



**TRANSFORMATIVE
TERRITORIES
100 ARTISTS' PROJECTS**

COAL PRIZE 2024

TRANSFORMATIVE TERRITORIES

Transformative Territories is a European program (2024-2026) dedicated to the emergence of spaces for Transformative Artistic Practices. It is designed and led by six major players in the field of art, ecology and territories, which are embodied in : three atypical cultural venues set up on farms - **Zone Sensible** and **Regains** (France), **Campo Adentro** and its **Inland** village (Spain) and **ArtMill** (Czech Republic) -, a third artistic and civic venue - **TAVROS** (Greece) -, and a national benchmark organisation in archaeological consultancy, cultural heritage management and integrated territorial management, Instituto **Terra e Memoria** (Portugal), under the coordination of a leading player on the art and ecology scene: **COAL** (France). They are joined by the expertise of two research partners: the **Centre des politiques de la Terre (Université Paris Cité and Science Po)** and **IHEPAT - Institute of Advanced Studies for the Practices and Arts of Transformation** (France).

In response to the urgent need to redefine the role of artistic practices in our societies, and as a concrete embodiment of the New European Bauhaus ideals, this program, supported by Creative Europe, explores, over three years, the role of arts and transformative artistic practices on a territorial scale. By fostering collective experimentation and processes to reconcile humanity with the Earth, the project utilises its members' pioneering cultural venues as living laboratories. These innovative spaces are hubs for learning and experimenting with resilient and inclusive cultural models, deeply rooted in what we call Transformative Artistic Practices.

As part of a special edition of the COAL Prize dedicated to the theme of Being Transformative, in collaboration with the Transformative Territories program, 100 projects were selected by the members of the Transformative Territories program from more than 800 submissions, which were received as part of the COAL Prize 2024 Open Call.

www.transformingterritories.com

BEING TRANSFORMATIVE

Everything transforms, according to the adage: the chrysalis into a butterfly, carbon into oil, solar energy into organic matter, the seed into a plant, dead matter into humus, winter into spring. Everything transforms so that all may endure. Yet, by inventing itself as “master and possessor,” the human species has taken this transformation to the point of distorting its principles. It has broken natural cycles and disrupted the fabric of life at a pace of hyper-transformation, indelibly inscribed in the geological layers. Today, the consequences of these disruptions prompt us toward a different transformation, this time not outside ourselves but within, at the core of our ways of acting, inhabiting, living, and thinking, in order to make peace with the Earth.

In this quest, the artist once again emerges as a pioneer of these peaceful transformations, giving shape to matter and materiality to forms, refusing to conform but informing and transforming with care. **Fifteen years after its creation, the COAL Prize returns to its roots to reveal the power of art: to alert and denounce, but also to repair and connect through gestures of attention and sharing. At a time when knowledge alone is no longer sufficient to inspire action, the COAL Prize 2024 calls for an inner transformation—one of senses, care, and self with others.** It is a call to view culture as the fertile ground of our relationship with nature and, through that, our greatest asset for achieving radical and sustainable change.

Transformative artistic practices are emerging like swarms from all directions. Born of collective and participatory processes yet lived in intimate and contextual settings, they spark changes that are simultaneously individual and communal, with both others like and unlike ourselves. These practices trust in the potential of experience in all its dimensions. Transdisciplinary by nature, they create interactions and reinvent uses that know neither age nor boundary, whether they are artisanal, culinary, horticultural, ritualistic, spiritual, poetic, dreamlike, somatic, festive, activist, performative, subversive—or legal, organizational, relational, administrative, logistical... **Through exploratory approaches, these practices embrace the radical uncertainty of a changing world to better distance themselves from**

the dogmas of technocratic solutionism. They invite situated knowledge rather than expert wisdom, and accompany, through experience, evolving capacities rather than impose behavioral modifications. They transform, in the literal sense, by creating forms that others can adopt, rekindling in each of us the desire and power to act.

By cultivating resistance and resilience in the face of the Great Transformation of the world, artists are not only agents of change; they empower us to embody it, answering Gandhi's call: "Be the change you want to see in the world."

This catalogue presents 100 projects selected as part of the Open Call of the COAL Art and Ecology Prize 2024 on the theme of Being Transformative. Each in their own way, these artists are deploying transformative and reparative artistic practices, both individually and collectively; practices of somatic, sensory, and spiritual reconnection; and crafts of hand and earth, often in atypical, non-institutional cultural spaces, true open-air laboratories and grounds for experimenting with concrete, realistic ecotopias for better shared living.

AMONG THE 100 PROJECTS THAT WERE SELECTED BY THE TRANSFORMATIVE TERRITORIES PROGRAM, 9 ARTISTS WON THE VARIOUS PRIZES

Iwrds duniam (Peru), Martha Fely (France), Nuno da Luz (Portugal), Caroline Le Méhauté (France), Margherita Pevere (Italy)

Winner of the Transformative Territories mentions

Yan Tomaszewski (France/Pologne)

Winner of the COAL Prize 2024

C.Δ.R (Cellule d'Action Rituelle) (France)

Winner of the Special Prize of the Jury

Carla Gueye (France)

Winner of the Ateliers Médicis mention

MITR collective (France/Russie/Royaume-Uni)

Winner of the Centre Wallonie Bruxelles/Paris mention

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TENDING A GARDEN OF TIME(S): CULTIVATING TEMPORAL DIVERSITY

In the cacophony of life's rhythms, there lie subtle dimensions of diversity that transcend the tangible, turning our gaze towards the unseen. "Tending a Garden of Time(s)" explores cultivating temporal diversity as an alternative way to nurture biodiversity, fostering connection, resilience, and care. Rooted in everyday activities like eating, breathing, and walking, the project leverages these cycles to foster a sense of belonging in an era of ecological

uncertainty. The initiative includes hosting monthly meals aligned with the full moon, serving as social cycles for exploration and collective discovery through meditations, foraging walks, and communal baking. This mindful repetition aims to plant seeds in a shared, temporally diverse "garden)", transforming simple routines into profound connections with nature's rhythms.

www.fatimaal.com

Fatima Alaiwat (United Kingdom)

Born in 1989, in the United Kingdom.

Fatima Alaiwat looks towards regenerative practices and alternative ways of living as a means of responding to environmental crises; whilst also deeply questioning what it means to be 'self-sufficient'. How can we, in seeking self-sufficiency, facilitate a deeper ecological questioning and reskilling that is spiritual, interdependent, healing and belonging? Her decade-long Buddhist practice is deeply intertwined with her creative approach, guiding her towards exploring sensuous realms as alternative venues of knowledge production - weaving together ephemeral and rhythmic expressions with the practical and poetic. A consistent interest in ephemeral and cyclical rhythms has guided her towards a methodology centred on cultivating regenerative systems as frameworks for artistic exploration and inquiry. Foraging, fermenting, growing, composting, cooking, and eating serve as her pathways into these investigations, allowing her to delve into theory while honing practical regenerative skills and embracing sensory, non-intellectual knowledge.



WHEN BLACK BLANKETS WILL BE GONE

When White Blankets Will Be Gone is a multimedia project reflecting the artist's deep bond with the Austrian Alps and her father's stories of glacier hikes. Confronted by climate change's stark effects, the artist revisits iconic glaciers like Grossglockner and Vatnajökull, capturing their current state and contrasting it with historical photos from her father's archive. This

project intertwines personal photography and reflections to document the impact of climate change, aiming to spark discussions and evoke a deeper connection with vanishing landscapes. The final work will be presented as a traveling exhibition and a published book.

www.nina-maria.com

Nina Maria Allmoslechner (Austria)

Born in 1998, in Tyrol (Austria).

Nina Maria Allmoslechner is a London and Austrian-based photographic and multidisciplinary artist of Austrian origin. She graduated in Documentary Photography BA from the University of Arts London in 2021. Her practice is predominantly concerned with vulnerable topics around mental health, womanhood, body image, sexuality, lens-based memory representation and the natural earth. Nina uses mainly alternative processes such as super 8mm film and analogue imagery and family archives. She is Co-Organizer of Fail Better Talks. She was awarded the Develop Your Creative Practice artist grant through Arts Council England in 2022 which allowed her to undertake her first time at a residency in Iceland, where she returned in the summer of 2023 through the support of Goethe Institute. Iceland has become a sacred place for Nina to develop new bodies of work, including her latest ongoing project 'dedicated to Ida' which is about the first female solo travel writer in the world, Ida Pfeiffer (1797-1858).



LISTENING AT THE EDGE OF THE POLAR WORLD

Mathias Arrignon is embarking on a transformative project as an artist-researcher, having been invited to join the Arctic Circle program in May 2025. This expedition to the Svalbard archipelago presents a unique opportunity to document the changing landscapes of the Arctic through field recordings and soundscapes, blending artistic aesthetics with scientific narratives. Utilizing a range of audio equipment, including traditional microphones,

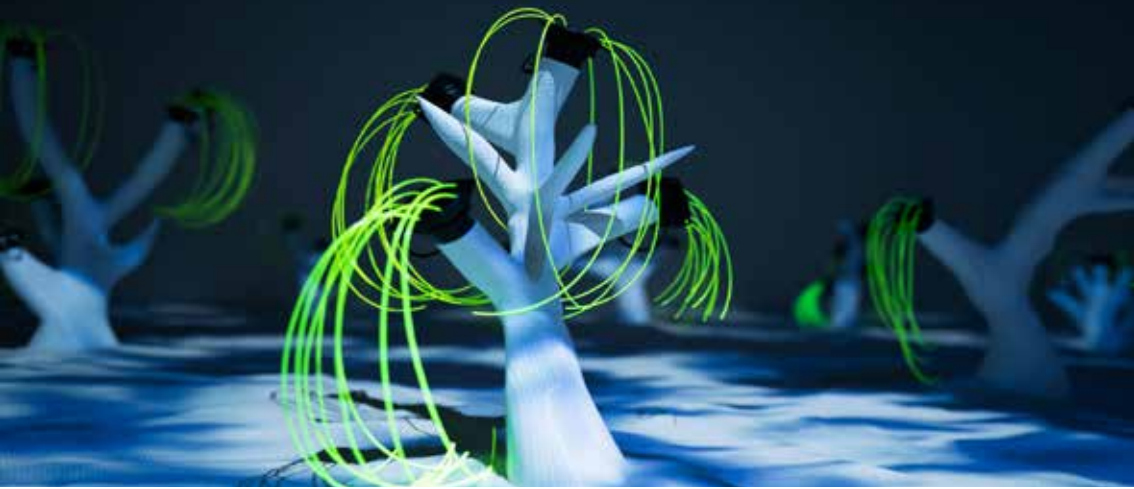
hydrophones, and seismic sensors, he aims to capture the dynamic interplay of permafrost, glaciers, and sea ice. Following the expedition, Arrignon plans to extend his stay at the Spitsbergen Artists Centre to further his research and create sound pieces that evoke the ecological realities of this remote region.

www.mathias.arrignon.fr

Mathias Arrignon (France)

Born in 1995, in Châtenay-Malabry (France).

Mathias Arrignon is an artist from Val-de-Marne, based in London since 2020, working across Europe. Passionate about ecology and communication, he uses his art to bring attention to often overlooked issues. His work encompasses field recordings, interactive installations, and participatory performances, creating connections between humans and various environmental realities. As a sound recordist and designer, he crafts audio narratives for radio, cinema, and documentaries, exploring audiovisual storytelling through a transdisciplinary approach. His creations have been exhibited at the 18th Venice Architecture Biennale, Southwark Park Galleries, Without Form Space, the British Council Spark Festival, Field Kitchen Academy, and Anthropos Ex. His sound works have been broadcast on platforms such as Resonance FM and Radio Campus Paris. In 2020, he won a Sound of the Year award presented by the British Library and the New BBC Radiophonic Workshop.



CORAL HARMONY

Coral reefs are essential ecosystems that support marine biodiversity, protect coastlines, and sustain fisheries. However, they face severe threats from climate change, pollution, and overfishing, leading to widespread coral bleaching and degradation. Inspired by the critical role of natural soundscapes in reef health, artist Marco Barotti has developed Coral Harmony, a project blending art and science to aid reef

restoration. Using sustainable materials, sound sculptures that emit the vibrant sounds of healthy reefs are placed in damaged areas to stimulate coral growth. These sculptures are also displayed in art galleries, raising awareness about the importance of coral reefs and the innovative solutions to protect them.

www.marcobarotti.com

Marco Barotti (Italia)

Born in Italia.

Marco Barotti is a media artist. After studying Music at the Siena Jazz Academy, he began merging sound with visual art. His work is driven by a desire to invent an artistic language in which a fictional post-futurist era is expressed through kinetic sound interventions in natural and urban environments. His installations merge audio technology, consumer objects, and waste into moving sculptures triggered entirely by sound. The primary focus of his work is to create a “tech ecosystem” that plays with resemblances to animals and plants. These artworks serve as a metaphor for the anthropogenic impact on the planet and aim to make people aware of environmental and social issues. His work has been exhibited internationally, including at Ars Electronica (Linz), Saatchi Gallery (London), Science Gallery (Melbourne), Tokyo Biennale / (Tokyo), Gwangju Biennale (Gwangju), Zer01ne (Seoul), New Media Gallery, (Vancouver), NTU (Singapore), silent green (Berlin) and Fact (Liverpool).



L'AMANTE

The project draws inspiration from the term “Saxifrage”, which means “rock-breaker” in Latin. This concept symbolizes the breaking of rigid structures, much like how saxifrage plants fracture stone. The artist’s journey began in Japan, exploring traditional kimono weaving, and continued in Taiwan, where she studied indigenous weaving techniques and immersed herself in the Paiwan community’s

deep connection with nature. The project highlights the need to challenge outdated systems and embrace more harmonious ways of living. Through traditional practices and artistic expression, “Commen cement” seeks to inspire a transformative reconnection with the natural world.

www.instagram.com/laura.bartier

Laura Bartier (France)

Born in 1995, in Creteil (France).

With a diploma from the École des Arts Décoratifs in Paris and the École des Beaux-Arts in Nancy, Laura Barbier studied traditional Japanese textile techniques at the Kyoto University of Arts and Design. Her work was showcased in 2022 during Paris Design Week and by the L'Accolade Foundation for her exhibition “La vie enchevêtrée”. She has been invited to the Yao Residency in Taiwan. In 2023, she presented her work at “100% L'EXPO” at the Grande Halle of la Villette, at Tour Orion Montreuil, at Agent Troublant (Marseille), at Galerie Guillaume, and at the Biennale du Vivant (Paris). In 2024, she will participate in a six-month residency program at Villa Panthéon in the 5th arrondissement and will present her first solo exhibition in August 2024 in Taiwan, supported by the DRAC Haut-de-France.

© Laura Bartier



POSIDONIA: UNE ODYSÉE

Posidonia seagrass, an endemic species, is rapidly disappearing due to various threats, reflecting the contradictions of our time. Its meadows embody the complexities of living relationships, particularly between humans and non-humans.

conquest, giving voice to starry skies and the teeming of our lands and seas. The project addresses transformative practices on two levels: the conservation strategies explored with scientists and the personal transformation through artistic practice.

This work is part of a larger project titled "Cosmocene", envisioning a new post-Capitalocene era, free from profit and

www.becquemin-sagot.com

Emmanuelle Becquemin and Stéphanie Sagot (France)

Born in 1976 (Emmanuelle Becquemin) and 1975 (Stéphanie Sagot), in France.

"The two artists, Emmanuelle Becquemin and Stéphanie Sagot, explore a desire in a post-industrial, post-human society, between globalization and sustainable development, in this 'glocalization' that creates new objects, new temptations, and new perversions" Marie de Brugerolles.

The duo's early works examine the instrumentalization of desire in a hyper-capitalist society through performance and participatory installations. Between 2015 and 2020, Becquemin & Sagot delved into the ecocidal practices and spaces of the Capitalocene, creating works (performances, videos, sculptures) that explore the deadly dimension of cultural and tourist industries in the form of a road movie.

© Emmanuelle Becquemin and Stéphanie Sagot



FESTIN (NOUS SOMMES FAITS LES UNS POUR LES AUTRES)

The project is an experimental film project that examines humanity as prey, our denial of belonging to the food chain, vulnerability, and the essence of ecosystems. Through fiction, documentary, and archival footage, it aims to deconstruct the hierarchical and exceptionalist culture that underlies our relationship with the world. Inspired by philosopher Val Plumwood's 1985 encounter with a crocodile along the East Alligator River, the film explores

perspectives beyond the human. Featuring human-eating animals, survivors recounting their injuries, and reflections on mutual entanglements, "Festin" intertwines themes of food and death. It challenges the body/spirit dualism and invites a reconsideration of human life ecologically and non-human life ethically.

cargocollective.com/fannybeguely

Fanny Béguély (France)

Born in 1990, in France.

Fanny Béguély is an artist and filmmaker from Antibes. A graduate of Le Fresnoy and the École Nationale Supérieure de l'AudioVisuel in Toulouse, her work includes photography, cinema, and performance. Influenced by ecofeminism, she challenges Western dualist legacies that separate the visible and invisible, body and spirit, human and other-than-human.

Her films blend fiction, documentary, and essay, drawing from popular knowledge and scientific iconography to merge mythical times with the contemporary. In photography, she works without a camera, using photosensitive materials to capture the elemental and metamorphic forces of life. Ritual gestures and symbiotic creation processes are central to her approach, creating forms and images that transform and disappear.

© Fanny Béguély



TOUS SCHUSS

Tout Schuss is a project aimed at aiding the regeneration of mountain areas damaged by human activity. The initiative involves laying geotextiles that are pre-seeded with local seeds and mycorrhizae—fungi that enhance plant growth and soil stability. This method addresses the degradation of ski slopes, which are affected by various pressures including alterations to their layout, snow compaction from grooming machines and skiers, and inadequate use of non-native seeds for vegetation.

The project invites reflection on how we perceive and transform landscapes. Ski resorts, often celebrated for their natural beauty and fresh air in promotional materials, frequently overlook the challenges of maintaining their environment. Tout Schuss highlights these issues, using textiles as a metaphorical bandage to illustrate the landscape's recovery phases: from degradation to healing, and finally to flourishing vegetation.

www.alicebertrand.net

Alice Bertrand (France)

Born in Paris (France).

Alice Bertrand, a textile designer from Savoy, focuses her work on themes related to the mountains. Her projects address issues such as conflicts over land use, the challenges of sharing natural spaces, and the impacts of industrialization in the alpine foothills, as well as the need for new models in ski resort development. Though textiles are her primary medium, Bertrand also employs photography, particularly 19th-century pre-silver techniques like cyanotype, resinopigmentype, and carbon processes.

Each of her works starts with field research and interactions with local people and travelers, which significantly influence her creative process. Bertrand believes that if the local community is not engaged or interested in her projects, they risk becoming mere museum pieces without meaningful impact on the areas they are meant to represent.



BIOME COALESCENT

Biome Coalescent is an immersive project that explores the transformative impact of art on consciousness and our connection with nature. Inspired by a solitary retreat in the Brocéliande Forest and further developed in Ardèche, the project integrates art with the “Ecology of Consciousness” to deepen human experiences with the natural world.

The centerpiece, Oscillations Intérieures, features a synesthetic installation that

combines movement, light pulsations, and sound compositions derived from the electrical activity of plants. This evolving work uses sophisticated sensors to translate plant signals into complex sensory experiences, inviting visitors to engage in a continuous dialogue with the environment. Additional elements include whispering books and resonant ceramics that enhance the immersive experience.

www.beatricebissara.com

Béatrice Bissara (France)

Born in 1972, in Paris (France).

As a visual artist, she draws her inspiration from nature and question our relationship with reality. To reality, pushing back the limits of human perception through paintings, sculptures, installations and kinetic, light and sound devices. Her works create immersive experiences that redefine the boundaries between body, space, time and consciousness. Committed to an “Ecology of Consciousness”, her approach encourages us to reconnect deeply with the living, stimulating artistic dialogues that enrich the human experience. Presented at Nuit Blanche, Art Busan and India Art Fair Galerie Baudoin Lebon, Centre d’art Porte Maubec, Museo Open Air ItaloBolano and Topographie de l’art, her work explores new artistic realities. Recently, her second solo show was hosted by the town of Mitry-Mory, continuing her dialogue with viewers on the essence of life.



MAPPING GROWTH AND CRITICAL APPROACHES TO UNDERSANDING FLORA

The project aims to bridge the gap between art and environmental action. By incorporating agro-forestry techniques and visual culture histories, the duo demonstrates how contemporary land art can contribute to climate resilience and biodiversity. The project promotes planting as a means of fostering growth, regeneration, and ecological education, encouraging community involvement and skill-building in land management and climate monitoring. Through webinars

and collaborative activities, they aim to meet UN Sustainable Development Goals, emphasizing the role of soil and native flora in climate change mitigation and overall ecosystem health. The project also explores the therapeutic and ecological benefits of connecting with nature, both physically and digitally, to enhance human well-being and environmental awareness.

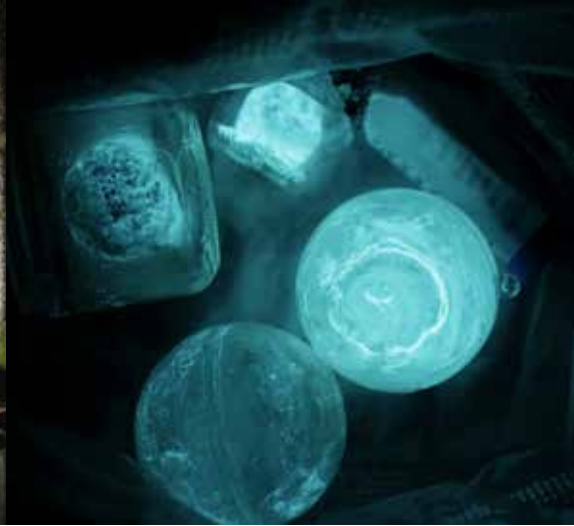
www.earth-art-studio.com

Sylvia Grace Borda and J.Keith Donnelly (Canada / Tanzania)

Born in Canada (Sylvia Grace Borda) and Scotland (J.Keith Donnelly).

Sylvia Grace Borda and J.Keith Donnelly are contemporary artists creating pioneering sculptural eco-climate and media installation-based work creating Google Street View virtual park systems and earth observation artworks. Their practice features rich elements of ready-made appropriations and repurposed materials, exposing urgent issues around the climate. The duo introduces viewers to new ways of seeing, interacting with nature, contemporary art, learning and actioning climate adaptation.

They've exhibited at UNAM-Universidad, México; British Council Pavilion, COP26, Glasgow; Mustarinda Arts Centre, Finland; Scottish Sculpture Workshop, CCA-Glasgow; Futures Award sci-art Barbican Centre Lumen Prize event (UK) and Falling Walls Foundation(Berlin). Keith, a Saltire Award winning artist, is known for public art; Sylvia won the Rise25 Mozilla Foundation Award for Environmental art.



DEPUIS LES BRUISSEMENTS DE LA TERRE

The project is a nocturnal sound fiction that unfolds in Belval forest, with the audience gradually becoming part of the performance. This science fiction piece blends diurnal and nocturnal biophony of the forest, local testimonies, and a collective vocal performance. It narrates the tangible transformations of a real landscape through an intergalactic love letter exchange, combining literature, music, and performance. This project includes residencies for sound recording and writing across

the seasons, a local participatory performance, and a mobile installation. The narrative explores the intimate connections between human and non-human experiences, evolving through the seasons into a collective sonic creation.

www.instagram.com/olympiaboyle/
www.instagram.com/jeremiebrugidou/

Olympia Boyle and Jeremie Brugidou (France)

Born in France.

A multi-instrumentalist musician, singer, percussionist, sound artist, and performer, Olympia Boyle trained in world rhythms at the Royal Conservatory of Brussels. She produces music ranging from pop to experimental acousmatic and has experience working with the body through yoga, sound therapy, and induced trance. As an artist-researcher, writer, and filmmaker with a PhD in Arts, Jeremie Brugidou explores environmental humanities through hybrid forms and transdisciplinarity. He is the author of several works, including a notable first novel, as well as films and installations. His interests focus on human relationships with underwater worlds, contemporary political ecology, and non-human philosophy. He collaborates with the Marine Biology Laboratory MIO in Marseille as a long-term resident at IMÉRA (Institute for Advanced Research, Aix Marseille University), researching bioluminescence, the light produced by living organisms.

UN CYCLE

At the heart of the ZAD (Zone to Defend) in Notre-Dame-des-Landes (France), the C.Δ.R. collective has been experimenting with a “ritual action cell” since 2019. Initiated by -h- and the Laboratory of Insurrectionary Imagination, this collective research explores the role of ritual in building both territory and community. This work is conducted in collaboration with the local residents of the area to be defended.

Activist artists Isa Frémeaux, Jay Jordan, Nathalie Gélard, and Thibaud Guichard fell in love with the countryside of Notre-Dame-des-Landes. They first defended this land against a controversial and climate-damaging project: the construction of an international airport on 1,650 hectares of arable land and wetlands. This struggle had, in fact, been ongoing for over forty years, dating back to the 1970s when local farmers refused to be displaced from their farms. The battle concluded in 2018 with the government’s abandonment of the airport project.

During these years, more than 350 people lived in a resilient hamlet and developed a “commons laboratory” in symbiosis with the bocage landscape. The C.Δ.R. collective conceives its collective rituals as healing tools for this polytraumatized community that continues to inhabit the land legally, with the intention of living differently. They have enacted seven rituals marking the passage of seasons as well as key moments and narratives unique to this territory.

Rituals here are seen as ancient bio-technologies that hold together and support all forms of transformation—“containers of intentions” that help communities navigate change, gestures that connect even through turbulent times. As much political as they are therapeutic tools, based on freedom and spontaneity, the rituals experimented by C.Δ.R. are rooted in and often indistinguishable from play. The project also aims to pass on these experiences to nurture other possibilities in new places.

C.Δ.R (CELLULE D’ACTION RITUELLE) (France)

Collective founded in 2019. Based in Notre-Dame-des-Landes (France).

C.Δ.R brings together the Laboratory of Insurrectionary Imagination and the collective -h-. The former, created by Isa Frémeaux and Jay Jordan, is renowned for actions that blend art and activism with both joy and political impact: mass civil disobedience on bicycles during COP15, recruiting rebel clowns in the UK, the illegal construction of a lighthouse in place of an airport control tower, and a flotilla of rebel rafts to blockade a coal power station. The latter, -h-, includes Nathalie Gélard and Thibaud Guichard and focuses on knowledge—its history and practice—and on elements that tell stories about the world through a range of mediums, such as installations and publications.

© C.Δ.R

Winner of the COAL Special Prize of the Jury





CATASTROPHE

The project aims to support public awareness, knowledge sharing, and the fight against the degradation of wetland areas through a collaborative and participatory artwork. Conceived in late 2023, it emerged from a meeting of environmental and naturalist associations focused on reintroducing beavers to the Ariège and Haute-Garonne regions to restore river ecosystems and combat climate change threats. The project features a website where users

can upload content related to beavers and their habitats, creating a living archive for research and public engagement. Accompanying the site's launch, workshops will be held, including photographic walks with naturalists, sensitive cartography sessions, and interdisciplinary teaching for schools to further enrich the project.

www.sc-camors.com

Salomé-Charlotte Camors (France)

Born in 1987, in Nîmes (France).

Salomé-Charlotte Camors grew up traveling through Europe's fairs while completing her education, culminating in a master's degree in Management Science (2009, Paris 1). After working as a creator and manager, she sold her business in 2014 to focus on environmental and social activism, including volunteering with Sea Shepherd and participating as an elected citizen in the Sixth Republic movement. She then resumed studies in art and anthropology and has been pursuing a PhD in Fine Arts since 2022 under the guidance of Marion Laval-Jeantet (ED APESA, Institut ACTE, Paris 1). Her work as a visual artist and researcher explores the relationships between image production, perception, and the creation of our environment, while questioning our individual and collective responsibilities to produce emancipatory aesthetics.



ARCHIVE DU COLLECTIF LA SOUPE

The project aims to celebrate and preserve the rich legacy of the collective, which has been active for 13 years. Having been involved with La Soupe for five years, the project curator has meticulously archived a vast array of the group's productions. Known for organizing weekly affordable meals in front of the HEAD-Genève building, La Soupe fosters a communal space for students, teachers, and locals to connect. Each event is marked by diverse

creative outputs, including posters, publications, ceramics, and music. The project's goal is to compile these materials (posters, photographs, videos, texts, and music) into a documentary. This film will not only document La Soupe's impact but also serve as a resource and inspiration for similar future initiatives.

www.benoitcasot.myportfolio.com

Benoit Casot (Switzerland/Argentina)

Born in 1998, in Switzerland.

Benoit Casot is a Swiss and Argentinian artist. In 2016, he met Argentinian artist-designer Alejandro Sarmiento (known for his social and ecological view of design), for whom he worked for six months in Buenos Aires, while continuing his studies in Geneva. In 2018, he began new studies in Visual Arts at Head-Genève and integrated in the same year "La Soupe", a socially engaged collective whose practice revolves around weekly banquets. With this group he participated notably at the BIG biennale, the Hit space and Villa Bernasconi. In 2021, he is cofounder of "The Fermentation Workshop Radio", a podcast about the relations between humans and nature, with which he will realize sound pieces at Utopiana, Act festival and Dock 11 (Berlin).



2024 1989 2025 1875

On December 20, 2024, the 35th anniversary of Operation Just Cause and the 150th anniversary of photographer Eadweard Muybridge's visit to Panamá will be commemorated through a unique mixed media artistic intervention. Spanning from December 2024 to April 2025, the project will explore the connection between these events and their relevance to the climate crisis. It will feature three stations: "Absent/Present," reflecting on future uncertainties

inspired by 2023's anti-mining protests; "Just 'Cuz," showcasing archival films highlighting the environmental impact of Operation Just Cause; and "Santiago of a Thousand Names," revisiting Muybridge's 1875 photographs in the context of greenhouse gas emissions and US expansionism.

Enrique Castro Rios (Panama)

Born in Panama.

Enrique Castro Ríos entered the world of cinema through the back door, as a projectionist of 16mm films for film courses at Brown University (USA), where he obtained a Bachelor of Arts in Art and Semiotics in 1990. After ten years as a cultural promoter and globetrotter, he received an M Phil in screenwriting from the University of Bergen, Norway, in 2002, focusing on documentary, a genre that he has explored poetically and politically in parallel to the making of video art works and installations and fiction and documentary short films. Her work has been exhibited at film festivals and in galleries and museums in the Americas and Europe, as well as in indigenous and rural communities in Panama. His feature film *Diciembres* won the Eurlimages Award for Human Rights in Film at the 38th Istanbul Film Festival, Turkey, in 2019.

HYPER-BALADES

Fabrice Cazenave is the creator of a hypnotic trance process based on drawing. Individually or in groups, his *Hyper-Balades* offer an experience of reconnection that is somatic, sensory, and spiritual, engaging with the energies of beings and spaces encountered along the way. This approach is grounded in observation and experimentation: through hypnosis and self-hypnosis, it involves connecting with the elements of a chosen landscape to reveal its sensory imprint, the lingering presence of bodies on the memory of places. It is an artistic co-creation with the encompassing nature, guiding the artist's hand as a seismograph of emotions produced by the environment.

The initial project comprises a series of 500 drawings of places (forests, woods, streams, cabins) where the artist experienced sexual abuse during his childhood. Since then, Fabrice Cazenave has conducted his *Hyper-Balades* in protected natural areas, remote from any human

presence and rich with liberated energy.

Cazenave combines personal exploration (creating floor mats of fabric and sand for participants, crafting portable quarter-circle wooden structures for drawing in nature, writing a guided text in collaboration with a hypnotherapist, and making on-site drawings) with sharing the experience with the public. In small groups of about ten, guided meditative drawing sessions in nature invite each participant to reconnect with the living world.

This artistic research reveals how an environment can transform us through the sensations it provides, and how our history, cognitive biases, knowledge, and beliefs can distort our perceptions and understanding of the world and of life. The artworks resulting from these *Hyper-Balades* bear witness to the continuity between humans and their environment, rather than any division.

Fabrice Cazenave (France)

Born in 1975 in Mourenx (Pyrénées-Atlantiques). He lives and works between Paris and Lacq.

Fabrice Cazenave began classical dance at a very young age and joined the Claude Bardouil company from 1998 to 2004 as both a dancer and actor, while also pursuing his studies at the Beaux-Arts in Toulouse. Since 2006, he has dedicated himself to visual and somatic arts. He has had several solo and group exhibitions in France and abroad, including at Bathurst (Australia), the Drawing Lab (France), the Picasso Museum (France), and the Sono Gallery in Paris (France). He teaches drawing at the École supérieure des arts décoratifs in Strasbourg, within the HEAR (Haute École des arts du Rhin).





EGREGORE

Inspired by the concept of the egregore as reinterpreted by Stanislas de Guaita, Angélique de Chabot proposes a transformative and participatory experience. The egregore represents a collective spirit formed from the intentions, energies, and desires of a group united for a common purpose.

She invites participants to revere an idol that embodies multiple symbols; a monster, a dragon of wisdom, and a sacred beast with bovine features, akin to a golden calf of abundance. This leviathan, symbolizing nature's immense power and the fragility of life, is composed of various

animal forms and organic materials.

Rather than advocating for blind faith, the experience encourages critical and collective intention: the conscious creation of an egregore through this sacred beast, which serves as a vessel for deep transformation. Observers are invited to focus positively on the sacred beast regularly, potentially harnessing this collective force for their own inner transformation.

www.angeliquedechabot.com

Angélique de Chabot (France)

Born in 1988, in Versailles (France).

Angélique de Chabot lives and works in Paris. A graduate of the Beaux-Arts de Rueil-Malmaison, she held her first immersive exhibition at Galerie FLAQ in 2014. In 2017, she showcased animal compositions (feathers, bones, shells, fur) at Cabinet Dante. The following year, Richard Leydier invited her to Château Malromé for her monumental debut, *Surgissant du Nadir*, featuring a 30-meter sacred beast with oyster and charcoal scales. Her work reflects a deep respect for the living and its fragility. In 2018, she began incorporating ceramics into her practice, creating mystical sculptures and unpredictable character processions with large animal masks. In 2022, her installation *Meute* was featured at the Biennale d'Aix-en-Provence and Art-o-rama. In 2024, the Musée de la Chasse et de la Nature in Paris will host her immersive performance *Fête de l'Ours*.



ANIMAL ANIMA

Animal comes from the Latin “anima”, which means breath, spirit, life. Caroline Cieslik proposes to continued research started several years ago on our relationship with the wild, on what is free, what escapes societal norms, this time through the figure of the animal in a principle of otherness and proximity.

Why take on a body that is not one's own? People sometimes do this in dreams, in their imagination. Is it merely child's play, or could this transfer hold a healing power? In the context of traumatic memories, there is indeed a principle of dissociation between body and mind. Taking on a

different body, an animal body, can be a way to heal and reconnect. This aligns with shamanic practices and animistic cultures.

With teenagers from the margins of society, from suburbs, industrial rural areas, and residential zones, through games of observation and creation linked with naturalists, artists, artisans, and activists, the goal is to forge connections with nature, between the real and the imaginary, between understanding one's environment and collective storytelling.

www.carolinecieslik.myportfolio.com

Caroline Cieslik (France)

Born in 1983, in France.

Caroline Cieslik is a photographer, a graduate of the École nationale supérieure de la photographie in Arles. She works on our relationship with the wild, a concept she explores through its cultural and sensory dimensions, as well as its political and ecological aspects. She has exhibited her work in France and internationally. Caroline Cieslik also holds a doctorate in aesthetics and is a member of two interdisciplinary research collectives. This status allows her not only to document the world but also to analyze her own images, understanding the ecological, social, and cultural mechanisms from which they emerge, and engaging with different perspectives from ecologists, urban planners, politicians, residents, and collectives.



DIVOKÁ ŠÁRKA

The Symbiotic Mind project explores how art can bridge human and non-human communication to address ecological and social challenges. Drawing from systemic family therapy, collective meditation, and Eastern philosophies, this project investigates how we can harmonize with our environment and repair our relationship with it. It starts with research into existing communication routes with nature and systemic therapy principles. Participants will engage in workshops combining awareness

exercises, active meditation, and intuitive interaction with natural spaces. The project aims to create a new language of understanding and transformation through co-creation with the natural world, fostering sensitivity and a deeper connection with our ecosystemic family.

www.silviacored.art

Silvia Cored (Spain)

Born in 1990, in Huesca (Spain).

Silvia Cored is a multidisciplinary artist who explores biological interconnectivity, symbiotic relationships, and human psychology through collaborative works, exhibitions, and immersive scenographies. Using various media and always seeking natural, zero-kilometer materials, she combines disciplines such as painting, natural dyeing, ceramics, photography, video, and performance. She integrates knowledge from botany, ecological ethics, and Eastern philosophy to address transcendental questions, translating them into a tactile, accessible, and plastic language.



où commencent à germer les demains.

POURRITURE DE VICTOIRES

Putrefaction of Victories transforms underground ecosystems into sites of collective rest and regeneration. Inspired by swamp and mangrove cycles, where “all that dies is renewed,” this project reimagines these marginal spaces as hubs of resistance and transformation. Mangroves, resilient to extreme conditions, symbolize the endurance of marginalized communities facing multiple oppressions. The project envisions these areas as places of sedition, where exploited bodies become as

inconsequential as possible to dominant systems. Through Creole storytelling, collective rest, and medicinal herbs, it embodies concepts of “mangrovity,” “maroonage,” and “rooted ecosystems,” offering marginalized communities a chance to breathe and thrive in spaces of subversive life.

www.instagram.com/audreycdk

Audrey Couppé de Kermadec (France)

Born in 1992, in Paris (France).

Audrey Couppé de Kermadec is a non-binary artist, performer, poet, and journalist born in 1992 in Paris. They live and work in Paris. Originally from Guadeloupe, Martinique, and Haiti, they studied modern literature at Sorbonne Nouvelle and later pursued digital creation. In 2023, they co-founded the SMAC collective with Daisy Lambert and Priscilia Adam, focusing on mental health in contemporary art. They are also among the recipients of the Utopi-e 2023 Prize, the first LGBTQIA+ award in the arts.



L'ÉTOILE ET LES MURMURES DES SORCIÈRES – UNE VISION ÉCOFÉMINISTE

The project is a multidisciplinary project by women focusing on the transmission of intangible cultural heritage, healing methods, and rituals, while addressing ecological concerns around the Pierre Percée lake. The project involves performance, video, singing, painting, objects, and movement, reflecting on the history of the lake and the impact of human

activities. Initiated in November 2023, it includes three chapters: weaving a song in Goun, creating a boat-container, and exploring roots as a concept. The project aims to complete these chapters and produce a video-performance to capture the lake's dystopian landscape in November 2024.

www.stefaniacrisan.eu

Stefania Crișan (Romania)

Born in 1993 in Romania.

Stefania Crișan is a multidisciplinary artist whose practice combines installation, performance, singing, video, painting and ceramics, often working in collaboration. She is linked to the Anthropocene and the virtues of ritual practices, questioning the paradoxes between the sublime and the utopian hopes of ecological discourse. His practice is marked by a country devastated by ecological disaster, Geamăna în România, a village that was deliberately flooded in the 1970s and transformed into a settling pond for copper mining activities. Crișan is the winner of the Luxembourg Encouragement for Artists Prize (LEAP) 2022, and her work and performances been presented in international museums and exhibitions, including FRAC Lorraine (FR), Casino Luxembourg (LU)...



HÔTELS DES CHAMPS

For her project Hôtels Des cHamps, Anne da Silva seeks to reappropriate traditional building techniques and materials by experimenting with local, natural resources. This includes researching and constructing with materials such as wood, clay, minerals, and biopolymers to develop “living” mortars and reversible construction practices. This project also aims to create sculptures that support local fauna and flora, fostering interspecies coexistence.

Collaborating with local schools, farmers, and community members, Anne’s project

will involve three main initiatives. These include creating educational installations with schoolchildren, supporting agroforestry efforts, and designing sculptures for public spaces to enhance interspecies habitats. Each phase will feature community events and produce an edition documenting the project’s experiences and techniques, bridging documentary and poetic writing.

www.anne-dasilva.com

Anne Da Silva (France)

Born in 1981.

Anne Da Silva grew up in Auvergne, on the edge of the Combrailles, in a landscape shaped by volcanic activity, surrounded by forests, rivers, fields, and old vineyards. From her childhood, she retained a deep connection to a living world where plants, stones, and animals were as much companions as fellow humans. This connection became the foundation of her artistic research. During her university studies in Toulouse, Rennes, and Brest, Anne focused on sculpture and writing. After completing her Master’s degree, she trained in carpentry and joined a collective living project that emphasizes construction and renovation using ecological and traditional techniques. She is also deeply involved in local life and the transmission of arts through various associative engagements and project initiatives. Her current artistic research seeks to integrate these skills with a focus on redefining our relationships with the living world.



FUNERAL HOME: THE NORTH SEA

The North Sea faces critical danger from trawling. The project is a project seeking to preserve it by installing maritime ceramic graves in vulnerable areas. Despite its official protected status, governmental enforcement is lacking. These underwater graves, created during a residency at the European Ceramic Work Center (EKWC) in the Netherlands, offer legal protection by transforming the site into a human cemetery, which by law cannot be disturbed. The graves, designed to support oyster and

mussel habitats, will evolve into vibrant, life-filled reefs. Documented in the film "Kraker van De Noordzee," this project captures the transformation of humans into a self-preserving ecosystem, featuring underwater footage, sculptures, and drawings. The aim is to foster a thriving marine environment while raising awareness and prompting action to protect the North Sea.

www.jonatdeelstra.com

Jonat Deelstra (Netherlands)

Born in 1991, in the Netherlands.

The paintings, graphic work, and installations of Jonat Deelstra (1991) are both narrative and alienating. His works are about humanity trying to settle on planet Earth, and its sometimes pathetic failed attempts.

Deelstra: *"Like all generations before us, we feel that we are at a crossroads in history. This feels like a big theater stage – we play our part in several global stories. Examples are the upcoming changes due to artificial intelligence, the global nuclear threat, the rise of popular ultra-right- and left-wing politicians, the climate crisis, etc. These stories are usually structured around protagonists and antagonists. As long as I can tell myself that I'm on the right side and the other is the bad guy the world is pretty comprehensible. I try to show these stories in a new light and to mix up these roles. I enrich myself by stepping out of the binary view of good and bad." Deelstra works with themes such as migration, religion, identity, climate change, and death.*

CEDRUS DEODORA

January 2023. Lélia Demoisy is devastated by the announcement of the felling of the 80-year-old *Cedrus deodara*, with whom she has lived her entire life. Faced with this incomprehensible act of destruction, the artist collects the pollen, cone, bark, and some young branches of her beloved Himalayan cedar before its disappearance. She also captures images of the tree's final moments and preserves as much of its wood as possible. Since that fateful day, she has been working with these preserved materials, imbued with the lingering scent of cedar wood, to create a body of works that honor the intimate connection she shares with this other-than-human being.

By creating her pieces, Lélia Demoisy's gestures are those of healing, responding to loss and mourning. She produces a series of sculptures, where wood is simultaneously depicted as bone and flesh; paintings made

from seed wings, pollen, or charcoal; and even a video, immortalizing the moment of the tree's felling. By multiplying the original tree, she reveals all facets of its being, celebrating the regenerative potential of the plant kingdom, notably by germinating the cedar's seeds. From this, a lineage is born, which she hopes to spread across a wider territory through the process of living artworks.

Through this personal event, more universal emotions are addressed, such as solastalgia—the feelings of distress and anguish caused by the (negative) transformations endured by the environment. Lélia Demoisy finds a way forward in the concept of care, the nurturing of life, and the affection that can be directed toward a being as different from us as a tree. The loss she never could have imagined has thus sparked a movement of revolt and regenerative action within her artistic practice.

Lélia Demoisy (France)

Born in 1991 in Paris (France). Lives and works in the Yvelines (France).

Lélia Demoisy graduated from the École nationale supérieure des arts décoratifs in 2015 and received the "Young Talent" grant from the Mécène & Loire Foundation in 2016. From the outset of her training, her research has focused on the idea of transmitting a new experience of life. In 2021, she was awarded the NMWA grant and created several monumental installations in iconic locations, such as the permanent work *La belle mort* in the National Forest Park, the work *Intimité* at the Parc de la Villette and the *Potager du Roi* in Versailles, and the work *Le Foyer* for Annecy paysages. Her work has also been exhibited at the Domaine de Chaumont-sur-Loire. She is represented by the By Lara Sedbon gallery.

© Lélia Demoisy

Nominated for the COAL Prize





ACROSS BRIDGES

The project Across Bridges features a dynamic installation made from bio-composite materials derived from mycelium (the vegetative part of fungi) and modular structures previously used to build a bridge. The project interrogates the urban material of concrete while exploring mycelium as a symbiotic and alternative response.

Across Bridges aims to take a critical look at contemporary construction methods and their impact on the environment. A

collaboration between visual artist Antonin Detemple and architect and photographer Jénia Raït, it aims to question the massive presence of polluting materials in our cities by focusing on a material with fascinating properties: mycelium. Some fifteen mycelium sculptures will be created using old structures as molds used to build a bridge at Porte de la Chapelle, Paris.

www.antonindetemple.fr

www.instagram.com/jenia.raït

Antonin Detemple and Jénia Raït (France/ Ukraine)

Antoine Detemple was born in 1990 in France, and Jénia Raït in 1986, in Lviv (Ukraine).

The duo is made up of visual artist Antonin Detemple and architect and photographer Jénia Raït.

During her studies at ENSA Paris Malaquais, Jénia Raït developed the idea of “cultivable” architecture and became interested in the very special properties of mycelium.

Antonin Detemple has investigated various topics, including the industrial flower trade, the development of botanical gardens...Through these studies, he examines the histories of capitalism, religion, science, and the Anthropocene, reflecting on the current sixth mass extinction. His installations and sculptures highlight the political and poetic aspects of human interactions with non-human entities, aiming to underscore the complexity and fragility of life and reconcile human activities with the natural world.



LES ARCHITECTURES DU SOUFFLE

The “Architectures du Souffle” project envisions living structures animated by mycelium that create shelters and regenerate materials. These mycelium domes, which grow on inflatable frameworks, integrate waste materials and polluted soils into their design, offering a form of mycoremediation. The project aims to foster a heightened environmental sensitivity and presence, transforming toxic substances

into nourishing elements. These structures, embodying a cycle of growth and decomposition, provide spaces for collective experiences and spiritual transformation. They also pave the way for large-scale, sustainable architecture that cleanses and enriches the land.

www.comedimeglio.com

Côme Di Meglio (Czech Republic)

Born in 1988, in Paris (France).

Côme Di Meglio is an artist based in Marseille. He graduated from the École nationale supérieure des Arts Décoratifs in Paris in 2014. His work has been featured in major exhibitions in France and internationally, including Art Paris Art Fair and Milan Design Week 2022. In 2021, he won the Planète Solidaire Award for his ecological approach. Di Meglio's art focuses on creating temples designed to enhance environmental sensitivity and collective experiences. His project, MycoTemple, extends this exploration by using living organisms to craft immersive architecture, integrating the entire lifecycle of the materials into the artwork.

© Côme Di Meglio



FROST KILLED THE LEMON TREE

The project explores the divide between natural and artificial from the perspective of a citrus grove in the foothills of Sicily's Etna volcano. Inspired by the real-life event of 200 lemon trees dying in 2021, the film, created in collaboration with grove owner Donna Carmela, transforms this incident into an ecological thriller and eulogy to a changing landscape.

The film will feature sequences including the planting of citrus trees, movement

performances around aged trees, a courtroom scene in the grove, and animations of a volcanic eruption, all edited to highlight the interconnectedness of the landscape. Leveraging skills from architecture and design education, this project marks the third iteration of the "Frost Killed The Lemon Tree" story, pushing the boundaries of ecological and artistic expression.

francescapaolabelframe.com

DONLON (Francesca Paola Beltrame and Fabio Cervi) (Czech Republic)

Both born in 1997, in Kuwait (Paola Beltrame) and in Italy (Fabio Cervi).

Francesca Beltrame and Fabio Cervi began collaborating in 2021 after meeting at the Royal College of Art in London while studying architecture. Their work explores multiple disciplines and design methods from performance to film, to tell stories by going beyond the purely visual. Their research exposes the link between space, exchange and migration policies in the production of social and environmental inequalities, from a feminist and decolonial perspective.

Francesca is an architect, artist and researcher. She was a LINA fellow for the year 2023, she recently participated in the FoodCulture Days Biennale 2023 in Vevey and showed work in Malta in 2024 under the patronage of the Italian Institute of Culture. Fabio Claudio Cervi is an audio investigator, musician and architect. Fabio works at Earshot, the world's first agency dedicated to audio investigation of corporate social and environmental injustice.

© Francesca Beltrame and Fabio Cervi



RAMENDER LES EAUX

The project originated from Lucie Marrum's recent explorations of marine landscapes, including fishing ports and their aesthetic language. Currently, it is a textile sculpture that was first exhibited in 2022 at Espace Voltaire in Paris and again in 2024 at La Graineterie in Houilles. The project involves using materials from her domestic environment, such as old clothes and paper waste, to create a woven net inspired by macramé

techniques.

The project addresses crucial issues like water pollution and the impact of human activities on marine environments. Her work, inspired by her experiences in the Haut-Jura region and her artistic studies, reflects a deep engagement with the transformation of natural landscapes.

www.luciedouriaud.fr

Lucie Douriaud (France)

Born in 1992, in France.

She graduated from ENSA Dijon in 2015 and from ENSAD Paris in 2018, where she developed a practice encompassing sculpture, installation, and drawing. In 2018, she exhibited her work at Frac Bourgogne-France-Comté and La Graineterie art center, and participated in the Création en Cours program at Ateliers Médicis on Réunion Island. Douriaud was a finalist for the Prix Dauphine for Contemporary Art with V.I.T.R.I.O.L. in 2019, alongside Elise Roche. In 2020, she was awarded a residency at Villa Belleville and participated in the Arthothèque W project at Maison des Arts de Malakoff. In 2021, she was among the 21 winners of the Prix Planète Art Solidaire by Art of Change. In 2023, Douriaud joined Houles, a collective and artist-run space, as a permanent member. She is also a recipient of the FoRTE#5 grant from the Île-de-France Region and exhibited her latest work involving glass at the FRAC Île-de-France.

© Lucie Douriaud



KHIPUCAMAYOC: WEAVER OF ARBOREAL ENTANGLEMENTS

lwrds uses the medium of the Khipu to explore the emancipatory possibilities of ancestral healing rooted in the land and involving communities. A Khipu is an Andean indigenous technology, a communication device and mnemonic system made of strings and knots. As a means of storytelling, archiving knowledge, and releasing embodied memories, the Khipu is an archival instrument conducive to

reinvention in connection with the magic of the forest. The artist will contribute to the development of a new interspecies forest refuge currently being created on the land of the Inland artistic farm, through in situ ritual performances and large-scale sculptural installations.

www.lwrds.ca

lwrds duniam (Peru)

Hosted in residency at ArtMill (Czech Republic).

lwrds duniam (they) is an interdisciplinary artist, designer, independent researcher, and community educator living and creating in Tkaronto. Born in Callao, Perú in 1984, lwrds has been calling Turtle Island home since 2002. Their ARTivist practice is informed by Decolonial Critical Theory and is anti-racist, anti-oppressive, sex-positive, trauma-informed, and grounded in disability justice.

© lwrds duniam

Winner of the COAL Prize Transformative Territories mention



MYCORAMA

The project is a dynamic, processual project at the Malakoff Art Center, launched in February 2024. This innovative initiative aims to cultivate an edible mushroom farm using recycled cardboard. It represents a step into the new era of mycelial consciousness, as described by Christine Aventin, Vinciane Despret, and Juliette Salmed in *Demeurer en mycélium*. Mycorama transforms waste into consumable goods, fostering a unique garden where mushrooms are grown, maintained, cooked, and tasted by a diverse group of

participants, including the public and local officials. The project blurs the boundaries between art and agriculture, creating an immersive experience that engages all senses and highlights the life processes within an artistic context. Installed for three years, Mycorama not only challenges conventional art spaces but also envisions future developments with the help of the COAL prize, focusing on photographic archives and the addition of an incubator.

www.anouck-durand-gassel.in

Anouck Durand-Gassel.in (France)

Born in 1975, in Poissy.

Initially a photographer, Anouck Durand-Gassel.in began her research in the forest with a simple cue and a walk. In 2007, she discovered a natural phenomenon: the sporulation of mushrooms. Her encounter with the fungi marks a decisive turning point. Between poetry, science and myciculture opens up the possible space of a decenterment and a dialogue with a species other-than-human. A graduate of the Ecole supérieure des Beaux-arts Toulouse in 1999, Anouck Durand-Gassel.in has taken part in numerous exhibitions: most recently, the Centre d'art nouricier and Couper les fluides projects at the Malakoff Art Centre, the collective exhibition *La mort en ce jardin* organized by the association Fertile (Paris), and the biennial *Cacophonies Sur le sentier des lauzes* (07). Anouck Durand-Gassel.in is also a teacher and in charge of the Silver Laboratory at Sorbonne's Ecole Des Arts and at the Université Toulouse Jean-Jaurès 2. She has been president of the association *Sur le sentier des lauze* since 2020.

© Anouck Durand-Gassel.in



FUTURE ADD(C)TIVE PAST(E)

The project explores innovative sculptural practices by integrating living systems into art. These pieces are designed with internal galleries, tunnels, and structures, and are further enhanced by adding growing and decomposing plants. This approach aims to support various species, including pollinators and other insects, depending on the installation environment.

Raphaël Emine seeks to develop new interspecies sculptures for public spaces through collaboration with gardeners, entomologists, botanists, architects, and

landscape designers. He is exploring the use of biomaterials, combining 3D-printed clay with substances like alginate, agar-agar, or wood chips. These bio-sourced materials, which are recyclable and environmentally friendly, will be used to create sculptures that evolve over time, reflecting the transformation of matter. This work aims to highlight the continuous metamorphoses in our environment and to inspire a more harmonious relationship with other living beings.

www.raphaelemine.com

Raphaël Emine (France)

Born in 1986, in Sable D'Olonne (France).

Inspired by the writings of Tim Ingold, Donna Haraway, and the landscape architect Gilles Clément, Raphaël Emine's work aims to blur the boundaries between theoretical knowledge and technical practices. Through the reappropriation of ceramic techniques, his sculptural practice reflects on biology and the living world. His sculptures might be traversed by fluids, inhabited by plants, or colonized by insects and bacteria. Currently, his work with clay combines 3D printing technology with traditional modeling techniques. This fusion allows him to create forms inspired by mathematics, botany, entomology, human architecture, and animal structures. Raphaël Emine thus proposes new manufacturing processes and positions his ceramic practice at the intersection of contemporary paradigms.



ALTERNATIVES URTICANTES: RETHINKING TEXTILES IN TIMES OF CRISIS

The project, "ALTERNATIVES URTICANTES: Rethinking Textiles in Times of Crisis", explores sustainable alternatives to intensive and polluting fiber cultivation. She focuses on Allo, a wild Himalayan nettle fiber that requires no pesticides, fertilizers, or irrigation and enriches the soil. Unlike cotton, which consumes vast amounts of pesticides and fertilizers, Allo is harvested sustainably by Nepalese communities. Escudier investigates various types of Allo fibers, from hand-spun to industrially

spun, highlighting their natural textures and transformative qualities. Her collection aims to elevate these rough, rebellious fibers through natural dyeing and weaving, promoting the use of what is often dismissed as an invasive weed. This project embodies a textile protest against environmentally destructive practices and advocates for a shift towards more sustainable methods.

www.instagram.com/maud_ecdr

Maud Escudier (France)

Born in 1998, in Neuilly-sur-Marne (France).

Maud Escudier, a graduate of the Royal Academy of Fine Arts in Brussels with a diploma in textile design, embodies a creative vision dedicated to innovation and sustainability. She aims to produce traceable, conscientious, and activist textiles. Her work focuses on raising awareness about a wild textile plant, often dismissed as a weed due to its invasive nature.

© Maud Esculier



FROM MOUNTAIN TO MOUNTAIN

A shepherdess with a passion for pastoralism, cheese-making, and the mountains, it is only natural that the artist will undertake a residency at Inland, a former abandoned village in the Asturias region (Spain), now converted by artist Fernando Garcia Dory (founder of the Spanish organisation Campo Adentro) into a shepherds' school and an artistic residency space. Drawing on her ability to read the landscape through agricultural, Pyrenean, and mountain cultures—both at the level

of intangible heritage (customs, management, and forms of relationship with the environment) and the probiotic cultures that ferment milk—her project will focus on the evolution of cheese-making practices in the Pyrenees.

www.instagram.com/marthafely

Martha Fely (France)

Hosted in residency at Inland (Spain).

Martha Fely graduated from the École Supérieure d'Art de Clermont Métropole in 2023. She has also been a shepherd and cheese-maker since 2020. She co-curated the exhibition à coté de for In extenso in Clermont-Ferrand. With a sensitive relationship to materials, she transcribes know-how, anecdotes, gestures, intuitions and techniques often gleaned from the agricultural or rural environment. She transforms them into poetic objects and tools, shifting the balance between poetry and technique.

© Martha Fely

Winner of the COAL Prize Transformative Territories mention



WACAS

The project is a transdisciplinary research project that reimagines Wacas—sacred entities from pre-Columbian Andean culture—through speculative fiction. This initiative fosters a decolonial Mestizo-ontology worldview, bridging technoscience, biotechnology, indigenous mystical cosmogony, and symbiosis with bioremediating non-human organisms. It culminates in an installation featuring 3D-printed, high-temperature fired porcelain sculptures and a video projection documenting fungi with bioremediation properties as they degrade and “heal” crude

oil layers surrounding the sculptures. Inspired by 3D scans of pre-Columbian artifacts from Buenos Aires’ National Museum of Fine Arts, these sculptures evoke ancient shamanic cognitive technologies that facilitated collective consciousness reconfiguration. The envisioned outcome is an artwork proposing an ecology of practices, blending ancient shamanic psychotechnologies, bioremediation fungi, digital media, and robotic fabrication to envision a transformative future of healing.

juanpabloferlat.com

Juan Pablo Ferlat (Argentina)

Born in 1979, in Argentina.

Juan Pablo Ferlat is an interdisciplinary Argentinean artist and educator who explores the intersection of arts, sciences and mysticism. Mixing digital media, living systems and ancestral materials. He holds a Bachelor of Arts (Image and Sound Design) from the Buenos Aires University (UBA). He is a professor in the Master’s department of Interactive Design (MAEDI_UBA). In 2013 he won the first prize in the “Paradigma Digital” contest (“new media and installations” category). He currently works on fungi Bioremediation research together with scientists from the Department of Biodiversity and Experimental Biology, at the Institute of Mycology and Botany (CONICET). His works have been exhibited in Argentina at the Museum of Modern Art, Kirchner Cultural Center, Castagnino Museum, Dionisi Palace, Museum of Contemporary Art of La Boca...

© Juan Pablo Ferlat

LA MISSION RELATIONS

La Mission Relations is an artistic approach aimed at transforming the world, particularly the way humans inhabit their living environments. It involves shaping a potentially desirable form of alternative administration, grounded in the raw material of existing public policies and their relationship to living beings, through the sculpting of sensitive relationships between living entities. If we were to imagine a public service for the relationship with living environments, what would it propose? To whom? In what forms? What would its operational modalities be? Its vocabulary? Its tools? Its impact on reality?

In response to the evident struggles of ecology to combat climate change and the collapse of biodiversity, the research-creation process led by the artist, philosopher, and urban planner Pascal Ferren seeks to create a toolbox to transform the ways in which nature is administrated by contemporary institutions. At the heart of this

fictional approach is a series of real-world experiments designed to test the tools of this public service, with local communities and municipalities. This working hypothesis is also intertwined with the intention of developing and formalizing a series of citizen recommendations arising from the eco-fictional initiative *Rassemblez-Lez*, carried out jointly by Pascal Ferren and the artistic agency Bipolar between 2022 and 2023, aimed at a sensitive governance of the Lez river in the Hérault.

By prototyping, testing, and discussing this potential public service, a relational ecology would take shape, focusing not on data and scientific facts, but rather on emotions and sensitivities to living environments.

Pascal Ferren (France)

Born on January 6, 1988, in Décines-Charpieu (Rhône, France). Lives and works in Berthenay (France).

Pascal Ferren is a philosopher, an urban planner, and the author of eco-fictional devices. He is a co-founder of the agency Camille Alfada (a study office and user control agency) as well as of Lichen (Laboratory of Interdependencies between Humans and Non-Humans). He designs research and collaborative processes to support the inclusion of world users, both human and non-human, in its planning. His career is marked by experiences in design fiction and foresight, focusing on inter-species governance and the emotional relationship with rivers. Since 2022, Pascal Ferren has been an associate author at the agency Bipolar, with which he writes and develops a transformative, participatory, and citizen-driven approach toward the sensitive governance of the Lez river.

© Pascal Ferren

Nominated for the COAL Prize





3000 DAYS ... AND COUNTING ...

Following the 2021 IPCC Report's urgent call to limit global temperature rise to 1.5°C by 2030, the artist embarked on a personal challenge to draw daily for 3,000 days, starting on Earth Hour Day, March 26, 2022. The project "3000 days ... and counting ..." involves creating a series of scrolls featuring mainly botanical subjects to highlight the threat to biodiversity amid climate change. As of May 2024, 768 drawings are completed with 2,232

remaining. These scrolls, portable and adaptable, are used in various settings to engage and inspire others. Though initially a personal protest, the project has resonated deeply with audiences, sparking emotional responses and prompting discussions on climate action. The artist aims to use this evolving artwork to motivate individuals to take impactful climate actions.

www.sharonfieldartist.com.au

Sharon Field (Australia)

Born in 1952, in Parkes (Australia).

In 2009, shortly after COP15 in Copenhagen, Field resigned from her government position, which included several years with Australia's aid program in Africa and the Pacific, to pursue a career as a full-time artist. With 20 years of experience as a volunteer firefighter, she has witnessed ecosystems in crisis and developed a deep concern for human impacts on the environment. Despite lacking formal training in visual art, her passion for botanical art grew alongside her interest in environmental issues. Since transitioning to art as a primary career, she has mounted 10 solo exhibitions, with two more planned for 2025, and participated in numerous group exhibitions. Her work, which often features strong environmental themes, has received awards in Australia and internationally.



LA MÉMOIRE DU BARRAGE

The project is an investigation into the history of the villages swallowed up by the lake of the Sarrans artificial dam. The idea was born after a visit to the Tréboul site in 2014, the ruins of an ancient village temporarily drained to maintain the dam in the Auvergne volcanoes. It's a place steeped in Marion Flament's family history as much as in our shared memory. This project is a plunge into the liquid imagination, water being a primitive material akin to that of our dreams, linking the depths of our beings. Her research is built around

a staging of the past inhabited by the ghosts of memory, in order to work on the paradox of the heaviness of memory. The lake has transformed the landscape of the Truyère valley, dissolving the material of the place. This dissolution of materials and memories takes shape in an installation that mediates local words.

www.marionflament.com

Marion Flament (France)

Born in 1989, in Reims (France).

After receiving a diploma from the École Boulle, Flament completed her Master's degree at the EnsAD in Paris with honours in 2014. In 2012, she participated in an exchange program at EAV Parque Lage in Rio de Janeiro and continued her research during a post-graduate program in interactive lighting at EnsAD-LAB until 2017. Her studies, combining art and scenography, continue to influence her work. Recently, Marion Flament has received several accolades, including production support from the Fondation des Artistes, the research grant from ADAGP, first exhibition support from CNAP, individual research and creation aid from the Grand Est region, the Don Papa Art Program award from the Hermès Academy of Craftsmanship for glasswork, and residencies at Junqueira in Lisbon, Hors-Pistes in Singapore, Le Bel Ordinaire in Pau, Ateliers de Paris, Villa Belleville, and Casa de Velazquez in Madrid.



LOVE NATURE

In his project, Florin Flueraș explores the embodiment of love through hypersensitivity and an affect-based way of being. This project extends his previous work "Love", shifting the focus from human interaction to a profound connection with plants. Inspired by experiments suggesting plants sense harm, Flueraș seeks to awaken a shared sensibility with nature, addressing the urgent need to halt environmental destruction through embodied love.

"Love Nature" involves performance-workshops where participants activate

this new sensibility, then re-engage with their communities. These performances, characterized by an exaggerated and abnormal sensitivity, aim to challenge and expand the boundaries of everyday normality, spreading love and awareness through their contagious affects. Documented through notes, photos, and videos, "Love Nature" adapts to various spaces, contexts, and presentation formats, offering a minimalistic yet profound exploration of our relationship with nature.

www.fflueras.ro

Florin Flueraș (Romania)

Born in 1978, in Romania.

Florin Flueraș' work expands into spheres of politics, philosophy, spirituality, health care, media, education, literature – affecting conventions and certainties, producing performative meetings between art and its outside, through institutions like Artwork, Unsorcery, Clinica, Black Hyperbox, Postspectacle, Art Opening. In his recent work Unexperiences, Unimages, Unhere, Love, Political Sorcery he introduces in public spaces presences and states that can affect what underlies the conceptual and perceptual, what is possible to think, see and feel, with the aim of interfering with the deep certainties and implicit forms of living that make possible the current mass extinction and destruction of the world. In certain prestigious art events, his works appear uninvited – Unofficial Unworks. More than visual or conceptual, Florin sees his recent practice as affect art.

© Florin Flueraș



THE TELLING OF THE OAKS

This ongoing project forges close connections with oak trees through their nourishing, medicinal, and artistic dimensions. It aims to continue and materialize individual and collective research on the knowledge and stories related to the consumption of acorns and the uses of these trees.

Feeding on and healing with oak involves patient learning and transforms our relationships with these trees. The process of collecting and converting acorns into flour intertwines with oral traditions, narrative

creation, and artisanal and plastic arts. The boundaries between artistic practice, craftsmanship, and food production blur through these necessary transformations.

“The Telling of the Oaks” proposes to establish a practice of producing acorn flour in the village of Marmeaux (Burgundy) while developing research on medicinal uses of these trees. An artwork combining poetry and video will be created, deeply linked to these practices and research.

www.etiennedefrance.com

Etienne de France (France)

Born in 1984, in Paris (France).

Etienne de France is a visual artist currently based between Paris and Marmeaux (Yonne). He holds a degree in Art History and Archaeology from the Sorbonne Paris 1 (2002-2005) and a Bachelor in Visual Arts from the Reykjavik Academy of Arts in Iceland (2005-2008). His artistic practice spans film, photography, writing, drawing, and installation, focusing on the relationship between nature and landscape. His early work explored liminal spaces between fiction and reality, science and imagination, as seen in his film and series *Tales of a Sea Cow* (2012), which engages with biologists on animal-human cultural interactions. Since 2012, his work has concentrated on landscape as a space of resilience and imagination, collaborating with farmers, environmental activists, and architects on projects such as *The Green Vessel* (2015-2019), *Looking for the Perfect Landscape* (2017), and *Champ* (2020).

© Etienne de France



ABOUT SLAG - TRANSFORMING POSTNATURAL MATERIAL

About Slag is an artistic research project exploring the overlooked material of slag, a byproduct of the metal industry. By substituting up to 30% of glass mass with slag, the project reduces environmental impacts and integrates seamlessly into glass recycling systems. It employs techniques like glass casting, blowing, and enameling, transforming slag into a craftable and aesthetically controllable material.

Collaborating with experts from various fields, the project highlights the similarities between anthropogenic and volcanic slag, prompting a reevaluation of our understanding and interaction with natural and postnatural environments.

www.maxgreiner.design

Max Greiner (Germany)

Born in 1999, in Germany.

Greiner graduated with a Bachelor's degree in Industrial Design. His work is dedicated to exploring the dynamics of materials with a focus on material-based development and object design. Therefore, materials and their inherent narratives and complexities are usually the starting point for project development and artistic research. Together with respective experts, scientists or craftsmen from different fields, he always strives for a holistic design methodology - incorporating different perspectives and interdisciplinary dialogues. In recent years, his work has been selected and honored by various award committees, leading to his projects being exhibited in Germany, Switzerland, Italy and the Czech Republic.



LA MÉMOIRE DE LA MANGROVE

“La Mémoire de la Mangrove” (“The memory of the Mangrove”) is a cinematic project exploring the Brazilian mangroves between Fortaleza and Recife, in collaboration with researchers, ecologists, linguists, and the Potiguara community. The film investigates themes central to the artist’s work—mythology, memory, reality representation, and human-environment relationships. By intertwining Tupi mythological narratives with journeys through various mangroves, the project introduces anachronisms to offer a unique perspective on this endangered ecosystem.

Awarded the MIRA prize from the Institut français, the artist conducted scouting and initial filming in the Rio Grande do Norte, Paraíba, and Pernambuco states. This film is part of the France–Brazil Season 2025, focusing on climate, ecological transition, diversity, and equitable globalization. The project reflects on how traditional and scientific perspectives converge in film to reveal new insights into the mangrove’s resilience and significance, aiming to highlight the ecosystem’s challenges and cultural importance.

[www.lightcone.org/fr/
cineaste-2594-giulia-grossmann](http://www.lightcone.org/fr/cineaste-2594-giulia-grossmann)

Giulia Grossman (France)

Born in 1984, in Paris (France).

Giulia Grossmann is a Paris-based artist and filmmaker whose work bridges experimental cinema and documentary. She uses various media; photography, sound recording, drawing, and writing, to delve into specific territories, exploring intersections of history, cultural practices, mythology, and landscape transformations. Her films, which often involve collaboration with scientists, examine our interaction with the environment through different lenses. Grossmann’s notable works include “Proxima B,” nominated for the 2019 “Talent contemporain” award by the François Schneider Foundation. In 2021, she was awarded the Agnès B, Tara Océan residency, where she joined a scientific mission on marine microbiomes. This experience marked the start of her ongoing exploration of the ocean as a cinematic canvas.

©Giulia Grossman

CORPS IMMERGÉS

Behind the village of Joal-Fadiouth, in the natural region of Sine Saloum, 120 km south of Dakar, salty waters benefit from a mangrove ecosystem where oysters thrive. In these coastal areas of Senegal, artisanal oyster farming is a predominant economic activity, with 90% of the labor force made up of women.

Inspired by this ancient practice for her project *Corps immergés*, Carla Gueye creates sculptures using the traditional technique of liming, which will evolve through the manipulations of oyster farmers and the aggregation of young oysters on their surface. In doing so, the artist revives a forgotten artisanal oyster farming skill and opens up possibilities for the use of natural materials in creation.

In Senegal, oyster farming has played a crucial economic and social role in the development of local communities, predominantly driven by women, often

working in challenging conditions. Passing their knowledge down through generations, they have helped preserve the mangroves by maintaining traditional fishing practices, even as these vital ecosystems disappear at an alarming rate. According to the Food and Agriculture Organization of the United Nations, Africa has lost nearly 500,000 hectares of mangrove ecosystems in the past 25 years, and Senegal is among the hardest-hit regions, with nearly 40% loss since the 1970s.

In this process of nature's appropriation of human-made objects, *Corps Immergés* questions how our interactions with the environment can transform and shape us. Carla Gueye seeks to explore the relationships between these submerged female bodies and the surrounding natural spaces. Collective efforts of repair and care are often led by women, and Carla Gueye intends to pay tribute to them.

Carla Gueye (France)

Born in 1997 in Angoulême (Charente, France). Lives and works in Paris (France).

multidisciplinary artist, Carla Gueye graduated from the École nationale supérieure d'art de Cergy in 2022. Her work, which explores intimacy while questioning hybridity, resonates with a plural family history enriched by three cultural spheres and continents: Africa, Asia, and Europe. A member of the Afro-feminist collective NMT (Not Manet's Type), she engages in a process of memory work, exploring these cultures that have been largely confiscated, and from which she descends. She aims to develop an "inhabitable" art-emotional and close to a social and artistic ecology. She recently participated in the 2024 Dakar Biennale and is currently in residence with Artagon in Pantin (France). Her work was also presented during the 100% 2024 exhibition at La Villette (France).





MISTURA

Mistura is a workshop that fosters a ritual between women and plants through an assembly game using readily available elements. Inspired by Emanuele Coccia's metaphysics of mixture, it aims to create a choreographic blend of interspecific, feral, and non-human worlds as resistance to the Anthropocene. Participants explore alliances between clothes, objects, and plants, forming "affective alliances" based on improbable daily lives. The workshop

follows a score starting with a drift to collect fallen plants, forgotten objects, and costumes, then morphs them into new arrangements. Mistura #4 was developed with the Socio-educational Group Strong Women in Struggle of Paraisópolis.

cargocollective.com/marinaguzzo

Marina Guzzo (Brazil)

Born in 1978, in Brazil.

As an artist and researcher, Marina Guzzo's work focuses on the interface between body and landscape, combining dance, performance and circus, while challenging the limits of subjectivity in cities and in nature. Since 2011, her research has focused on the climate crisis and the role of the artist in the production of images for crossing a ruined world in the Anthropocene. She works in partnership with health, cultural and welfare facilities, thinking of art as a political action that weaves a complex network of people, institutions, objects and nature. The artist holds a post-doctorate from the Department of Performing Arts at ECA-USP and an MA and PhD in social psychology from PUC-SP. She is an assistant professor at Unifesp's Baixada Santista Campus, and a researcher at the Corpo e Arte Laboratory of the Institut Société et Santé.

© Marina Guzzo



ZEL

The project “Zel”—meaning shadow, shelter, and comfort in Arabic—illuminates the hidden lives of Iranian workers in coal and turquoise mines. Between 2015 and 2019, this multimedia initiative delved into the harsh realities faced by these workers, juxtaposing their experiences against the backdrop of Iran’s White Revolution and its legacy of land reform and migration. The project began with an exhibition at Mohsen Gallery, featuring a photograph of barren land that led to the migration of Mojtabi Amini’s ancestors to the mines. The display included a model of the Neishabur turquoise mine, symbolic empty bowls, and collages of empty bread-making containers, reflecting the workers’ scarcity and

struggles.

A central piece of “Zel” is a 10-meter-long installation of turquoise stones accompanied by images of coal miners, capturing their post-shift rituals as a metaphor for their grueling labor conditions. The project also addresses the environmental impact of mining on the Hyrcanian forests, aiming to produce a documentary film on this subject. This ongoing project seeks to amplify awareness of both the workers’ plight and environmental degradation, with future phases awaiting presentation and support.

www.azinhaghighi.ir

Azin Haghighi (Iran)

Born in 1986, in Tabriz (Iran).

Azin Haghighi lives and works in Tabriz. His father is a photographer so he learned how to use a camera and take pictures at the Age of 16. He has a degree in journalism and has started working as a photojournalist since 2008. He worked for Mehr, Fars and other news agencies in Iran and has been working as a freelance photographer since 2014.

© Azin Haghighi



PRACTICING GHOST COLOUR, OUR HANDS WERE EMPTY

The project is an artistic project exploring environmental degradation through natural coloring agents. Using dye plants and microalgae, the artists examine precarious landscapes and aquatic environments, tracing how these organic pigments communicate the effects of human impact. Inspired by Virginia Woolf's "A Haunted House", the project involves mapping, dyeing, and sensory engagement to uncover the stories

held by these landscapes. The outcomes include dyed textiles, sensory notes, and a publication, aiming to foster a deeper, more respectful relationship with our natural surroundings.

www.sinahensel.de

www.annelottelammertse.nl

Sina Hensel (Germany) **and Annelotte Lammertse** (Netherlands)

Sina was born in 1988, in Mainz (Germany), and Annelotte was born in 1993, in Amstredam (Netherlands).

Sina Hensel is a visual artist and researcher specializing in critical color practices and landscape transformations. Educated at the Academy of Fine Arts Karlsruhe and Hamburg, she graduated from HISK Ghent in 2019. She holds teaching and research positions in many place like at the RWTH Aachen or the FHNW School of Arts Basel. Her work has been exhibited internationally, including at La Biennale di Venezia and MHKA Antwerp. Annelotte Lammertse is a visual artist based in Brussels and Amsterdam. Her work, which includes weaving, natural dyeing, film, and printmaking, explores relationships within natural surroundings and critiques human control over ecologies. She holds degrees from the Rietveld Academy, the University of Amsterdam, and the LUCA School of Arts, where she is currently pursuing a PhD and tutoring. She has exhibited at the Design Museum of Ghent.



MOTHER TREES OF FORESTS NOT YET HERE

The project envisions preparing for an uncertain future through the wisdom of forest ecologies. Inspired by the resilience of forest systems, the project emphasizes nurturing young fruit and nut trees as a form of care extended into the future. Mother Trees, the oldest trees that sustain the forest through underground networks, symbolize the act of tending to present growth with an eye on future potential. This initiative combines group meals, conversations, and tree plantings to foster a ritual

realignment with our interconnectedness. Rather than focusing solely on mechanical reforestation, the project aims to restore the forest as a web of relationships, transforming participants into “Mother Trees” that contribute to long-term ecological resilience and interspecies solidarity.

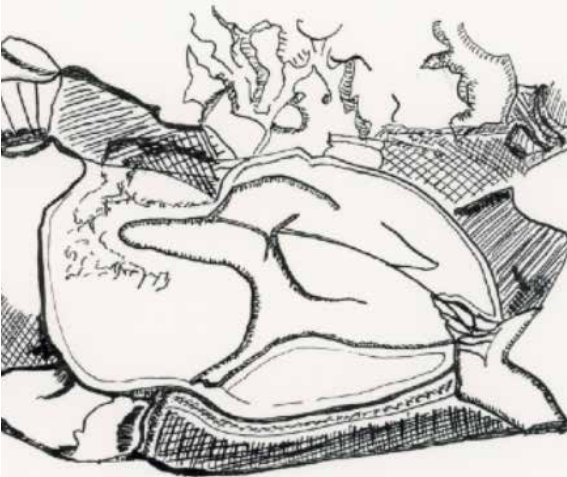
www.lisahirmer.ca

Lisa Hirmer (Germany)

Born in 1981, in Germany.

Lisa Hirmer is an interdisciplinary artist working in visual media, social practice, performance and sometimes writing. Working with shared realities in communities and publics as well as in human relationships with the more-than-human world, the primary focus of her practice is the collective and relational nature of being. Much of her recent work wrestles what it means to be living in this moment of ecological and climate emergency. She has shown her work across Canada and internationally including at the Art Gallery of Ontario, Art Gallery of Guelph, Art Gallery of Mississauga, Tom Thomson Gallery, CAFKA, Art Windsor-Essex, and Flux Factory. She has received support for her work from numerous places including the Ontario Arts Council and Canada Council for the Arts.

© Lisa Hirmer



ARBUSCULES & CONSTELLATIONS

The project navigates the intersection of artistic, anthropological, ecological, and geographical themes, with a focus on arbuscular mycorrhizal fungi (AMF), which are essential for plant survival and biodiversity. By examining arbuscules in plant roots across various soil types—agricultural, woodland, and fluvial—the project aims to create a series of artworks and events in collaboration with local residents, scientists, and environmental practitioners. Through artistic exploration and

cutting-edge microscopy, it seeks to bridge research, experimentation, and tradition, reflecting on how natural systems influence human and ecological dynamics. The project aspires to deepen understanding and foster nuanced perspectives on natural processes, offering a counterpoint to the divisive narratives prevalent in contemporary discourse.

www.annabelhowland.nl

Annabel Howland (England)

Born in 1967, in Bishop's Stortford (England).

Annabel Howland studied fine art at the Slade School of Fine Art, UCL, London and the Jan van Eyck Academie, Maastricht. She lives and works in Amsterdam. Rooted in research around soil and landscape, her work often takes the shape of longer-term projects, finding form in drawing, film, photography, sound-installations, exhibitions and events e.g. films like *This Entangled Land* (2022) or *Bournes, Deans, Bottoms & Brows* (At Altitude, Towner Art Gallery, 2018). In 2012 she began engaging with biologist Toby Kiers who researches the symbiosis between arbuscular mycorrhizal fungi (AMF) and plants in the soil. Annabel's current work starts from arbuscules in plant cells colonised by AMF. Her practice has led her to engage with a wide range of partners: linguists, bankers, economists, farmers, residents along a tropical logging road, and community gardeners.



WE ARE WHAT WE EAT, BUT ALSO WHERE IT DOES!

The project explores the intersection of climate change, food security, and cultural heritage in Indonesia. This project addresses the urgent need to rethink our food systems and resist the hegemonic influences that have overshadowed diverse local food resources. By focusing on traditional staples like cassava, corn, and tubers, and documenting local knowledge and practices, the project aims to reconnect people with their culinary heritage and promote sustainable consumption. The research involves field

surveys, genetic analysis, and adaptation tests, alongside collaborations with local farmers. The outcome will be a dynamic "living library" featuring a collection of sounds, images, installations, and performances that highlight and celebrate Indonesia's rich array of local food sources, fostering a deeper awareness and appreciation for regional food diversity and its role in climate resilience.

www.edhea.ch/mohamad-haryo-hutomo-portfolio.pdf

M. Haryo Hutomo (Indonesia)

Born in 1990, in Jakarta (Indonesia).

M. Haryo Hutomo lives and works in-between Jakarta and Yogyakarta, Indonesia. Part of House of Natural Fiber (HONF), a new-media art collective based in Yogyakarta that implements a methodology called open-community, which is mostly concerned with the needs of cross-collaborative actions responding to technology development and practical use in daily life. Graduated from Pedagogy in Arts (B.Ed) and Arts in the Public Sphere (MA), Haryo is an artist, curator and organizer who is working interdisciplinarily, based on the context of time and space. His practice focuses on the question: to what extent can art engage with the praxis? Through his artistic practice, he explores the interaction between life, art, science and human relations in both practical and aesthetic ways. He tries not only to reflect on the tremendous impact of art and science on social and natural environments in Indonesia and worldwide, but also to provide scenarios for alternative ways of dealing with such issues.



BLACK FOREST

The project is an ongoing, multi-platform project launched on November 5, 2022, in cities including Detroit, Boston, San Francisco, and Miami. Supported by MIT Media Lab and Emerson Collective, the initiative honors those lost to COVID-19 through tree plantings, audio recordings, and a dynamic video collage. Combining ecological stewardship with community remembrance, it addresses the pandemic's disproportionate impact on Black communities and the historical lack of

green spaces in these neighborhoods. By planting trees and recording stories of the deceased, "Black Forest" creates living memorials and fosters resilience and hope. The project involves plant-ins, a phone hotline, sound and video artworks, and educational materials, extending its reach to over 30 cities and internationally.

www.studioijeoma.com

Ekene Ijeoma (United-States)

Born in Houston (United-States).

Ekene Ijeoma is an artist, designer, and researcher who lives and works between his studio in Brooklyn, NY, and his lab in Cambridge, MA. He researches how social and political systems unjustly affect people and develops large-scale participatory, interactive, and data-driven installations, sculptures, performances, websites, and apps that poetically expose their inequalities or engage people in collaboratively changing them. He researches how art scales to that of structural injustice by developing large-scale phone, web, and street-based works that are public, community-driven, multisite, and networked. His work has been presented by Onassis Foundation, Exploratorium, Van Alen Institute, Contemporary Art Museum of Houston, Museum of the City of New York, The Kennedy Center, and many other place.



KOUR MADAM HENRI

Kour Madam Henri is a place, a project, a farm where every action contributes to the integration of humans with the diversity of life. This ongoing interaction blends agriculture with artistic expression. Humans and artists are part of the living cycle. The approach brings the living back to the center of the photographic object. This way of acting in the world stems from a desire, even a necessity, to transform what has become intolerable: the green desert.

From an intensive sugarcane plantation, the landscape evolves each year with the actions and support of humans. Birds sing again, and artistic expression enhances this change, allowing this surge of life to be transported into another dimension, sensitive and poetic. Kour Madam Henri is a ZAD, an Agricultural Zone to Defend.

www.ddalareunion.org

Kako & Stéphane Kenle (France)

Born in 1963 (Kako) and 1976 (Stéphane Kenkle) in La Réunion (France).

Kako and Stéphane Kenkle are two Réunionese artists who met about a decade ago and have since participated in several joint collective exhibitions. Kako explores the theme of trees, expanding practices and approaches, while Stéphane Kenkle focuses on portraiture. Stéphane employs floral motifs in painting almost obsessively and has recently developed a body of work involving photographic self-portraits that incorporate plants in staged settings, offering a quirky commentary on both local and global current events. In 2019, the artists joined forces for a new project: Kour Madam Henri, an old plantation once dedicated to intensive sugarcane cultivation near Piton Mont Vert in southern Réunion Island. They decided to cultivate the land and revive it with a forest of native species.

© Kako and Stéphane Kenkle



LUCIFÉRINE

The project is a sound and light installation featuring bioluminescent bacteria within a tentacular glass sculpture. As terrestrial bioluminescence declines due to massive insect loss, this work offers a sensory experience that reveals the enchanting underwater phenomenon of bioluminescence, transforming water into light with an added sonic expression. In the artist's practice, light and sound are interconnected, creating synesthetic spaces where light transforms into music. *Luciférine* aims to allow viewers to see and

hear bioluminescent bacteria, microscopic organisms related to the origins of life on Earth. The focus is on *Photobacterium phosphoreum*, a widely studied marine bacterium known for its adaptability, which serves as a sustainable, biodegradable, and infinitely cultivable material. This project represents a shift from artificial light to natural light, aligning the artist's medium with an environmentally respectful approach.

www.thomaslaigle.fr

Thomas Laigle (France)

Born in 1990, in Saumur (France).

Thomas Laigle is a sound and visual artist. His research lies at the intersection of sound, visual, and digital arts. In the context of current technological advancements where virtuality and immateriality are intensifying, he offers sensory experiences through a low-tech approach across a variety of mediums (performance, installations, sound composition). His concert-performances have been presented in France and Europe (notably at the Festival d'Avignon, Stéréolux, Maintenant Festival, Interstices Festival, Ménagerie de Verre, Montévidéo-Marseille, Liège Electronique BE, Experimentance DE, Spektrum-Berlin DE, Art Quarter Budapest HU, etc.). Since 2020, he has been creating installations that blend technology and living beings, such as in *Saturniidae Toccata*, where a musical composition accompanies the metamorphosis of the silk worm *Bombyx Eri*. Recently, he co-organized *Soft Incident* in Berlin, a series of performances focused on corporeal and sonic practices.

© Thomas Laigle



A MAP HOME

The project is an ongoing artistic research project focused on the narratives of Sara Baartman and others displaced similarly. The project seeks to return the intangible aspects of their stories through visual, sonic, and textual artworks, creating a path to healing and home. It includes a Risograph publication series inspired by Saidiya Hartman's critical fabulation, a choral performance practice drawing on diverse musical traditions, an audio-video performance lecture, and an experimental

short film tracing Baartman's journey. By developing a methodology of care, the project aims to transform our approach to archival misrepresentation, fostering deep sensitivity and humanity.

www.mmakhotsoLAMOLA.com

Mmakhotso Lamola (South Africa)

Born in 1993, in Johannesburg (South Africa).

Mmakhotso Lamola is a South African interdisciplinary artist, researcher, writer and architect. She is a graduate from the University of Witwatersrand and the University of Cape Town, where she completed her Master degree in Architecture. Her work focuses on investigations in the immersive in-between spaces of disciplines. Her projects exist at the node of various intersections, which are constantly unfolding through a vulnerable process-based research practice. She explores the emotional landscapes that make up urban space, and she attempts to forge new modes in archiving to create personal and softer narratives about the city. She has been an artist in residence at many places like at Grigri Pixel Residency hosted by MediaLab Prado (Madrid, 2018). She has been a participant in the Live Art Workshops, hosted by the Institute of Creative Art (Cape Town, 2019). In 2022 she was a fellow at the Akademie Schloss Solitude, in Stuttgart, Germany; as well as an artist in residence at the Pogon Zagreb residency, in Croatia.

© Mmakhotso Lamola



BIBICHE ON FIRE

The project is a plant sculpture in the form of a giant turtle that has been evolving in the Clairs-Soleil district since 2022. Made entirely of raw and baked clay, bibiche symbolizes the emergence of the earth, the crust on which we live today. A 15-meter-long figure, she's part of the urban landscape, a common green hill, a lively playground where purple flowers (lavender, wisteria) arrive on the turtle's back to celebrate each season. Clairs-Solails is a neighborhood built on the slope of the city,

where there are very few convivial public spaces. Social transformation here is a real challenge, requiring more time and awareness-raising through artistic projects. The initiative is therefore to develop phase 2 of the project: a collective performance using terra cotta horned helmets. The appearance of a group of earthen animals in the city, in the fields near the city. A wandering of the earthen animal-humans.

www.instagram.com/aaaaaa.ju

Ju Hyun Lee (South Korea)

Born in Seoul (South Korea).

Ju-Hyun Lee alias aaaaaa (art, alimentation, autonomie, amour, abeille, arbre) - in english (art, food, autonomy, love, bees, trees) - is a South Korean artist working on cultivated and/or wild plants, exploring all aesthetic, tasting and convivial experiences. Her main subject of experimentation is food, nutrition which changes our outlook, emotions, thoughts, daily practices, health, value, work organization, cultural sensibility and sense of community.

© Ju Hyun Lee



ALÉA GARDEN

The project is an experimental and educational garden designed to cultivate artifacts from local waste substrates using mycelium. The project aims to explore the regenerative potential of myco-fabrication by encouraging transdisciplinary and transgenerational exchanges through embodied learning and reciprocal practices. Collaborating with mycelia, soil, living systems, schools, gardeners, farmers, and scientific institutions, Aléa Garden will begin in 2024 at various locations.

It reimagines factories as gardens where objects grow with the seasons and decompose to nourish other organisms. The project focuses on holistic and radical transformations of fabrication systems, promoting non-human agency and non-sterile conditions to create new narratives and aesthetics.

www.aleawork.com

Stella Lee Prowse (Australia) & Miriam Josi (China)

Stella Lee Prowse was born in 1990, in Australia, and Miriam Josi in China.

Stella Lee Prowse and Miriam Josi co-founded Aléa in 2021 after completing a Master of Science in Nature Inspired Design at Ensci-les Ateliers. Their work explores growth, decay and waste, with the goal to develop regenerative methods of fabrication while honoring beauty in the process. Situated at the intersection of design, art, biology, and agriculture, Aléa's practice blurs the boundaries between disciplines. Their ongoing research *Back to Dirt* explores a unique myco-fabrication process that utilizes mycelium, the filamentous structure of fungi, and local waste substrates to grow objects in soil. Aléa's mission is to establish a deeper relationship between the natural and built environment by designing autonomous place-based systems for a post-fossil fuel future. Aléa's aim is to take a mindful approach to biofabrication to avoid a trajectory of exploitation and control of nature and to instead imagine new ways of making that interact and share control and benefits with the other-than-human.

© Stella Lee Prowse and Miriam Josi



TELLUS PROJECT

Caroline Le Méhauté examines the quality of the soil in Saint-Denis, approaching the earth as a building material that can be reintegrated into contemporary society. She explores the combination of ancient traditional construction techniques and modern methods. Within the urban permaculture farm Zone Sensible, led by the poetic vision of artist Olivier Darné, the public will have the opportunity to participate in shaping and constructing a piece made from raw earth sourced from

excavated soil at the Grand Paris Express construction sites, enriched with phyto-remediating seeds (plants with depolluting properties). The human-scale architecture will invite birds to scatter the seeds across Zone Sensible and beyond, offering a tangible solution for the ecological transformation of territories.

www.carolinelemehaute.com

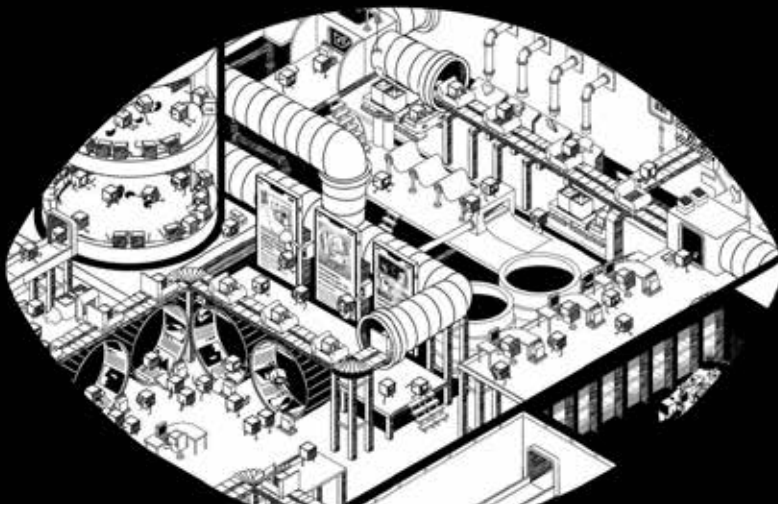
Caroline Le Méhauté (France)

Hosted in residency at Zone Sensible (France).

Caroline Le Méhauté graduated from the Ecole supérieure des Beaux-Arts de Marseille and has a Master's degree in Plastic Arts from Toulouse Jean-Jaurès University. She lives and works in Brussels and Toulouse. Her work has been shown in solo and group exhibitions, including the Biennial of young artists from Europe and the Mediterranean in Italy, the Musée National du Burkina Faso (Ouagadougou) and Marseille-Provence 2013 – Capitale Européenne de la Culture. Her works are included in public collections such as the Fonds Communal d'Art Contemporain (Marseille).

© Caroline Le Méhauté

Winner of the COAL Prize Transformative Territories mention



FOCUS, BUT WHERE ?

The project is an educational web-based game that creatively tackles critical issues at the crossroads of climate change activism and our digital landscape. By linking the physical and virtual worlds, the game emphasizes that radical environmental change necessitates transforming our digital spaces. Through hidden object games, players explore topics such as media-driven radical protests, tech companies' manipulative UI/UX features, and lobbyist influence on climate discourse. Players collect objects related to climate change, unlocking educational content. The game offers both cursor-based and gaze-based

navigation, highlighting attention dynamics and promoting digital literacy. This interactive experience aims to deepen understanding of climate communication challenges and enhance climate action through innovative storytelling.

www.kexinliu.net

Kexin Liu (China)

Born in 1996, in Hebei (China).

Kexin Liu is a UK-based multidisciplinary artist, researcher, and designer committed to creating speculative design that nurtures alternative perspectives on the intricate connections between humanity, technology, and the natural world. Her practice involves creating sensory art experiences rooted in scientific research, as well as facilitating public-facing events in collaboration with fellow creatives, academics, and cultural organizations. She is currently a resident at Watershed's Pervasive Media Studio (Bristol) and a member of ASCUS Art and Science (Edinburgh).



DISSOCIATION

The project is a video project that employs special effects to reimagine urban spaces, creating a surreal world where nature reclaims its territory in unexpected ways. Set in the empty streets of Paris, the film uses advanced 3D capture and rendering techniques, including lidar and Gaussian splat, combined with Blender for 3D modeling and animation. By blending real footage with virtual elements, "Dissociation" explores the intersection of the natural and digital realms, inviting viewers to

reconsider their relationship with the environment. The project aims to spark creativity and new perceptions of reality while promoting sustainability through the use of open-source, eco-friendly software.

www.hugolivet.com

Hugo Livet (France)

Born in 1988, in Clermont-Ferrand (France).

Graduating with honors from the École Supérieure d'Art de Clermont-Ferrand, Hugo Livet initially focused on drawing, exploring the connections between creative processes and natural phenomena. His artistic practice has since expanded across multiple mediums, evolving into a multidisciplinary approach that questions the role of nature and the relationship between the real and the artificial in contemporary environments.

Drawing on science and technology, Livet subverts their principles, working in sculpture, digital creation, 3D printing, and traditional drawing to blur boundaries and confuse scales. In a world brimming with interconnectedness and instant connectivity, he uses diverse techniques and approaches to reflect on the complexity and malleability of our reality with detachment.



MON CORPS EST TON BOIS

Tereza Lochmann develops a practice that combines large-format wood engraving, sculpture, and installation, transforming traditional techniques into contemporary, experimental art. Her works evolve from engraved woods into objects, sculptures, and spatial installations. Wood, whether industrial, reclaimed, or natural, is central to her creations, reflecting themes of transformation and the living. Her research explores the delicate boundary

between humanity and animality and the metamorphosis of the human body into a plant body. This is inspired by the tradition of “rag trees”, where cloths tied to trees symbolize a transfer of illness to nature, reflecting ancient healing practices.

www.terezalochmann.com

Tereza Lochmann (Czech Republic)

Born in 1990, in Prague (Czech Republic).

Tereza Lochmann is a graduate of the École des Beaux-Arts de Paris (ENSBA) and the Prague School of Applied Arts. Her work combines engraving, sculpture, painting and drawing, turning classical printmaking into a contemporary and experimental medium. She exhibits in France (notably at Galerie Kaléidoscope Paris, The Bridge, DOC, and Musée Picasso Antibes) and abroad (Czech Republic, Germany, Philippines). Her works can be found in public collections such as the FRAC Picardie, the Collection de la Ville de Sarcelles and the Collection de la Ville de Pantin. In 2018, she was nominated for the Bourse Révélation Emerige, then the City of Prague Printmaking Prize in 2022. A solo exhibition is dedicated to her in 2024 at the Musée d'Amiens. She is resident at Casa de Velazquez in Madrid in 2023/24.



FRONTIÈRES GOURMANDES

The project is a monumental installation that explores migration flows and policies through the lens of cuisine. In an era where climate change, extreme right-wing politics, and increasing wars are making parts of the world uninhabitable and fueling extreme tensions over population movements, the act of eating becomes a gateway to understanding identities. What if the walls we build at borders were transformed into tables? What if we invited

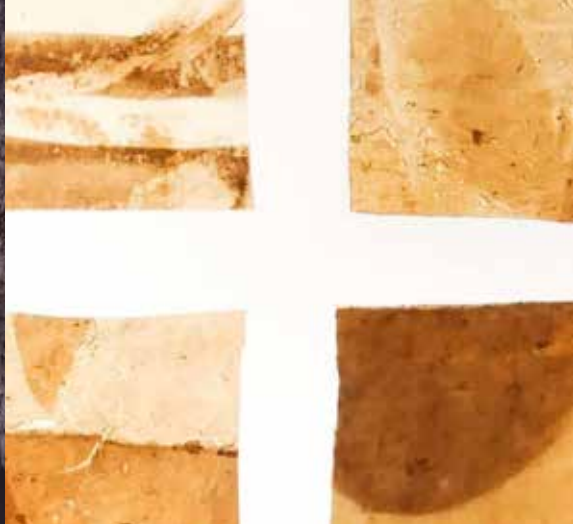
rather than rejected? Could sharing local dishes and specialties foster encounters instead of hatred? Eating together might heal deep wounds of the past and present. This utopia aims to become reality, rooting itself in the desire for peace as simply as onions in a pan.

www.yvanloiseau.com

Yvan Loiseau (France)

Born in 1991, in les Ulis (France).

Yvan Loiseau is a multidisciplinary artist who blends various artistic practices to comment on the world and create common ground. Initially trained in theater, he works as a photographer for performances that explore themes of hospitality and interpersonal relationships, including projects such as *J'irai où tu iras* (2021). He has authored three books of photography and poetry: *Méditation acidulée* (2016), *La Clarté du Désordre* (2027), and *Salade de racines* (2019, Ed La tête ailleurs). Yvan continues to perform in plays at the Avignon Festival (2018, 2019, and 2024). His latest installation, *La plus grande table du monde*—a 2.5-kilometer-long table connecting Saint-Ouen and Saint-Denis—gained widespread recognition in Ile-de-France, attracting 10,000 people in September 2022 and setting a record for human connection. The project continues to expand both in France and internationally, symbolizing peace between peoples.



TRANSFORMER ET VALORISER LES DÉCHETS DU TERRITOIRE

The project focuses on creating materials from discarded substances while embracing a circular economy. Over the past three years, she has explored transforming common food waste, such as leek greens and pasta cooking water, into new materials through research, experimentation, and multidisciplinary approaches. Her work integrates art, design, chemistry, science, and cooking, including collaboration with IUT Génie Mécanique for testing the materials' elastic characteristics. The

ultimate goal is to create a sustainable composite material, combining organic and mineral waste, suitable for thermal and acoustic construction applications. This initiative will be documented through written, photographic, and video records to preserve the manufacturing process and highlight the aesthetic value of materials typically considered waste.

www.romaneloriot.fr

Romane Loriot (France)

Born in 1998 in Le Mans (France).

Romane Loriot is a young designer and artist based in Sarthe. In 2018, she graduated with a DMA in Ceramics from Sèvres, where she learned traditional ceramic shaping techniques. She spent five years at the École Supérieure d'Art et Design du Mans, where she explored materials used in creation during her DNA Design studies. She began researching and experimenting with waste as a primary resource for production. In 2021, inspired by her research, she connected with "La Boîte à Déjeuner" in Le Mans, which won the "Éco-Défi" award from the Chamber of Trades and Crafts in 2022. She set up her workshop there to transform and valorize the establishment's food waste. After three years of research, she obtained her DNSEP in Art with a focus on geomaterials in 2023.

FERAL SONGBOOK

The artist Nuno da Luz is interested in the accelerated transformations of urban soundscapes in Europe, where populations of wild parrots represent one of the most striking echoes.

Endemic to South America, South Asia, and North-East Africa, the green parakeets (or ring-necked parakeets) are among the most widespread exotic birds across Europe. Captured in the wild and imported to Europe through the international trade of exotic pet animals, these species became immensely popular during the 1980s and 90s. Whether deliberately released or having escaped from their cages, many of these parakeets have survived in the wild in urban environments. Acclimatized, this population has seen exponential growth over the past two decades, leading to their classification as an invasive exotic species.

Today, their calls are an integral part of the soundscapes of major European cities such as Brussels, London, Paris, Düsseldorf, Lisbon, and Madrid. To document this transformation, Nuno da Luz has created a sound pedagogy manual called *Feral Songbook* – with the adjective “feral” referring to a domesticated species returned to the wild.

Based on collective improvisation exercises and somatic practices, the vocal workshops organized by the artist explore the “singing territories” of green parakeets as a form of polyphonic cooperation. Through meetings with local residents, researchers, and environmental activists living/working in areas where significant populations of these birds nest, the voices of the participants help map a shared space. This new type of songbook aims to restore our relationship with the urban environment through attentive and eco-sensitive methodologies.

Nuno da Luz (Portugal)

Born in 1984 in Lisbon (Portugal). Lives and works in Paris (France).

The work of Nuno da Luz, sound artist and publisher, oscillates between the ecologies of noise, attentive listening, and the creation of books. In 2015, he enrolled in the Master’s program in Experimentation in Arts and Politics (SPEAP) at Sciences Po Paris, and then co-founded COYOTE – an undisciplined collective that works on intersectionality as both a subject and a format, based on expanded conceptual and experimental forms. In residency at the Cité Internationale des Arts in 2024, he is currently pursuing doctoral research through a sound arts project with the UCP School of Arts (Porto) titled “Ecologies of Noise,” which explores more-than-human sound forms from around the world.

© Nuno da Luz

Winner of the COAL Prize Transformative Territories mention





MANDARÉ: WEAVING MEMORY

The project focuses on preserving and revitalizing the craft of female weaving with plant fibers on Réunion Island. Known locally as mandaré, this practice, introduced by Malagasy settlers during colonial times, has evolved into various forms, with women as its key practitioners. The project aims to explore how design can help renew this Creole heritage, endangered by modernization and the import of foreign goods. Initially, it involves documenting these weaving techniques through interviews, photography, and other media,

alongside educational outreach in local schools. The project will culminate in the creation of woven objects that embody and celebrate the island's cultural narratives and landscapes, preserving both the craft and its rich oral traditions.

www.instagram.com/ambre.maillot

Ambre Maillot (France)

Born in 1998, in La Réunion (France).

Ambre Maillot is an artist and designer. She trained in Paris at ENSAAMA Olivier de Serres and Ecole Boulle, graduating top of her class. Her projects are marked by a desire to adopt an insular stance, articulating a creative approach around her cultural and historical heritage. She wants to think and create a decolonial, feminist design that gives shape to immaterial narratives and fragmentary memory. For her, conceiving a practice at the crossroads of design and poetry means being intimate with a certain Creole heritage. Her main inspirations lie in the depths of her island's relief and the voices of the women who make up its intangible culture. Her methodology is rooted in an intimate relationship with the territory, shaping her projects from conceptual origin to material realization, in a form of situated practice, of "landscape-practice".



JOURNEY AND TRANSFORMATION OF THE BURNED TREE

The project is an evocative artistic and ecological project responding to the devastating wildfires of 2023, which ravaged 400 million hectares, claimed over 250 lives, and released 6.5 billion tons of CO₂. This initiative commemorates the fire's impact and explores themes of regeneration and sustainability. Central to the project is the selection of a charred tree from the fire's epicenter, which embarks on a symbolic pilgrimage through affected municipalities. This journey, accompanied by recordings of lamentation, symbolizes collective mourning and the promise of renewal.

Upon reaching the artist's studio, the burned tree transforms into an installation combining its raw form with AI-generated images on glass, depicting the forest before the fire. This visual and conceptual fusion challenges viewers to confront the contrasts between destruction and potential rebirth. The installation creates a multisensory experience, fostering dialogue between art, the viewer, and the environment.

www.mariovaldes.com

Valdés Mario (Spain)

Born in 1965, in Madrid (Spain).

Mario Valdés is a distinguished artist and M.D. acclaimed for his art installations using charred trees from forest fires, which symbolize human vulnerability and environmental fragility. His work, showcased internationally in Spain, Portugal, Italy, the Netherlands, and Japan, combines AI-generated images with ecological themes, exploring sustainability, transformation, and resilience. In medicine, Valdés has extensive experience as a rescue physician and director of the Madrid Emergency and Rescue Service. He has also contributed to international security and humanitarian efforts with OCHA, UNICEF, and the Spanish Agency for International Cooperation (AECI), reflecting his dedication to art, technology, and emergency management.

© Valdés Mario



M-HOOD

M-HOOD addresses the urgent need for ecological transformation through artistic practice. It explores how to initiate change while honoring diverse identities and finding new allies for alternative ways of living. The project involves research with one of Europe's last indigenous peoples in northern Scandinavia or the Baltic, who maintain deep connections to their natural environments. Central to the creation process is an exchange laboratory with diverse participants, featuring artistic workshops,

body expression, and collaborative activities. The final performance aims to inspire hope and collective action, fostering a sense of joy and engagement in addressing ecological challenges.

www.maybeforever.cargo.site

MAYBEFOREVER(Compagnie) (Deutschland)

Founded in 2020 by Lilli Döscher

The Compagnie based in Marseille, has an international scope of work. Its activities lie in the fields of visual and performing arts. The company is characterized by its interest in research and experimentation. The spaces investigated are plural: spaces dedicated to artistic fields and non-dedicated spaces. MAYBEFOREVER is made up of creations that Lilli Döscher has either initiated or been part of. Lilli Döscher's practice is linked to movement and echoes the city and its landscapes. Bodywork, the coherence of elements from different disciplines, and cross-disciplinary approaches to artistic work in the public space are important elements of her practice. She studied fine art (2010 to 2017) in Denmark and Germany. After graduating from the Beaux-Arts in 2017, she studied at FAI AR in Marseille. In 2019, she graduated from FAI AR and the University of Aix Marseille. She has co-founded artist groups and collaborates with other companies.



NESTING

The project is an intimate, nature-immersed project that combines a guided walk, a tree-mounted sculpture, and a collective ritual. Using human hair, binoculars, and a ladder, and collaborating with an ornithologist and a tree climber, the project explores themes of migration and nesting. It blurs the boundaries between body and environment, questioning the anthropocentric view of nature. Through a narrative crafted with scientific insight and local stories, Nesting delves into freedom,

migration, and homecoming, challenging us to reconsider our presence in the natural world and urging a more balanced coexistence with all species.

www.valentinamedda.com

Valentina Medda (Italy)

Born in 1975, in Italy.

Valentina Medda is an interdisciplinary artist from Sardinia who currently lives and works in Bologna (IT). She holds an MA in Philosophy and in Photography from ICP (NY). Her work has been exhibited in different national and international contexts, from Bologna, Milan, Cagliari to Paris, New York, Beirut, Brussels and Amsterdam, as a guest of both galleries and Performing Arts Festivals and Venues - among these the Festival of Santarcangelo in Romagna, the AUAWIRLEBEN of Bern (CH), the OPENBARE WERKEN of Gent (BE), Danza Urbana in Bologna, Kampnagel in Hamburg, and le Alleanze dei Corpi in Milan. In 2022, she was one of the 19 winners of the European call for proposals PERFORM EUROPE. Currently she is one of the winners of the 11th edition of the Ministry of Culture's grant from the Italian Council, the most prestigious Italian award, and the winner of the European Project Stronger Peripheries-Southern Coalition.



VILLAGE OF INTERWOVEN HUTS

This unique initiative transforms marginal spaces into sites of metamorphosis, resistance, and collaboration, fostering a new kind of justice through live arts.

The project engages with nature protection groups and incorporates eco-construction practices. Huts are designed by Boris Lauzneau and built with local craftsmanship and sustainable materials. The eco-friendly fabrics and sound installations are created with a focus on reducing environmental impact. The project features seven immersive sound huts and

five binaural soundwalks guided by local residents, alongside a community choir that composes and performs collective geo-biographical narratives.

Combining childhood play, tree climbing, and electro-acoustic installations, the village welcomes diverse audiences and encourages active participation, enhancing both environmental awareness and cultural engagement.

www.lesenchevetrees.fr

Barbara Métais-Chastanier (France)

Born in 1984, in Rechefort sur mer (France).

A playwright, director, and dramaturg, Métais-Chastanier is an associate artist at the Brive-Tulle National Theater and the Albi-Tarn National Theater. For several years, she has been exploring action-research and in situ experiences centered on sensitive ecologies that blend languages and participations. Her work incorporates visual arts, architecture, and music, aiming to encourage new ways of listening and inhabiting. She has created around ten performances and plays presented both in France and internationally. Recent collaborations include work with Camille Decourtye and Blai Mateu Trias of the Baro d'evol company, Gwenaël Morin, Keti Irubetagoiena, Marie Lamachère, and Olivier Coulon-Jablonka. She has also published several books, including *Accidents* (2015), *Chroniques des invisibles* (2017), *Il n'y a pas de certitude* followed by *La Femme@ n'existe pas* (2018), *Nous qui habitons vos ruines* and *De quoi hier sera fait* (2022), and *Les Beaux Gestes* (2022).

© Barbara Métais-Chastanier

MITR (MADE IN THE RIVER)

The Aygalades stream flows for seventeen kilometers through the northern neighborhoods of Marseille (France) before emptying into the Mediterranean Sea just north of the Joliette district. Over the past decade, local initiatives have focused on the renaturation of its polluted waters and the ecosystem they sustain. However, much like the myth of Sisyphus, regular clean-ups continue without managing to stem the accumulation of waste.

The collective MITR (Made in the River) thus explores the possibilities of collaborative creations between the Aygalades stream and its neighboring communities, aiming to transform the future of this urban watercourse and our relationship to it. The artistic project invites us to experience a complex ecosystem from a non-human perspective, namely the collection of hybrid materials shaped by the contaminated waters. Through visual art, live performances, rituals, and audiovisual creations, this work bears witness to

a parallel story to the ecological disaster: one of cunning, ingenuity, and the inventiveness of water.

While the sense of helplessness feeds into ecological discouragement and anxiety, MITR proposes reconnecting with the river: learning to observe nature's inventiveness, its ability to transform materials and adapt to new ecological situations. Perpetually seeking new materials, the MITR team collects the strange artifacts created by the river in a continuous process of reclaiming human productions. Supporting the initiatives of the Gammares collective, which brings together locals, associations, scientists, and artists, MITR stages this hybrid vitality through performances, workshops, sculptures, and films. Their work is an invitation to become aware of the ambiguity and complexity of the river's state, which, despite being polluted, still radiates a vital and magical force.

MITR collective (France/Russie/Royaume-Uni)

Founded in 2019 by Charlie Fox, Chloé Mazzani, and Bulat Sharipov, the artistic collective MITR is based in Marseille (France).

MITR collective has made it their mission to actively participate in the ecological restoration of the Aygalades stream. This watercourse, flowing through industrialized areas, is heavily impacted by chemical pollution and the accumulation of large-scale waste. With a clear environmental focus, the three artists have dedicated their work to addressing these ecological challenges. They collaborate with a wide range of cultural and social organizations, including the ATD Quart Monde Association, the Cité des Arts de la Rue, the Atlanta Design Festival, the Floating University in Berlin, and the Été culturel, with support from DRAC Paca and the Ministry of Culture.

© Bulat Sharipov

Winner of the COAL Prize Centre Wallonie Bruxelles/Paris mention





FLORA, FUNGI & FILM

The project explores the intersection of botanic ecology and analog filmmaking through a research-based approach. Over a nine-month period, from summer 2024 to spring 2025, the artist will undertake residencies across Finland, Sweden, and Norway. This project will investigate ecological film-development methods by foraging for flora and fungi in Nordic primary forests and using them to create plant-based film developers for black-and-white film stocks. The artist will produce a

series of analog photographs and Super 8 motion pictures, capturing the essence of the foraged materials. The project aims to blend technical and conceptual frameworks, expanding on the use of plant-based developers and fostering a deeper connection between artistic practice and natural environments.

www.joleneelene.net

Jolene Mok (Honk Kong)

Born in 1984, in Hong Kong.

Jolene Mok was born and raised in British Hong Kong. An experimental artist, she takes video, film and photography as her major creative platforms. Mok received her M.F.A. in Experimental & Documentary Arts at Duke University in 2013. She has been exposed to an interdisciplinary learning and working environment since her undergraduate education in the School of Creative Media through her major in the Critical Inter-Media Laboratory (2003-2007). Mok takes both practical and theoretical components as interconnected aspects throughout her creative process. She is open and always ready to play with and incorporate emerging situations in her artistic pursuits for the generation of unexpected, meaningful outcomes. Since 2006, Mok's works have been shown worldwide. In 2015, she was awarded the Asian Cultural Council - Jackie Chan Foundation Fellowship. Mok has been itinerant, taking part in artist residency programs from 2011 onwards.

© Jolene Mok

SLABS

At the heart of the Kerminy farm in Brittany, the duo (n) hybridise agricultural and artistic practices, as well as sound and somatic arts, to better perceive how the environment affects the body through sound. In a greenhouse for vegetable crops, a continuous meteorological listening device makes environmental variables audible through live transduction.

Marina Pirot and Dominique Leroy thus transform the cultivated greenhouse into a *Slabs* – Serre LABoratoire Scène (a Greenhouse LABoratory Scene). Through this precise listening, we find ourselves “on equal perception” with the plants, receiving the same frequencies through our perceptual systems, which are so different yet pass through the bodies of the plants (and ours). The immersive sound installation acts as an agricultural tool-instrument: it allows us to “listen” to high humidity levels or excessive temperatures and deduce the need to open the greenhouse or water more.

Daily agricultural practices generate the writing of bodily somatic gardening scores, where gestures and postures allow the body’s sensory systems to act, explored within the sound atmosphere of the *Slabs*. These scores then trace imaginaries where feeling and action merge in exchanges with a specific environment and moment. The artists work with their vegetal partners, creating poetic interstices that alter usual modes of contact, leading to an inner “displacement”. We begin to listen to and meet plants from our lived bodies, experienced as heterogeneous, evolving, allowing for unprecedented areas of contact and daring sensations to emerge.

These recorded gestures and postures will take the form of collective “somatic gardening” guidance, which is then shared in participatory and festive harvesting rituals that themselves become transformative.

(n) Marina Pirot et Dominique Leroy (France)

Duo born in 2015 at Kerminy (Finistère, France). Live and work in Rosporden (France).

(n), the artist duo comprising Marina Pirot and Dominique Leroy, has been developing a collaborative artistic platform since 2015, exploring various forms of cooperation engaged in the aesthetic transition in the face of ecological transformations. Issues of autonomy, from technological disentanglement to the decolonisation of imaginaries, guide their working and research processes. Since 2018, the duo’s commitment to the intertwining of agricultural and artistic questions has led them to extended residencies at farming sites (Nantes, Bolinas in California, Kravín Rural Arts – Czech Republic) before establishing Cyclo-farm, their experimental art micro-farm in southern Finistère (France).

© Marina Pirot, Dominique Leroy

Nominated for the COAL Prize





TO BE VOICED

This project highlights the vital role of soil, home to a quarter of the planet's animal life and countless microorganisms that sustain ecosystems. Inspired by ecological quadrat sampling, it transforms a framed section of land into a space for collective exploration, bringing together children, scientists, artists, and legal experts. Through workshops and embodied practices, participants listen to and interpret the hidden life of the soil,

translating scientific data into sound and performance. By giving a "voice" to soil organisms, the project raises awareness of habitat degradation and advocates for the rights of these often-overlooked ecosystems.

Jennifer Nelson (United-States)

Born in 1973, in the United States.

Jennifer Nelson's cross-disciplinary works probe the potential of social and ecological choreography. She explores the consequences of collective, often unconscious behaviours and also links individually experienced suffering to systemic processes. Having lived and worked in multiple countries, she has an inherent understanding of fragile resources, natural and human, and the global sculptural flow of power and matter. Her approach is to link and translate these global flows to a bodily scale, where it can be understood ethically. The artist utilizes a performative approach to reimagine social choreographies, activate the voice as a site of resistance and healing, and reappropriate society's repressed materials to recuperate their physical and psychic energy. She is committed to the playful realignment of social spaces through collective initiative, and to the transformative possibilities of the individual act.



DISTANCE OF A SEASON

The project is an artistic project emerging from ongoing research on entangled landscapes, aiming to transform pastoral practices in Parudur village, Kerala, India. Partnering with the Kuruba pastoral community in Karnataka, this project involves herding sheep and goats across southern India, covering 200 to 300 km. It envisions pastoralism as a political act of resilience amid the global climate crisis, challenging the dichotomy between “nature” and “culture”. The project culminates in

moving images, texts, and a growing digital archive of global grazing landscapes, fostering exchange and dialogue on grazing as climate resilience. Through informal gatherings, it promotes non-hierarchical kin-making, sustaining, and healing practices in the Chthulucene.

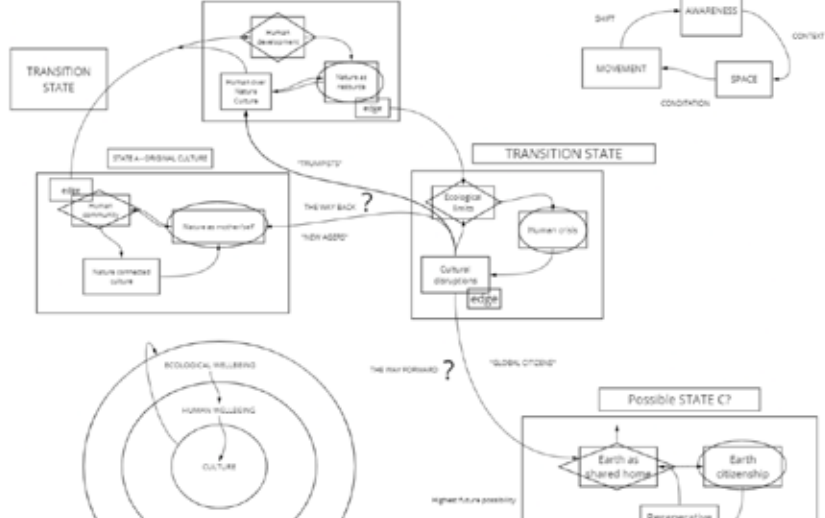
**[www.instagram.com/
lakshmi_nivas_collective](https://www.instagram.com/lakshmi_nivas_collective)**

Lakshmi Nivas (Namrata Neog and Sunoj D) (India)

Born in 1970 (Sunoj D) and in 1990 (Namrata Neog).

As an anthropologist/artist duo, their core interests explore human-nonhuman entanglements embedded in ecological practices across time and space. As seasonal goat herders, their transhumance practice informs their artistic processes, probing into politics of commons, structures of domestication and indigenous knowledge systems/practices in the face of unprecedented climatic flux. This methodology looks at indigenous knowledge systems/practices around herding, farming and foraging in the micro ecology of Parudur (Kerala India). The research and practice merge in the production of moving image, sound, text, drawing and installation and is an agency in bringing together herders, farmers, fodder foragers and land workers of the village through informal gatherings as a non-hierarchical practice of kin making and sustaining in the Chthulucene.

© Namrata Neog and Sunoj D



DEEPER NOW

The project intertwines ecological models in abstract mathematics with social fields theory through embodied inquiry. It aims to unite artists in a community to transform ecological theories into multi-sensory artistic experiences. By integrating mathematical ecology into performance and installation art, the project fosters profound engagement with ecological consciousness and human connectedness. Aligning with the theme “Being Transformative”, “Deeper Now” encourages participants to

recognize and alter their environmental impact, reimagining themselves within an ecological network. Through stages of co-initiating, co-sensing, co-presencing, co-creating, and co-evolving, the project blends nature metaphors and mathematical language to explore the deeper connections between humans and nature.

www.instagram.com/urinoymeir

Uri Noy Meir (Italy)

Born in 1983, in Italy.

Uri Noy Meir is a theater therapist and visual storyteller who found peace in nature, storytelling and theatre after serving as a soldier in war. With a passion for socio-ecological change, Uri applies theatrical practices to personal and community transformations through workshops and performances, integrating the power of storytelling and art expression to reconnect individuals to themselves and their environment. His work aims to promote awareness and action for ecological sustainability and social solidarity.

© Uri Noy Meir



THE QUICKENING/FEEDBACK

The project is a two-part project addressing farming, food production, and consumption amidst ecological and climate crises. The first part, “The Quickening”, is a sound and moving image work created over three years, involving sculptural plantings, workshops, and conversations with farmers, scientists, and policymakers. It explores the reality of farming life and the centrality of soil, featuring music and soundscapes that include the sounds of soil and animals. The second

part will screen the film on farms and in villages across the UK and Europe, activating conversations about farming and transforming these into songs presented to the EU Parliament. This project aims to communicate farmers’ knowledge and address agricultural policy impacts.

www.deirdre-omahony.ie

Deirdre O’Mahony (Ireland)

Born in 1956, in Limerick (Ireland).

For over thirty years, Deirdre O’Mahony’s art practice has reflected on the complicated relationship between land, landscape, and ecological sustainability in rural places. Responding to conflicts about land use in Ireland, artworks include X-PO (2007 -) a former rural post office reimagined as a community space; SPUD (2009 - 2019) reflected on the broader tensions between knowledge erasure and agricultural modernisation and Sustainment Experiments (2020 - 2023), developed as The Quickening (2024) a major, commissioned exhibition at the Douglas Hyde Gallery, Dublin. Exhibitions include EVA Biennale Guest Programmes curated by Merve Elvern (2021) and Sebastian Chichocki (2023) and GangwonTriennale, Korea (2021). Awards include Arts Council of Ireland project and bursary awards and her work is held in the Arts Council of Ireland and Irish Museum of Modern Art collections. She has a PhD *New Ecologies Between Rural Life and Visual Culture* in the West of Ireland from the University of Brighton (2012).



NOTHING TO SELL HERE

The project is an artistic project that merges permaculture, community, and conceptual art. The installation involves creating a new garden from seeds collected since 2020, using found wild plants and recycled materials. Large basket installations filled with seedballs and small baskets with micro-greens will be offered to visitors who engage in conversation, play, and gardening activities. This project emphasizes relationships and community, focusing on the connections between ethical and aesthetic values. It reflects on

sustainability and the transformation of traditional art practices, questioning the environmental impact of contemporary art materials. The installation, "Looking for Land", hosted by WASP Working Art Space and Production in Bucharest, explores these themes, integrating natural and recycled elements into the artistic process.

www.instagram.com/maia stefana

Maia Stefana Oprea (Romania)

Born in 1987, in Bucharest (Romania).

Maia Oprea is a graduate of UNArte Bucharest, with scholarships to study in France and the USA. She explores cooperation and confrontation in/with nature, in a world of the imaginary and sensitivity, through artistic concerns permanently rethought in relation to the configuration of a personal material ecosystem and the dynamics imposed by the period of motherhood. Selection: 2023 Creart Bucharest, "Reconciliation"; The Cage Kunstlerhaus "Pissing in the wind", Germany; 2021 Arbor.art. room - exhibition in VR space "On the Naturalness of things".

© Maia Oprea



HOME IS ON FIRE

The project is a creation serving life and metamorphosis. This project brings together Pangea and the Collectif Minuit 12, accompanied by the rhythms of Ensemble Paris Taiko. Initiated by Pangea, this hybrid work blends contemporary dance, percussion, and textile installation, taking the form of an art film and a live performance at the Salins de Giraud.

Knowing and being informed is no longer enough to drive change; our ways of perceiving the world must be altered by

working with symbols and redefining a new imagination. "Home is on Fire" addresses environmental urgency and inspires a collective human response. The performance aims to make the audience active and fully receptive, blending ancestral knowledge, contemporary codes, and future possibilities to transform fear into hope and action.

www.pangeaaa.com

Pangea (Colombine Jubert & Laëtitia Rouget) (France)

Born in 1999 in Paris (France).

The daughter of a painter, Colombine Jubert grew up with a passion for drawing. After completing her Bachelor, she first trained at Ateliers de Sèvres before enrolling in the fashion program at Central Saint Martins School in London. It was there that Colombine met Laëtitia Rouget, a student in illustration and drawing. Their friendship sparked the desire to start a creative collective, which came to fruition ten years later.

Colombine began her fashion styling career working for major couture houses in London (Alexander McQueen), Paris (Dior), and New York (Three AsFour) before setting up her own design studio in Paris in 2016, named Orphée. In 2020, Colombine reunited with Laëtitia to create Pangea, an artistic duo combining textile art, installation, and performance. They live and work in Paris.

© Colombine Jubert and Laëtitia Rouget



COCCUM

The project is a transdisciplinary project merging music, environmental mediation, and sensory exploration. Emerging from a collaboration between Idéehaut and Brane Project, it functions as an interdisciplinary laboratory set in a forest environment. It invites participants to explore their relationship with the living world through immersive experiences that challenge traditional human-centric perceptions. By suspending the body within a thin membrane and isolating it from external stimuli, it transforms sensory input into a

journey through non-human vibrations and rhythms. It seeks to cultivate new forms of attention and connection with animal, plant, and mycorrhizal life, encouraging a profound reassessment of our interaction with the natural world.

www.braneproject.com

www.ideehaut.com

La Station d'écoute suspendue (France)

Created in 2018.

Born from a symbiosis between the suspended humans of Idéehaut and the ear trainers of Brane Project, the Suspended Listening Station is an interdisciplinary laboratory rooted in the reality and rhythm of a forest space. This artistic adventure arises from the collaboration between nature facilitators, tree climbers, and composers skilled in multi-sound diffusion systems. Since 2018, the Station has been set up in forests, parks, and indoor spaces, operating one to three times a year. Each year, the experience is rethought, remodeled, and renewed. Originally an immersive concert perched in the trees, it has evolved into a sensitive and sensory performance and is expected to take new forms in the future. The primary goal is to create a zone of pleasure and relaxation through listening and suspension. The collective is committed to including people with disabilities and marginalized audiences in every iteration.



SAMUDRA

"Samudra" meaning 'ocean' in Sanskrit, is a multidisciplinary work celebrating the deep connection between humanity and the marine world. This performance combines dance, visual, and sound elements to take audiences on a sensory journey across the oceans, emphasizing the urgent need for transformation to protect marine ecosystems.

Featuring performers Alice Tagliaferri and Daniel Tosseghini, alongside 12 children, "Samudra" uses 12 hand-embroidered cotton bags filled with natural materials to

represent various ocean ecosystems. The performers' movements create a visceral connection with the oceans, symbolizing the vitality and beauty of marine life.

A central blue fabric tent, dyed with natural pigments, symbolizes the protection offered by a healthy ocean. QR codes on the bags provide educational content about marine environments, transforming the performance into an interactive learning experience.

www.giuliapellegrini.org

Giulia Pellegrini (Italy)

Born in 1990, in Valenza (Italy).

Giulia Pellegrini, a multidisciplinary artist, creates immersive experiences reflecting the deep interconnectedness of humanity and nature. Holding both bachelor's and master's degrees in Painting, Visual Arts, and Curatorial Studies from NABA in Milan, she explores this primal bond through fabric's versatility. Giulia's installations and performances go beyond static art, encouraging active engagement. Collaborating with scientists, she enriches her work with interdisciplinary dialogue, showcased in exhibitions globally. Her works have been exhibited in group shows in Italy and abroad, including significant events such as the Salon de Montrouge (Paris), the International Biennial of Contemporary Art JCE in various European cities (Figueres, Cesis, Hjørring) and many other places. Participating in artist residencies Giulia deepens her practice and explores new perspectives. Her recent completion of a Biodiversity Management program underscores her commitment to sustainability, which is evident in each creation.

© Giulia Pellegrini



FROM THE FAMILY OF FABACEAE SUB-FAMILY OF FABOIDEAE, TRIBE OF FABEAE

This project aims to cultivate a shared organic garden based on permaculture principles to preserve biodiversity in collaboration and agreement with all participants. The garden provides an opportunity to experiment with and create new social, environmental, and artistic norms and protocols. Currently a volunteer, the project budget would be used to compensate for the time spent on the garden, allowing for greater investment in developing various

workshops and facilitating conversations.

This project aligns with her dedication to fostering community and environmental sustainability through innovative and inclusive practices.

www.gaellepertelpachec.wixsite.com

Gaelle Pertel (France/Peru)

Born in 1970, in Rennes (France).

Pertel's diverse career began with a burnout in her first year of architecture in Paris, followed by an eco-construction project in Arizona and a CAP in metalwork in 1996. An EU Leonardo Da Vinci scholarship led her to Barcelona, where she designed and fabricated metal structures for eight years, collaborating with sculptor Josep Cerdà i Ferré and interior architect Pascal Frot. After her son's birth, she trained in organic farming and, in 2010, moved to the Andes. Since 2012, she has been an active participant in the art world, supporting other artists' creations while funding her own artistic research through employment and unemployment benefits. Her work has been showcased in various solo and group exhibitions, and she has participated in numerous residencies and interdisciplinary projects.



LAMENT

Lament is a new performance and installation stemming from the long-term project Untaming Death, which explores death from a more-than-human perspective in these times of environmental disruptions. In this context, Lament focuses on the repercussions of wildfires, phenomena with complex ecological roles and harmful effects on unbalanced ecosystems. Taking a step back from restoration and monitoring-based responses, Lament embraces transformation issues often overlooked in

post-fire environments through two trajectories: focusing on the soil and engaging with communities. The project reflects on wildfires and anthropogenic changes in fire regimes, exploring the more-than-human future within the soil.

www.margheritapevere.com

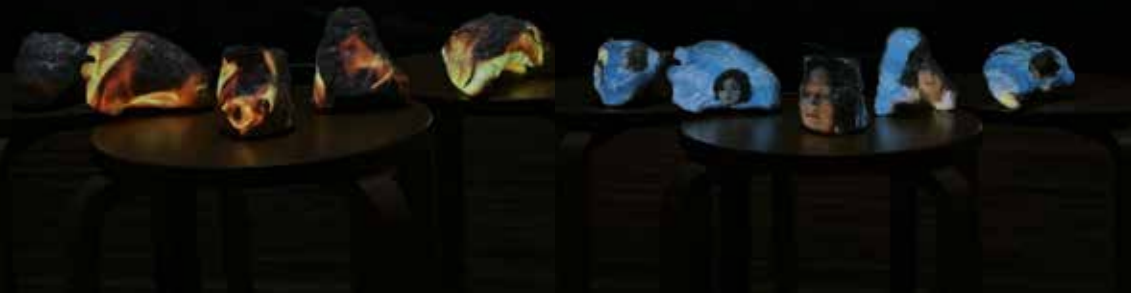
Margherita Pevere (Italy)

Hosted in residency at Instituto Terra e Memória (Portugal).

Margherita Pevere is an internationally acknowledged artist and researcher working across biological arts and performance with a distinctive visceral signature. Her inquiry hybridizes biotechnology, ecology, queer and death studies to create arresting installations and performances that trail today's ecological complexity. Margherita has completed a practice-based doctorate in Artistic Research at Aalto University, Department of Arts, Design and Architecture. With Marco Donnarumma and Andrea Familiarì, she co-founded the artists' group Fronte Vacuo. She is member of the Finnish Bioart Society, of The Queer Death Studies Network and of The Posthumanities Hub.

© Margherita Pevere

Winner of the COAL Prize Transformative Territories mention



ORGAN FRUITS

The project is an immersive installation that transcends traditional boundaries, blending projection, sound, and bio-sculpture. At its core is a life-sized tree, reminiscent of the Bodhi tree, crafted from silk, organza, and mycelium. This hauntingly beautiful structure comes to life through soundscapes and projection-mapped videos. Its branches, heavy with organ-like fruits made from mycelium, particularly lungs, breathe and sing, inviting meditation on our symbiotic relationship with nature.

The installation's title reflects the dual meaning of bodily organs and the musical instrument, highlighting the interconnectedness of body and environment. Developed by an artist with expertise in biological sciences and mycology, it encourages visitors to contemplate mortality, life, and our bond with nature through a transformative, multi-sensory experience.

www.victoriaavpham.com

Victoria Pham (Australia)

Born in 1996, in Sydney (Australia).

Spanning art, technology and science, Victoria Pham is a sound installation artist, writer, archaeologist and composer. She is based between Paris and Sydney. She holds a PhD in Biological Anthropology from the University of Cambridge. As a composer and sound artist, she is represented by the Australian Music Centre as an Associate Artist. She is currently editor in chief of Debris Magazine. She has been exhibited and commissioned by a number of institutions and ensembles like the Sydney Opera House, Australian Museum, TATE Britain, amongst others. She has featured in festivals from VIVID to ANTIDOTE. As a scientist, her specialisation is in archaeoacoustic technology, bioacoustics and the evolution of music. Her sonic artistic practice is driven by explorations across nature, archive, deep listening and cross-cultural memory. The hallmark of her interdisciplinary practice is her belief that Nature operates as a collaborator to her design, research and sound-based work.



CHARNIÈRES

The project delves into the realm of imagination to explore the profound transformations occurring within our world. Her work seeks to awaken consciousness by projecting and engaging with the life of the mind, aiming to reveal the internal shifts as our world undergoes its revolution. Picandet believes that imagination is crucial for recognizing the intrinsic beauty and energy of the environment, beyond our conventional rational constraints.

Her latest focus is on limestone concretions, forms that have evolved over millennia and strikingly resemble the artistic expressions seen in cathedral architecture. The Aven Armand cave in Occitania, Cévennes National Park, houses some of

the world's largest concretions. Through her paintings, Picandet aims to illuminate these forms, representing them as enigmatic entities that bridge the animal, vegetal, and mineral worlds.

The project will continue with research and painting, along with the creation of a series of outdoor sculptures. Picandet plans to visit caves such as the Demoiselles, Salamandre, and Aven Armand to study these forms up close, using photography, sketches, and 3D modeling. Financial support will assist with travel, production, and research costs.

www.instagram.com/lucie_picandet

Lucie Picandet (France)

Born in 1982, in France

Lucie Picandet lives and works in Fontainebleau. She won the Emerige Prize 2015 and the Drawing Now Prize 2019. She is represented by GP&N Vallois Gallery. She holds a Master's degree in Philosophy and a doctorate in Aesthetics and Cinema, from the University Paris 8. She Exhibits at international fairs and museums in France and around the world (Tokyo, Seoul, Dublin, etc.).

© Lucie Picandet



DIVOKÁ ŠÁRKA

The "Divoká Šárka" project (2019-present) is an artistic initiative in Prague's natural reserve, exploring the concept of granting personhood status to the landscape. This interdisciplinary effort, rare in Eastern Europe, draws inspiration from countries like Ecuador and New Zealand. Curated initially by the project lead and later by Ruta Putramentaite and Sára Märč, it features installations, collective activities, and lectures. A significant public resistance in 2022 highlighted issues of public access

and political ties. The project aims to challenge anthropocentric views and expand the notion of subjectivity beyond humans, engaging in dialogue with the park's natural inhabitants and reflecting on human identity.

www.works.io/david-prilucik

David Přílučík (Czech Republic)

Born in 1991, in Zlín (Czech Republic).

Through various aesthetic mediums such as moving images, installations, objects, and live events, Přílučík intertwines human and more-than-human subjects. Collaborating at Artyčok TV and interning at TLTRPreß, he holds diplomas from the Academy of Fine Arts in Prague and the Dutch Art Institute. His ongoing project Divoká Šárka, a collaboration with Ruta Putramentaite and Sara Märč, delves into the concept of nature reserves. Přílučík has exhibited his work in numerous galleries and institutions in the Czech Republic and internationally, including programs like the Q21 artist residency at MuseumsQuartier Vienna and Residency Unlimited in New York. His piece "BlindBidding" earned the main prize in the Other Visions section at the 2017 PAF festival, and in 2022 he became a co-recipient of the Jindřich Chalupecký Award.



MONUMENT AUX TERRES DU TRIANGLE

The project marks a significant milestone in a long-term artistic process since 2017, led by the artist at the Triangle de Gonesse site, an agricultural area in Île-de-France embroiled in emblematic contemporary conflicts and contradictions rooted in geological and social history. Her COAL application aims to reinvent the monument's function for the present, moving away from visually and morally authoritarian monumentalism. This project symbolically and actively transforms to valorize and protect the nourishing lands and their biotope, embodying the site's memory, gestures, care, and commitments cultivated on these farmlands.

Its ambition is multifaceted: memorial, ritual, artistic, protective, and regenerative. Through a collective creation process involving gestures, film, images, encounters, and performative spaces, it recognizes the geological creation of these lands, their agricultural benefits since the 13th century, and the citizens' struggle against their destruction. The goal is to rethink memorial and monumental art forms while emphasizing the protective potential of art's aura and legal status in public space.

www.catherineradosa.net

Catherine Radosa (Czech Republic)

Born in 1984, in Prague (Czech Republic).

Catherine Radosa works in the heart of territories, exploring places with past and present histories, sites marked by their essential social functions: public spaces, former factories, threatened agricultural lands, historical monuments, and more. Rooted in encounters and long-term immersion, her work is one of process and collective experimentation. Through the research, meetings, and actions that compose her works, she creates new spaces for critical reflection. Her work has been presented internationally for over ten years: for example at Centre Pompidou (Paris, 2022), Pragovka (Prague, 2021), Bienal Sur (Córdoba, 2021) or Proyector (Madrid, 2021/2019).

© Catherine Radosa

ÉTAT DES LIEUX DES FORCES EN PRÉSENCE

Sasha Rey imagines a documentary video installation that they describe as a “ethological road trip.” Through this project, the artist, who identifies as non-binary, trans*, queer, white, and neurodivergent, examines the relationship between humans and the collective, as well as their connection to other forms of life. This filmed exploration, based on the specificity of the Mediterranean protected species, the pink flamingo, aims to forge interspecies alliances in which non-humans and marginalised people, with their shared demands for emancipation, discover common challenges. It is a premise that invites our society to transform.

Pink flamingos live in tightly-knit communities and move in sync. Although members of the group often clash, they continue to coexist. Sasha Rey draws a parallel between the social behaviour of these birds and the activism, mutual aid, and solidarity

practices at the heart of the trans* community, despite existing power dynamics. From Barcelona to Marseille, passing through the Camargue and the Ebro Delta, he films activists, from the perspective of the flamingos, who share tools for conflict management and violence resolution.

This documentary addresses both the struggles for transgender rights and the defence of ecosystems, with a focus on water management. Sasha Rey’s intention is to take trans* activists to wetlands, the natural habitat of the flamingos. Worldwide, these wetlands have diminished by 67% during the 20th century, even though they play a vital role in reducing greenhouse gas emissions. Another key theme of the documentary is the pollution of water and the intensifying rivalries over its use. Trans* activists from these major cities will engage with actors working to combat water pollution.

Sacha Rey (France)

Born in 1991 in Nice (Alpes-Maritimes, France). Lives and works in Marseille (France).

Graduating from the École des Beaux-Arts in Paris with honours, Sacha Rey also completed a research dissertation on his working methodology, the “documentary dance,” at the EHESS in Paris. He has participated in exhibitions and festivals such as Cinéma du Réel at the Centre Pompidou, La Villette, Villa Vassilieff, Bétonsalon, CAC Brétigny, Poush Manifesto, as well as at the Stadtmuseum (Düsseldorf) and the Spiral Wacoal Art Center (Tokyo). *Etat des lieux des forces en présence* is supported by CNEAI, ArTeC, Culture Move Europe, the Institut Français de Barcelona, SOMA, Hangar X Triangle Astérides, Fondation des Artistes, Mécènes du Sud Aix-Marseille, CNC, and ESAAIX.





ÉCOTONE I (MURMURATIO)

In the project, artist-researcher Maxime Riché and curator Céline Lerebourg explore how to rekindle an intimate connection with Europe's ancient forests. This project, part of the 2024 COAL Prize, focuses on the beech forests of Sierra de Urbasa-Andía in Spain and Massane Reserve in France. Through speculative cultural investigation and ecopoetic photography, they aim to transform our perception of these UNESCO-protected biotopes. By documenting and reimagining these

forests, they create new representations that highlight their ecological importance, encouraging a renewed sense of solidarity and care for these natural habitats. Future chapters will expand to other European regions, further deepening this exploration.

www.maximeriche.com

Maxime Riché & Céline Lerebourg (France)

Maxime Riché was born in 1982 in Reims (France) and Cécile Lerebourg was born in 1985, in Beauvais (France).

Maxime Riché is a French artist-researcher and photographer based in Paris. His work, which he calls "speculative documentary," examines how humans inhabit the world and adapt to environmental changes. In 2020, he studied megafires in Paradise, California, supported by a documentary photography grant from Cnap, focusing on human resilience and reconstruction. In 2023-2024, he is in residence at La Capsule and the International College of Photography, exploring climbing gestures and bodies. Céline Lerebourg, an independent curator and founder of Bandy Bandy Art Agency, promotes socially and environmentally engaged artists. Her work is influenced by her global experiences and aims to create impactful cultural projects.



THROUGH AN EMBODIED PRACTICE OF STILLNESS

The project explores how artistic practices can unearth and understand racial traumas within Black and Brown bodies through ancestral and present-time encounters with white body supremacy. By creating sculptural installations, soundworks, and performances, the project draws on embodied knowledge from practices of stillness to transform racial trauma. It integrates Black feminist theories, somatic and spiritual practices from Afro-Caribbean and Indo-Caribbean lineages, and personal experiences with racial trauma. The project involves group

rituals and studio practices with Black and Brown artists, utilizing clay and somatic practices to address grief and decolonial healing. Research includes Black feminist literature and community land liberation projects, aiming to create resources and sculptural installations that foster embodied care and agency in transforming racial trauma.

www.daviniaannrobinson.com

Davinia-Ann Robinson (England)

Born in 1987, in Wolverhampton (England).

Davinia-Ann Robinson lives and works in London. Her art practice and research examine how tactility, presencing and fugitivity work to form an undoing of colonial and imperial frameworks of extraction, through which nature and Black, Brown, and Indigenous bodies are articulated within colonialism. Davinia-Ann is a Stanley Picker Fellow – 2003, up-and-coming exhibitions include UCL – East, London, Public Art Commission, October – 2024. Recent exhibitions include No Man's Land – ATP Gallery, London, May 2023, CCA Derry Londonderry, Northern Ireland– Fugitive Seeds, October 2022, San Mei Gallery, London, (Solo Exhibition) – distinction between felt flesh, June 2022, Tate Liverpool – Radical Landscapes (commission), May 2022, das weisse haus, Vienna - connections unplugged, bodies rewired – October 2021, Art Encounters Biennial, Timisoara, Romania - October 2021, Kunsthal 44Møen, Denmark- Freedom Is Outside the Skin- June 2020.

© Davinia-Ann Robinson



PROCOLES LIQUIDES

The project is a continuation of Alice Guittard and Mathilde Rouiller's project "Au printemps, tu manges l'Automne", developed during their residency at Ateliers Madeleine in 2023-2024. This phase includes a stone sculpture activated by seasonal protocols, four "recipe herbarium" sculptures, and transparent boxes containing plant elements to explore conservation. The project can either continue in

Camargue, focusing on material evolution from stone to glass, or expand to various territories, creating diverse ecological archives. This work examines the transformation and conservation of landscapes through artistic and scientific gestures.

www.mathilderouiller.com

www.aliceguittard.com

Mathilde Rouiller & Alice Guittard (France)

Mathilde Rouiller was born in 1993, in Paris (France) and Alice Guittard was born in 1986, in Nice (France).

Alice Guittard and Mathilde Rouiller met in Greece during the summer of 2023. While exploring the island of Tinos, they discovered the caper bush and engaged in extensive conversations about this Mediterranean shrub. This encounter led to their first collaboration during a residency at the Ateliers de la Madeleine in 2023/2024, culminating in a presentation at the Thalie Foundation in Arles (2024). Alice Guittard's practice has evolved over time, transitioning from writing to performance, video, and notably photography. Today, she primarily focuses on sculpture, specifically marble and marble marquetry. Mathilde Rouiller, a dancer and performance researcher, centers her work on the concept of landscapes. She is particularly interested in the ecology of gestures, the unnoticed choreographed movements of living beings, and their relationships with abiotic elements. Her projects often manifest as performances, choreographies, stagings, and installations.

© Mathilde Rouiller and Alice Guittard



THE TRANSIENCE PAVILION

The project is a large-scale sculpture designed to demonstrate natural cycles of growth and decay. It will house various plant species, which will gradually overgrow the structure, creating a living ecosystem. The Pavilion's design is informed by the plants' growth patterns and preferences, ensuring a supportive microclimate. Placed in Swidno, Poland, the project features bryophytes, climbers, and parasitic plants, selected for their minimal

soil needs and adaptability. Constructed using large-scale 3D printing, the Pavilion will serve as a long-term educational installation, documenting and highlighting the natural processes often overlooked in our fast-paced world.

www.marcinrusak.com

Marcin Rusak (Poland)

Born in 1987, in Warsaw (Poland).

Marcin Rusak is an artist and multidisciplinary designer interested in ideas of value, ephemerality, and aesthetics. Specializing in storytelling, process, and material investigation, his work often incorporates research, object and installation as well as visual creations to explore overlooked details of our lives which, recreated and re-imagined, are shown again in a different light. As the son and grandson of flower growers, he has long been fascinated by these natural sources of inspiration and decoration. Engaging them in his creative process began by reusing waste to investigate new decorative elements within everyday objects and led to a rich body of work ranging from research and storytelling to cultural criticism around consumption and future scenarios. Awarded with EDIDA Young designer of the Year 2022, his work was included in numerous exhibitions worldwide, including, most recently, BIO 27 in Ljubljana and Hauser & Wirth, Somerset and London.

© Marcin Rusak



ECHOTONE, LE CHANT DU SOL

The project is an experimental site-specific performance exploring the notion of ecosystem through polyphony and sensory engagement. Set in a shared garden, it features a hybrid, multisensory setup combining vocal polyphony and ecosomatic tools.

Participants lie down with eyes covered, immersing themselves in live sounds and voices for an hour, exploring the hypnagogic state—the transition to sleep. The

project, involving a percussionist and seven diverse performers, aims to foster collective relaxation and connection.

Somme Sensible's work seeks to create a symbiotic experience, offering a pause from daily activity to observe and connect with the surrounding environment.

www.chloesassi.com

Chloé Sassi (United States)

Born in 1996, in New York (USA).

Chloé Sassi is a researcher, performer, and director. Raised in Brittany, close to the tides, she graduated from Villa Arson and the School for Advanced Studies in the Social Sciences. Her work focuses on creating "invitations to feel," employing a transdisciplinary approach that combines somatic techniques, collective experiences, experimental video, and site-specific performances.

In 2022, she founded Somme Sensible, a collaborative platform and laboratory for creating resonant spaces. This project intersects collective practices and participatory setups, with artists building "activations" that immerse the audience through sensory and sensitive means. Somme Sensible explores alternative ways of being together and envisions new forms of sociability based on care and attentiveness to others, considering ambiance as a source of re-enchantment.



UNE AUTRE MANIÈRE DE SE RELIER

This project was born during a journey through the Pamir Mountains. Observing the intensification of weather events, increased frequency and volume of avalanches, glacier melt, and precipitation changes due to greenhouse gas emissions, the artist noted the strategies and techniques used by locals to adapt. Resolving not to essentialize these mountains and their myriad events, the artist chose to create works that reflect the porous spaces where different environments meet, giving these spaces primacy of expression.

The project aims to shift the perspective from viewing these environments as mere backdrops for human emotions to appreciating their own intrinsic vitality. Inspired by the inventive survival strategies of mountain inhabitants, both flora and fauna, the artist seeks to highlight how these seemingly hostile environments are deeply habitable for other beings, shaped by evolution in ways radically different from our own.

www.instagram.com/hajar_diniere

Hajar Satari Najafabadi (Iran)

Born in 1990, in Najafabad (Iran).

Leaving a daily, repetitive gesture and replacing it with other repetitive gestures marks a significant shift. In this case, these movements emerged when the artist left opium. Through these new gestures, shapes emerge, whether brief or prolonged, not from a specific origin but from an experience inscribed in time, materializing into a narrative through the plasticity of scale and space occupation. The artist's pieces fall into two categories: those made from a single material, emphasizing silhouette and texture, and those in which various found elements are assembled. The narrative is rooted in specific perceptions rather than the memory of disparate events, suggested by precise signs and materials. The direct use of the casting technique brings the artist as close as possible to the model, capturing its "living" form. In pieces that play with scale, it serves a narrative not of an existing form but of an idea, a mental representation actualized in the plasticity of the object.



MISTERIEN – WUNDHEILUNG

The project merges artistic practice with environmental and cultural themes. Rooted in Franco-German heritage, Schroeder's work explores rural life and materials, emphasizing slow, patient creation. The project reuses cow dung, an essential component in prairie ecosystems, to reflect on ancient pastoral practices like transhumance and vernacular architecture.

Launched in summer 2023, *Le Banquet* features tableware covered in cow dung, transforming everyday objects into a

commentary on waste and sustainability. Each piece is adorned with dung sourced locally at each exhibition site, connecting urban and rural communities and renewing discarded items into art. This evolving installation underscores a symbiotic relationship with the earth and invites viewers to reconsider their connection to nature and history.

www.barbaraschroeder.com

Barbara Schroeder (Germany)

Born in 1965, in Cleve (Germany).

Barbara Schroeder lives and works in Teuillac (France). She holds a Master of Fine Arts and a DEA from Bordeaux Montaigne University. She is a member of Documents d'Artistes Nouvelles Aquitaine and "Chevalier des Arts et des Lettres". She exhibits in France and abroad (South Africa, Germany, Spain, Austria, Guatemala...). Her works are included in major public and private collections.



ARTS FOR ANTHROPOGENIC LANDSCAPES

The project challenges the myth of untouched wilderness by valuing human-altered landscapes. The project focuses on forest plantations in central Portugal, examining their history, ecosystem, and future. Through creative methods like sound walks, instructional scores, and geolocated sound maps, it encourages engagement with these areas. The goal is to foster appreciation for the resilience of multispecies communities in anthropogenic landscapes, promoting a deeper connection

and understanding of these often-overlooked environments. The project seeks to transform how we perceive and interact with ecologically compromised spaces.

www.joanneemascott.com

Joanne Scott (United-Kingdom)

Born in 1970, in United-Kingdom.

Joanna Scott is an artist-researcher, using digital mixing practices to create audio-visual performances, interactive installations, participatory events, sonic experiences and sound walks. She uses her artistic practice and research to explore and interrogate our engagement with the more-than-human world and to prompt new perspectives of that world. The works and experiences she creates express and activate feeling connections with the landscapes, lifeways and ecosystems with which we are entangled. In recent years, she has focused on exploring the qualities of wild nature, the relationships that humans form with their immediate lived environment and what influences those relationships – how we value and become attached to places. The next phase of her research and practice is focused on exploring human relationships with disturbed, changing and damaged landscapes, as we confront the effects of the climate crisis, in the form of a warming planet, more extreme weather events, biodiversity and habitat loss.



NEIGHBOURING (...) THRESHOLDS

The project delves into the concept of subversive boundaries by focusing on site perimeters and their dynamic processes. Here, “subversive” refers to the active, transformative nature of thresholds where boundaries are not static but constantly evolving. The project challenges traditional views by considering these boundaries as zones for experimentation, glitching, and ecological engagement. By shifting the focus from the space of production to the threshold itself, it redefines boundaries

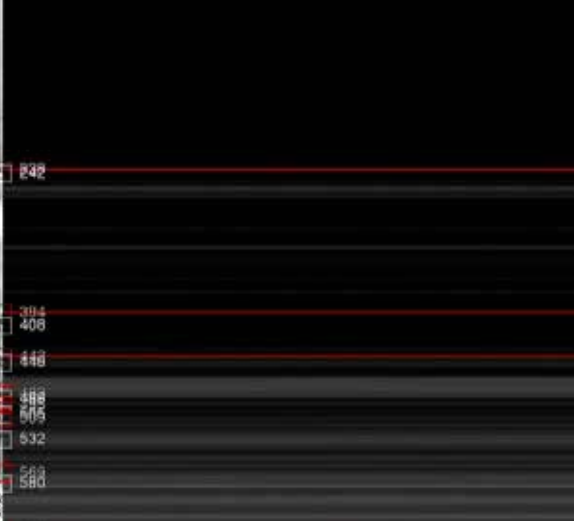
as active agents and opens up new possibilities for organization. The project will allow Seasonal Neighbours to deepen their collaborative practices, engage more intimately with the land, and explore these ideas through hands-on research and site-specific experiments.

www.seasonalneighbours.com

Seasonal Neighbours (Belgium)

Born in Belgium.

Seasonal Neighbours is a loose-fixed collective, focusing on different forms of seasonality and forms of cohabitation in Europe's countryside. Through fieldwork, art and design interventions, conversations with stakeholders, critical representations and written research, this subject is explored in a myriad of themes. From the evolution of the metabolism of horticulture, the rural landscape and European labor migration stories, to questions about the economy of scale in the agricultural sector, domesticity, public space, new forms of citizenship, etc.



LANDSCAN

The project is an audiovisual installation designed to explore the deep connection between humans and the natural world. Utilizing a self-developed technological system, the artists translate the hidden voices of nature into sound and visual reinterpretations. The installation challenges anthropocentric perspectives, promoting nature as a guide for future improvements and planetary balance. Visitors are invited to reflect on transformation, adaptation, and cyclicity in nature and their own lives.

Developed by SCHNITT (Marco Monfardini and Amelie Duchow) and Gianluca Sibaldi, LANDSCAN uses live webcams and the EXTRAscan device to capture and convert real-time natural data into immersive audiovisual experiences.

www.schnitt.it

www.gianlucasibaldi.com

SCHNITT & Gianluca Sibaldi (Italy)

Marco Monfardini was born in 1961. Amelie Duchow was born in 1967. Gianluca Sibaldi was born 1964.

SCHNITT is a collaboration of German experimental musician Amelie Duchow and Italian media artist Marco Monfardini. The duo works at the intersection between music, art and technology, with a strong focus on the cohesiveness linking audio and video. Custom-made, innovative software and electronic devices developed together with the creative coder Gianluca Sibaldi allow SCHNITT to create complex A/V installations and site-specific live performances adapted to various exhibition venues. Their works have been presented internationally at museums and digital art festivals. The Italian media artist Gianluca Sibaldi, has spent the past several decades composing scores for film and television, producing albums and crafting sound artifacts and multimedia performances for events and installations. Furthermore, he has been exploring creative uses of computers and software since the early days of mass market computing.



TERRIL-SCAPE

In the project, the artist explores the historical site of C-Mine in Genk, Belgium, where the former coal mine 'Winterslag' once operated. The investigation focuses on the surrounding landscape marked by terrils, which are heaps of stone detritus washed out from mined coal, now towering as landmarks in the former mining region.

Adjacent to the coal mine, a brickyard historically used mining residue to create local bricks for building rapidly expanding residential districts. These bricks, formed from materials mined at depths of 570m

to 1040m and aged 310 million years, are considered the oldest in Flanders.

The artist collected mine waste on site, ground it into powder, and made clay in the studio. This clay was then prepared for 3D printing, producing various rock-like structures. A candle holder inspired by 19th-century miners' candlesticks, designed to be stuck into wooden beams or rock crevices, exemplifies the innovative use of this reclaimed material.

www.heleensintobin.com

Heleen Sintobin (Belgium)

Born in 1992, in Gent (Belgium).

Inspired by ancient and future making methods, Heleen Sintobin her work strives to convey the power of materials in a contemporary design context. Her practice focuses on the tension between digital technology and traditional crafts which she explores through hands-on material research, experiments and happy accidents. During her master Design Products at Royal College of Art in London Heleen specialized in digital crafts. Currently she explores CNC milling and 3D printing combined with material innovation and research. Heleen is a design lecturer in the bachelor and master of KASK art college in Ghent, Belgium. She is also an artistic researcher at Laboratorium, an interdisciplinary biolab that investigates sustainable color production.



THE GEOLOGICAL ATLAS OF THE BUILT METROPOLIS

The project reimagines the metropolis as a continuous geological landscape, exploring the profound impact of urban development on its surrounding environments. By documenting the materials and processes of metropolitan construction and their effects on marginalized hinterlands, he aims to connect the city to its broader ecological and social contexts. The project examines the birth and burial sites of major global metropolises—including Chicago, or Paris and Mumbai—using ceramic artifacts to symbolize the city's entanglement with

its sources of raw materials. These artifacts will help envision the potential futures of urban sites like Sun Valley, which, due to its role in concrete production, is both a site of extraction and a burial ground for discarded materials. The project will culminate in community dialogues, fostering discussions between local residents, industry stakeholders, and policymakers to address the environmental and social impacts of metropolitan growth.

www.radical-craft.com

Joshua Stein (United-States)

Born in 1972, in Milwaukee (USA).

Trained as an architect and ceramicist, Joshua Stein's practice recruits technology and craft to make visceral sense of the immaterial data that underlies the larger crises that challenge us today. This involves capturing the world from a perspective outside of human experience: a laser scan of a marble quarry, or mapping architectural materials as they erode and flow downstream using GIS models. He then works to translate this data into a doggedly material experience through the weighty materials of earth, rock, plaster, clay, and stone. He has been developing a set of techniques that visualize the impacts of the extractive and construction industries on our landscape in addition to the return of architecture back to the landscape. This research traces parallels between the functions of the marble quarries of Carrara, the clay pits of Chicago and its hinterlands, and the gravel pits surrounding Los Angeles and hidden in the valleys of the Italian Alps.



TOUCH AND GO

The project transforms local waste streams into functional and decorative objects using mycelium, fostering a dialogue between humans and the non-human world. Engaging with restaurants, residents, and stores in Paris, this initiative explores human relationships with waste and promotes sustainable practices. By utilizing mycelium's unique properties to grow on various substrates, the project shifts the perception of waste from something disposable to something valuable.

Mycofabrication, the process of combining mycelium with organic materials, emphasizes collaboration over control, creating a symbiotic relationship between the maker and the material. The project's low-tech, hands-on approach enhances this partnership, producing objects that visibly embody the waste they were created from. These creations not only serve functional purposes but also provoke conversations about consumer habits and the lifecycle of materials.

www.bella-stern.com

Isabella Stern (United-States)

Born in 1999, in Teaneck (USA).

Bella Stern is a set designer and bio-materials researcher based in Paris, exploring the intersection of science and ephemeral, regenerative design. Her diverse educational background helps her explore and develop ideas simultaneously as a researcher and as a designer. In 2021, Bella graduated with a double degree in Psychology and French, as well as a minor in Sustainability Studies from Villanova University, USA. Following a desire to closely interrogate sustainability in the fashion industry, she moved to Paris to pursue a master's in Fashion Studies at Parsons Paris. In her thesis project titled, "Re-setting the Stage: An Analysis of Set Design Waste and Bio-Design Possibilities" she confronts sustainability in set design, analyzing the systems that lead to waste, and proposed the use of mycelium to alleviate environmental burdens.



KARAOKE FOR/OF DEAD BIRDS

The project intertwines performance and installation to explore environmental and technological themes. The “For Dead Birds” segment involves workshops where participants create collective sound scores through imitation, deep listening, and writing. They explore ephemeral sounds, particularly those of extinct birds, and compose pieces based on these captured sounds.

that trigger extinct bird calls. This segment critiques the environmental impact of technology and its link to colonialism and capitalism. The project aims to develop an interactive sound sculpture using refurbished phones, power banks, and discarded materials, reflecting on both environmental and technological issues.

www.osmia.glitch.me

The “Of Dead Birds” part utilizes LDSP, a C++ environment for repurposed old Android phones, to create instruments

Carla Tapparo (Argentina)

Born in 1991, in Argentina.

Transdisciplinary artist born in Argentina, currently based in Italy. In her research-based practice she explores the merges and motions of perceived dichotomies, with a particular interest for the somatic experience, and the notion of the body as a biopolitical entity. Formal explorations in sound, text and video through installations and performances are essential for her process, as she understands art as experiential knowledge. Intimacy and pleasure are at the core of her work.

© Carla Tapparo



POST-ANTHROPOCENE ARCHITECTURE

The project reimagines large-scale installations and land art by engaging non-human species as collaborators, particularly keystone species, to enhance ecosystem resilience against industrial degradation and climate change. Supported by the COAL Prize, the project will combine academic research, architectural and augmented reality models, site-specific installations, and public workshops. The outcomes will be documented through photography and video, culminating in a

comprehensive book and website. This interdisciplinary approach aims to foster symbiotic relationships with non-human species, reinvest resources into the environment, and bridge the gap between "culture" and "nature," promoting a more equitable and sustainable future.

www.justintylertate.weebly.com

Justin Taylor Tate (Canada)

Born in 1984, in Halifax (Canada).

Justin Tyler Tate is a Canadian-born, internationally recognized artist known for a diverse and prolific practice. Receiving a BFA from NSCAD University and a MFA from Helsinki Academy of Fine Arts, his work spans the gamut of sculpture's expanded field.

He's journey has included solo exhibitions at The Factory in Manchester, NH, USA (2023); Critical Distance Gallery in Toronto, Canada (2019); and Temporary in Helsinki, Finland (2017). He's been featured in group shows such as 'Art in digital contexts and public spaces' at LINZ FMR23 in Linz, Austria (2023). He has participated in numerous residency programs, such as the Nida Art Colony in Nida, Lithuania (2011, 2013, 2019). He also occasionally curates projects—most recently for the 'Peer2Pickle' exhibition at apex- art Gallery, New York City, NY, USA (2019)—as well as authoring several publications.

SEQUANA

Two thousand years ago, Sequana, the Celtic goddess of healing associated with the Seine, was venerated. Thousands of ex-voto offerings in stone, metal, and wood, depicting parts of the body in pain – hands, feet, hearts, lungs – were discovered at the ancient sanctuary dedicated to her source in Côte-d’Or (Burgundy). By resurrecting this water-based myth, Yan Tomaszewski proposes a revival of the river’s collective imagination. He reactivates the memory of an alternative relationship with the Seine, one based on dialogue, healing, and the protocol of gift and counter-gift. The artist and filmmaker brings forth healing sculptures intended to purify the watercourse and measure its numerous biological and chemical pollutants.

The wooden sculptures are burned and transformed into activated charcoal, wrapped in shrouds, and then immersed during processions that contribute, both symbolically and practically, to the purification of the water, thanks to the ultra-absorbent qualities of the material.

Yan Tomaszewski (France/Pologne)

Born in 1984, in Seclin (France). Lives and works in Paris (France).

Yan Tomaszewski’s work explores a wide range of subjects, from the life of stones, neopaganism, cosmetic surgery, astrochemistry, to psychoanalysis. The hybridised body is the common thread running through his projects, with the forms he produces following a documentary process that combines field research, studio work, writing, and filming. His sculptures often have a dual purpose: to be installed in exhibition spaces or activated through performance or film. Trained at the École des Beaux-Arts in Paris and the national contemporary arts studio Le Fresnoy, his works have been showcased at IDFA Amsterdam, FIFA Montreal, FID Marseille, the Centre Pompidou in Paris, MAC VAL in Vitry-sur-Seine, Ateliers Médicis, the Carnavalet Museum, and the MAK Center for Art and Architecture in Los Angeles.

Saturated with pollutants and impurities, these sculptures, now “martyrs,” are analysed to reveal what they have absorbed, thus highlighting the dangers posed to our river ecosystems. The artist also honours the Seine by collaborating with neo-pagan circles that conduct rituals to reconnect spiritually with the river through celebratory and healing gestures, along with offerings.

Through *Sequana*, Yan Tomaszewski initiated a long-term field project where art and activism intertwine. In addition to the artistic project, he co-founded, with jurist Marine Calmet, a collective of Guardians of the Seine, advocating for the river’s legal recognition, and collaborated with the Soulèvements de la Terre to explore the representations, myths, and symbols linked to the Seine, supporting the growing social mobilisation against the Green Dock project, a mega logistics warehouse planned to be built along the Seine, opposite the Natura 2000 area of the Île-Saint-Denis. Other grounds for profound transformation of our collective representations.





PARLER AU NOM DU LOUP

In January 2024, the artist embarked on an exploration of wheat root systems for the Zone Critique project at the Abbaye St Georges de Boscherville gardens. This investigation delves into both the visible and hidden aspects of cereal crops, likening the root network to the submerged part of an iceberg. A hectare of wheat can harbor up to 300,000 kilometers of roots, vital for the plant's nourishment and showcasing its remarkable plasticity. For the artist, this work represents a transformative journey, shifting from using

end-of-cycle natural elements like leaves and twigs to initiating and influencing the growth process of wheat roots.

This new focus has prompted a deep reflection on the relationship between humans and living systems, particularly regarding the domestication of plants and animals.

www.micheletrotta.com

Michèle Trotta (France)

Born in 1961, in Antibes (France).

Michèle Trotta is a visual artist and environmentalist who has chosen site-specific installation as her primary mode of expression. Since the late 1990s, she has been actively engaged in France and across Europe. Recent works include "Three Knots," created for the C&A Museum in Portugal or "Continuum," which she presented at the Perner-Lebrun vineyard for the Vign'art festival in Champagne in 2022. In 2020, she created "Damier," an environmental work for the Grandeur Nature Festival in Varengeville-sur-Mer. Currently, her project "Zone Critique," supported by the Département de la Seine-Maritime, is scheduled to be realized in 2024 in the garden of the Abbaye St Georges de Boscherville.



RICE: MONDINE CHAPTER

Rice, the world's second most consumed cereal, embodies deep traditions and histories of exploitation. This project expands Alexia Venot's research into rice paddy residues and the colonial history of French rice in Vietnam to the Piedmont region of Italy. Here, they explore the legacy of the "Mondine," women who labored under harsh conditions in rice paddies from the late 19th to early 20th century. By reviving their songs and performing rituals, they

aim to honor their struggles, heal the land, and reconnect with the historical and environmental significance of rice. This initiative seeks to create a space where the living memory of rice can be reimagined through participatory art and ethnological research.

Alexia Venot (France) and **Ginevra Petrozzi** (Italy)

Alexia Venot was born in 1992, Paris (France) and Ginevra Petrozzi was born in 1992, in Rome (Italy).

Alexia Venot is a French artist and designer based in Paris. A graduate of EnSAD Paris, since her training in research and creation, she works in a transdisciplinary approach using mixed techniques. She is interested in the role of materialities, narratives and forgotten or marginalized know-how, through a situated and collaborative practice and the elaboration of collective narratives to confront contemporary crises. She is a laureate of the Villa Saigon in 2021. Ginevra Petrozzi is an interdisciplinary designer and artist currently living and working in the Netherlands. She completed her Master's degree in Social Design at the Design Academy Eindhoven in 2021, for which she was awarded the Cum Laude prize, the prize for best thesis and the Gijs Bakker 2021 prize. Through critical research, writing and creative production, she seeks to make room for other ideas and forms of intelligence, knowledge and wisdom, both human and non-human. As a duo, the themes that guide their collaboration revolve around the idea of living matter, and how to reconnect with it through artistic research. They wish to explore how social and artistic practices in relation to rural territories in Europe, and more specifically in Italy and France, can bring to light and reawaken narratives, reveal know-how and produce spaces for encounters with the living.

© Alexia Venot © Ginevra Petrozzi



FOREST (CITIZEN) ASSEMBLY

StagingWood (2021-2025) is a collaborative exploration of human-forest relationships on Terschelling, involving forest rangers, scientists, activists, artists, and local sawmills. Each year, the project delves into different forest life cycle stages: germination, growth, decay, and death. This multi-year endeavor has produced installations, audio tours, workshops, seminars, and publications, aiming to foster regenerative and decolonized perspectives on forest management.

Key installations include "Narratives of the Forest," a shelter made from borrowed tree

trunks; "Assembly of Trees," focusing on forest intrinsic value; "How Forests Think," a live soundscape of soil vibrations; and the upcoming "KRAK," which examines decay through an audio tour. StagingWood strives to redefine forest management by embracing symbiotic relationships and decolonizing practices, paving the way for a sustainable and inclusive future.

www.elmovermijis.com

Elmo Vermijs (Netherlands)

Born in 1982, in Tilburg (Netherlands).

Davinia-Ann Robinson's (b 1987, Wolverhampton UK, lives and works in London) art practice and research examine how tactility, presencing and fugitivity work to form an undoing of colonial and imperial frameworks of extraction, through which nature and Black, Brown, and Indigenous bodies are articulated within colonialism. Davinia-Ann is a Stanley Picker Fellow – 2003, up-and-coming exhibitions include UCL – East, London, Public Art Commission, October – 2024. Recent exhibitions include No Man's Land – ATP Gallery, London, May 2023, CCA Derry Londonderry, Northern Ireland– Fugitive Seeds, October 2022, San Mei Gallery, London, (Solo Exhibition) – distinction between felt flesh, June 2022, Tate Liverpool – Radical Landscapes (commission), May 2022, das weisse haus, Vienna - connections unplugged, bodies rewired – October 2021, Art Encounters Biennial, Timisoara, Romania - October 2021, Kunsthall 44Møen, Denmark- Freedom Is Outside the Skin- June 2020.

© Elmo Vermijs



Example of display case found in parks, where visitors could take cards to fill out with their responses and then have them posted in a display case. The display case need not be this elaborate. Drawing not to scale.

SEQUOIA SENTINELS

The project aims to establish contemplative sites near sequoias globally, creating a network of connection with these ancient trees. Following the significant loss of sequoias to fires and other threats in recent years, the project will invite participants to engage in reflections on the interconnectedness of all life. By immersing themselves in the sequoias' expansive presence, participants will explore the trees' historical and ecological contexts, including the impacts of colonization and climate change. The

project acknowledges both the destructive and regenerative roles of fires, celebrating sequoias' resilience and their ability to inspire long-term environmental commitment. Participants will conclude by envisioning their personal contributions to the preservation of trees and the broader ecosystem.

www.ruthwallen.net

Ruth Wallen (United-States)

Born in 1953, in Berkeley (USA).

Ruth Wallen is an artist and writer whose work fosters dialogue around ecological and social justice. After working as an environmental scientist, she turned to art to pose questions beyond disciplinary boundaries, address values informing environmental policy, and contribute to the developing field of ecological art. Her interactive installations, nature walks, web sites, artist books, performative lectures, and writing have been widely distributed. She was a Fulbright Scholar in Tijuana, Mexico and is emeritus faculty of the MFA in Interdisciplinary Arts Program at Goddard College. Her current work bears witness to massive die-offs of trees, provides space for collective mourning, and advocates for healing of the life web. Recent support for her work includes a Puffin Grant, Lenz fellowship at Naropa University in Boulder Colorado, residency in Santa Fe Art Institute, New Mexico, and residency and solo exhibition at Bewaerschole, Burgh-Haamstede, Netherlands.



TERRAFORMING

The project explores the deep connection between people and their territories, emphasizing how each influences the other. The project examines how local cultures are born from their natural environments and how traditions are shaped by the living matter around them.

Focused on Icaria, a Greek island known for its unique way of life, from its local diet to its communal festivals, Terraforming reimagines traditional uses of goat skin, a material integral to Icarian culture. It aims

to preserve this heritage by creating new objects that honor and protect these traditions. Collaborating with local artisans, the project will produce items for communal gatherings, presented during a traditional festival. This initiative highlights the role of local craftsmanship in safeguarding both cultural practices and the environment against the pressures of globalization.

www.christinazampoulaki.cargo.site

Christina Zampoulaki (Greece)

Born in Greece.

Christina Zampoulaki explores where our food comes from and how it is produced. Her research delves into how economic systems shape eating habits and how infrastructures support food rituals. She examines how food functions as an agent of change and what it reveals about communal living, relationships with nature, and urban environments. Her artistic research revolves around eating habits within a globalized network, using food as a social commentary and as a material closely tied to the human body. Food, in her view, both forms and narrates civilization and the human experience. Her practice is heavily influenced by concerns about the climate crisis and nonhuman rights. She considers food and its supply chains as living matter, with organisms and ecosystems working interdependently. Through research, installations, and video art, she uses food to narrate and comment on contemporary issues.

© Christine Zampoulaki



LA CÉRÉMONIE DU HAUT MONDE

This project is rooted in the artist's deep connection with nature, stemming from a childhood spent exploring the forest and connecting with the Earth. "The Ceremony of the Upper World" is a participatory, multisensory performance that invites participants to reconnect with themselves and the Earth through a ritual of slow, intimate engagement with natural elements. The performance emphasizes silence and

simple, daily gestures to awaken a profound, emotional bond with the environment. By integrating various sensory experiences and natural materials, the project aims to transform participants' perspectives and foster a deeper, more respectful relationship with the natural world.

www.giuliazanvit.com

Giulia Zanvit (France)

Born in 1991, in Alès (France)

Giulia Zanvit is a multidisciplinary visual artist and graduate of ESBA-MO.CO in Montpellier, she lives and works in the Cévennes. Her work has been exhibited at the Françoise Besson Gallery (Lyon), Porte B. (Paris), and Gr_d (Berlin). Zanvit develops her research through residencies, resulting in solo exhibitions and workshops at venues such as MAC de Pérouges, EPADH Ma demeure with Maison G, and Chapelle Saint Antoine on Naxos Island (Greece), with an upcoming exhibition at Galerie Odradek (Brussels). The Greenline Foundation, dedicated to forest protection, has acquired several of her works. She is currently in residence at Factatory (Lyon), invited by Galerie Tator. She is also exhibiting her giant herbarium "Botanicum veneratum occitaniae" at La Contemporaine in Nîmes, a fully vegetal wall installation inspired by the aesthetic and loving collection of the Occitanie landscape.



PARADISE GARDEN

The project blends the joy and knowledge the artist is gained from his parents' garden with his experiences from a village in China and the environment of Domaine de Belval. This evolving project will feature a dynamic garden foundation that incorporates planting, sculpting, and drawing in the soil. As it grows and changes over time, it will serve as a communal space open to the public. Visitors will be invited to contribute, adding their own layers and ideas to

the garden, creating a collaborative and ever-changing landscape.

www.zhangpeng.nl

Peng Zhang (China)

Born in 1990, in Pingxiang (China)

Peng Zhang, based in Amsterdam, is a Chinese artist specializing in land projects, sculptures, paintings, and drawings. His artistic inspiration stems from his rural upbringing in Sijian Cun, a village in southern China, and his current experiences in the Netherlands. Zhang's work includes notable land projects such as "72m² Land" and "Paradise Garden. Serials." He explores rural life through his art, capturing poetic and harmonious moments from daily experiences. Zhang participated in the Rijksakademie van beeldende kunsten residency from 2021 to 2023 and holds an MFA from AKV|St. Joost Art & Design Academy in Den Bosch.

© Peng Zhang



MAŁE MORZE (PETITE MER)

The project is an experimental ecological film project that delves into the issue of anthropogenic waste in the southern Baltic Sea, where a significant amount of chemical weapons were dumped following the World Wars. Some of these deposits are alarmingly close to inhabited areas, presenting both a visual inaccessibility and a profound environmental concern. The project raises questions about the parameters needed to connect with these unseen zones and consider new interspecies relationships.

From this critical situation emerges a speculative fable at the intersection of documentary and fiction. It aims to communicate between the human body and the sea through various types of algae found near the submerged deposits. The visual and auditory protocols, inspired by scientific research, speculate on a phytolanguage emitted by algae, opening up alternative modes of interaction.

www.lefebvrezisswiller.com

Camille Zisswiller and Nicolas Lefebvre (France)

Camille Zisswiller was born in 1989, in Strasbourg (France) and Nicolas Lefebvre was born in 1986, in Séléstat (France). Camille Zisswiller and Nicolas Lefebvre form a duo of visual artists. Camille graduated in visual arts from the University of Strasbourg, the Printed Images workshop at ENSAV-La Cambre in Brussels, and the Esä Tourcoing. Nicolas graduated from the École du Louvre and HEAR Strasbourg. Together, they completed a post-graduate program at Le Fresnoy-Studio national des arts contemporains.

The duo has recently been invited to develop their work and exhibit in France and internationally; at the Xu Yuan Center in Beijing, the Venice Architecture Biennale, the Łaznia Center for Contemporary Art in Gdansk, and at festivals such as FCDE Paris, FIFNL in Nancy, and ISFF in New York.

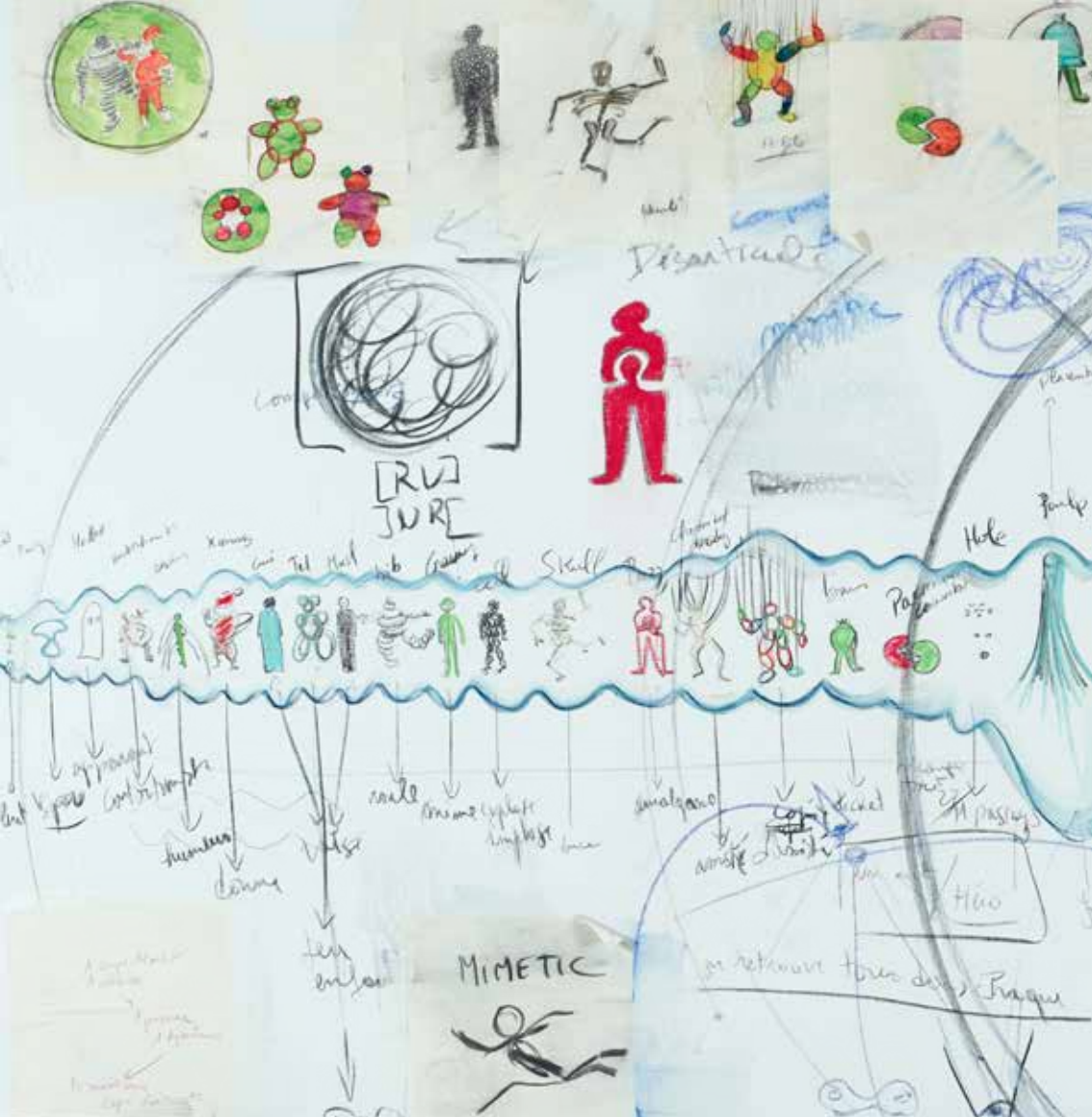
THE PARTNERS OF THE COAL PRIZE

The COAL Prize 2024 benefits from the financial support of the European Union via the Transformative Territories – Performing transition through the arts program; the French Ministry of Culture, the French Office for Biodiversity, the Musée de la Chasse et de la Nature, the Fondation François Sommer and the Fondation L'Accolade, as well as a partnership with Ateliers Médicis and the Centre Wallonie Bruxelles/Paris.



Cover image credit

Fabrice Hyber, Untitled, 2019, charcoal / oil paint / paper mounted on canvas, courtesy of the artist



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