Photography and Visual Culture (2017) from IADE University in Lisbon, and enrolled at University of Europe in Berlin where he has published the photobook Alone Together (2017) under the mentorship of Michael Danner.

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Untitled
(continua2 fall2)

Rafael Raposo Pires



Fence wire (100 x 90 x 85 cm),
granite pole (117 x 10 x 10 cm; 31,48 Kg)

Untitled (continuous fall 2); Rafael Raposo Pires
Untitled (erecting from the ground)



Earth, iron
235 cm x diameter: 150 cm; 235 cm x
diameter: 87 cm

Untitled depicts notions of enclosure or containment, as well as an attempt of permeability or dispersion. In *Untitled (erecting from the ground)* the iron mesh is complemented by pieces of earth where the welds are broken.







***FACULDADE DE BELAS ARTES,
UNIVERSIDADE DE LISBOA***

7TH - 29TH MAY 2024

Curators: Noemi Ferreira and João Rolaça

This exhibition is the culmination of the SEEDS - means for a sustainable art practice project under the Creative Europe program.

A group of 12 artists, selected for their sensitivity, involvement or interest in the theme of sustainability, did several residencies in Portugal, Greece and Spain. The SEEDS project kicked off at the beginning of September with conferences and workshops led by Linda Weintraub, Yasmine Ostendorf-Rodriguez and Sónia Francisco. The group of artists spent the month of September at the Quinta das Relvas Association in Branca, Aveiro, where the aforementioned guests accompanied them for a week on a journey through various considerations of sustainability, including discovering and using the natural materials that surround us, raising awareness of our bodies and understanding the relationship between sustainable thought and action.

In October it was time for this group to get their hands on the clay and explore its possibilities at Oficinas do Convento, Montemor-o-Novo, followed by another group of trainers. From this direct contact with the earth, a plurality of works emerged that consider the opportunity of this material: its power in construction, its expressive qualities, and the malleability of associated natural techniques.

Later, in March, the group of artists spent a week in Greece, with the CHORUS Greece association, and another in Spain with Rural Contemporânea, in two short residencies, where they created close relationships with the local communities and understood the limits and means of each context and inhabitant. At the end of each of these weeks, artistic interventions were created that bridged this dialog between the community and sustainability. If the group began by creating individual works that considered the application of sustainability in their material practice, researching the processes involved and inviting collective questioning, over the course of these months they evolved into a deeper reflection, drawn by the human connections that were created and the mesh of ideas that emerged along the way.

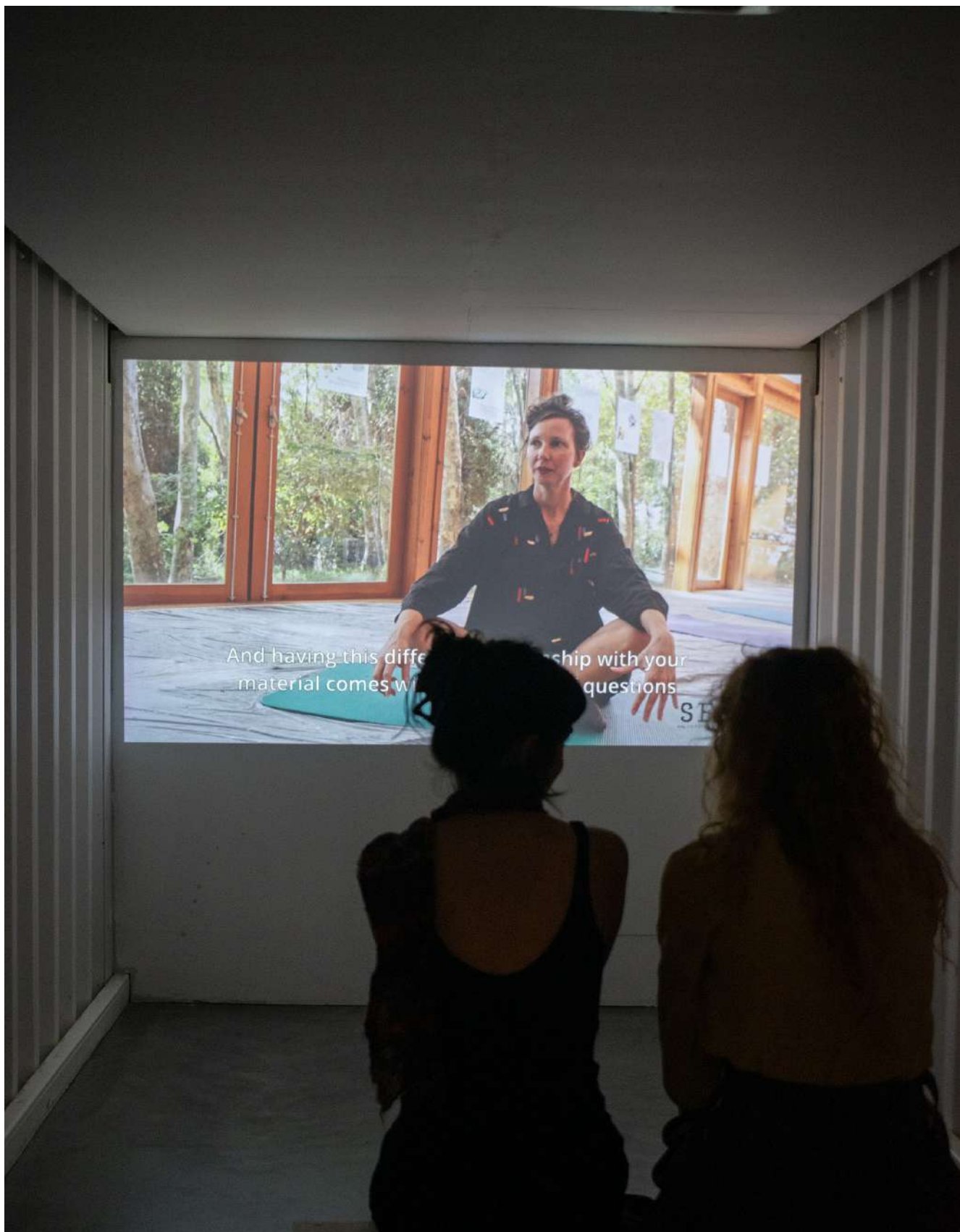
Alicia, Ana, Alkyoni, Camila, Carme, Diana, Eva, Inés, Inês, Leah, Folie and Rafael came together around the issue of combining artistic practices with sustainability. However, something bigger ended up happening: an organic, natural and healthy union emerged within the group, which not only opened up space for everyone to express themselves, but also for collaborations to take place. An environment of research and discovery was created. Certain practices were implemented in the construction of this group, such as walking, training visual attention, considering mental care, telling stories, listening, reading, collecting consciously, etc. Throughout these months, they experienced together the joy, frustration and persistence involved in artistic creation when considering sustainability. Above all, they lived TOGETHER. And from there, sustainability took on a more human form, redesigned by caring, healing and taking care.

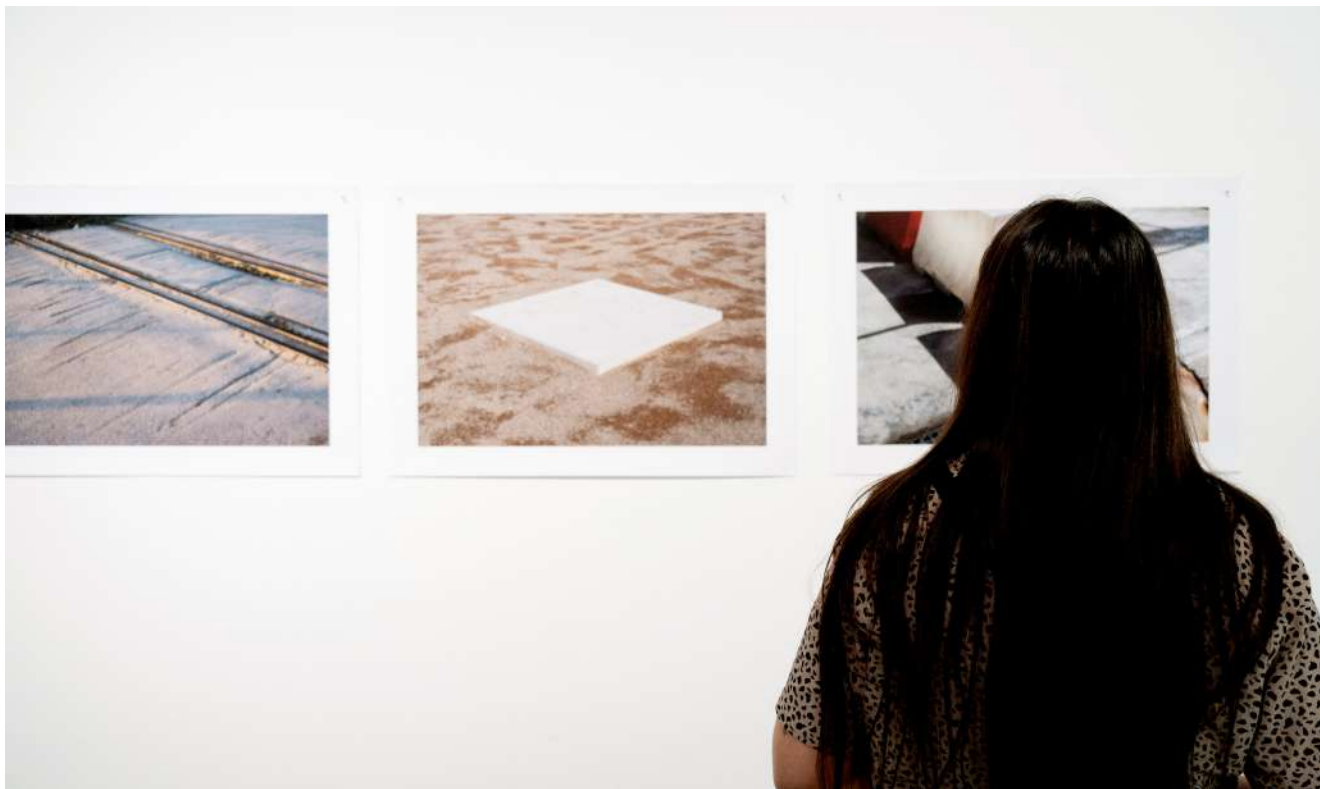
The constant questioning of the world through these caregiver's eyes results in an expressive variety of works that converge in a voice that confronts humanity in relation to nature. What, then, is human responsibility with regard to nature and, more broadly, the Earth?

Noémí Ferreira



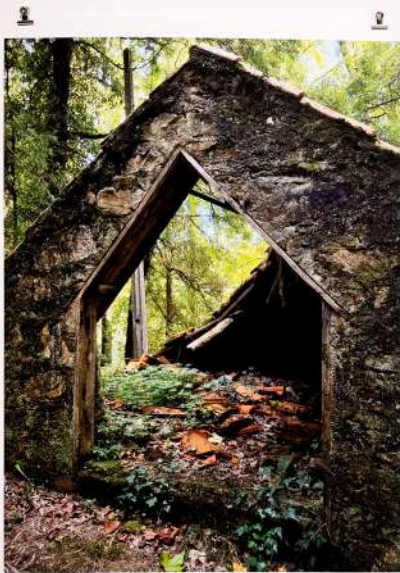














SEEDS - MEANS FOR A SUSTAINABLE ART PRACTICE

CONSORCIUM:

ASSOCIAÇÃO QUINTA DAS RELVAS

(coord.)

PORTUGAL

In partnership with

OFICINAS DO CONVENTO-

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