

[EXHIBITION BOOKLET]

*Remembering
the Futures*

"Our past is hidden somewhere outside the realm, beyond the reach of intellect, in some material object (in the sensation which that material object will give us) which we do not suspect. [...] But when from a long distant past nothing subsists, after the people are dead, after the things are broken and scattered, still, alone, more fragile, but with more vitality, more unsubstantial, more persistent, more faithful, the smell and taste of things remain poised a long time, like souls, ready to remind us, waiting and hoping for their moment, amid the ruins of all the rest..."

Marcel Proust,
In Search of Lost Time
(1913–1927)

Marcel Proust's evocative description of memory offers an insight into how our experiences and histories are preserved, not merely in our minds and bodies, but also in the very fabric of the world around us. For Proust, memory is an embodied, sensory experience triggered by small sensations, like the taste of a madeleine.

These moments of recognition, when the past surfaces in the present, bring with them not just personal recollections but also an understanding that self and environment are deeply entangled. One might say that memory is inherently ecological, as it relies on the landscapes, species, and elements that shape our existence. As philosopher Olivier Rемаud puts it, "our bodies are the archives of the interactions between water, stones, and other elements."¹¹ These connections are vital to our life experiences, languages, and cultures.

Yet, in the current epoch—that researchers have alternatively renamed the *Anthropocene*, *Capitalocene*, *Chthulucene*, *Urbanocene*, or *Plantationocene*¹²—environmental and cultural degradations are severing these very sensory ties. Extractivist practices linked to growing urbanisation and industrialisation are breaking the bonds that have long connected us to the landscapes and species we share the Earth with, putting our shared memory at risk. In this context, remembering what is disappearing or already gone can help us draw novel maps to navigate the complex and fragile interplay of human and non-human relationships ahead.

Memo. Remembering the Futures addresses this by exploring how memory can serve as a record, a tool for transmission, and a catalyst for change. The exhibition presents the works of artists and designers whose approaches act as *acupuncture points* in the larger body of ecological discourse. Deeply embedded in local contexts and issues, these practitioners are attuned to the cultures and ecosystems they engage with, recognising that true sustainability requires integrating both human and non-human needs in ways that honour the inherent dignity of both. They draw inspiration from non-extractivist perspectives, tapping into local traditions, and holistic systems of knowledge. Their projects are militant, multilayered, and informed by scientific and historical research. Their practices are forms of resistance against the homogenising forces of globalisation, advocating instead for localised, context-specific approaches that foster participation and resilience. Whether by caring for lost species, preserving gestures, or giving shape to new kinds of material knowledge, they stimulate all our senses, proposing ways of tackling the ongoing eco-social crises that do not leave us unaffected and that stir us to act.

Ecological Grief: The Pain of Loss

As ecosystems degrade and species go extinct, many people are experiencing what has been described as *ecological grief*^[3] or *solastalgia*^[4]—a sense of mourning for what is disappearing. This grief is not only for what is lost but also for the sensory and cultural connections that these losses sever. For many communities, particularly those whose lives are intimately tied to the land, ecological grief is an existential condition. These feelings of sorrow—exacerbated by traumatic events, such as the 2020 wildfires in the Dutch Deurnese Peel National Park immortalised by designer [Liselot Cobelens](#) [see p. 12]—are deeply tied to the knowledge that much of the loss is irreversible. The situation of so-called Small Island Developing States (SIDS) is a significant reminder of this unfolding challenge: At risk of physically disappearing because of rising seawater levels, countries such as [Tuvalu](#) [see p. 11] are confronted with the urgent task of finding effective and engaging ways to preserve their vanishing cultural identities and territories. Their struggles raise key questions regarding how climate refugees can keep meaningful relationships with their fading histories and homelands, revealing that memory—especially collective memory—is something that needs constant care, attendance and active engagement.

Reclaiming the Archive: Erasure and Creative Resistance

In the face of widespread disappearance and the threat of forgetting, the practice of archiving—especially when it comes to multispecies experiences—takes on new significance. Encompassing written and visual records, as well as olfactory traces and sonic extracts, archives serve as repositories of our societies' shared legacy—tools that enable us to remember what has passed, encouraging us to safeguard what remains with attention and foresight. However, archives—like the ones found in European natural history museums—are never exhaustive. As shown by designer [Alexis Foiny](#) [see p. 20] in his reconstitution of the lost *Astiria rosea* flower, navigating fragmented records is a challenging task, one that involves subjective imagination and speculation to reconstruct the missing information. Inheriting their collections and modes of cataloguing from colonial times, archives also hold biased stories that neglect and silence non-Western ways of remembering. The case explored by [Sally Ann McIntyre](#) [see p. 19] is particularly striking: In her quest to retrace the destiny of the gone

Huia bird—whose rare remains are treasured by collectors worldwide^[5]—the artist uncovered the contradictions of an archival system that, in New Zealand, is linked to the erasure of traditional Māori beliefs and manners of remembrance.^[6] Through selective preservation, history often gets distorted, reinforcing power imbalances and adding pressure on vulnerable populations. In this context, counter-narratives become key. As part of his creative process, artist [Cyan Dayrit](#) [see p. 23] invites communities in the Philippines to share their eco-social struggles, experiences of loss, and emotional connections to the land through counter-maps that do not merely chronicle the past, but that actively resist erasure. Designer [Fernando Laposse](#) [see p. 34] too actively embeds a militant approach into his long-term projects. Using his craft to address the social and environmental impacts of the Mexican avocado industry, Laposse not only gives shape to new meaningful artefacts, but also pays tribute to activists who fought and died for the preservation of local ecosystems.

Roots of Resilience: Reviving Disappearing Legacies

However, these practices of reimagining and confronting the past are not just acts of resistance—they are also pathways towards collective restoration. As the ongoing crises have potently reaffirmed, our bond with the environment is not one of separation, but of entanglement and reciprocity.^[7] Ecological grief, though born from loss and sorrow, also harbors the possibility of healing. In this context, conscious acts of remembrance can be deeply transformative. Whether they be obituaries, songs, online ceremonies,^[8] collective performances, or the rediscovery of traditional crafts that make use of marginalised materials, these commemorative practices can help us mend relationships damaged by exploitative systems, revitalising both ecological networks and cultural identities. The work of designers such as [Roberta Di Cosmo](#) [see p. 15] and [Emma Bruschi](#) [see p. 37] exemplifies this. While intervening in two distinct geographies—the south of Italy for Di Cosmo, and the French Alps for Bruschi—both share an interest for rural contexts and the preservation of gestures on the brink of disappearance through situated events (i.e. performances and festivals) that bring together different generations and strengthen social ties within communities. In a comparable manner, artists and designers in post-colonial contexts are reviving traditional materials and crafts, not only to resist the erasure of cultural identities but also to rebuild and reclaim heritage. Fibre artist [Bubu Ogisi](#) [see p. 30], for example, incorporates barkcloth—an ancestral material in Africa—into her designs to honour cultural practices that were suppressed by Christian missionaries.

Similarly, in Cabo Verde, the art collective [Neve Insular](#) [see p. 38] cultivates cotton in challenging conditions, weaving new narratives of resilience while preserving traditional techniques. In parallel, [dach&zephir](#)'s [see p. 33] exploration of seed-based jewellery in the French Caribbean honours a history of creative resistance, using craft practices to reclaim dignity and identity from the scars of slavery. Reasserting indigenous knowledge and fostering new forms of historical continuity, the efforts of these creatives serve as powerful tools for decolonial thought.

Nurturing Affects: The Art of Noticing

The ongoing eco-social crises can also function as canvases for anticipatory tales (i.e. tales blending fact and fiction) that investigate the emotional and sensory impacts of our present actions. In this speculative space, creatives like [Yesenia Thibault-Picazo](#) [see p. 16] and [Félix Blume](#) [see p. 41] create poignant narratives that challenge us to confront how real and imagined events of loss might resonate in our collective memory over time, inviting us not only to acknowledge what we've lost, but also to actively engage in preserving what remains. In her long-term project about the Watchtree Nature Reserve (UK), Thibault-Picazo reflects on the impact of human activity on the Earth's geology and the rituals communities might develop to cope with the mourning of a scarred landscape. Blume, for his part, explores the impact of disrupted natural soundscapes on our psychological well-being, highlighting our deep interconnection with the living world. This creative engagement with loss through speculative sensory narratives resonates with the work of anthropologist Anna L. Tsing, who argues that a place only truly matters to us when we immerse ourselves in it, actively engaging with all its inhabitants, human and non-human.^[9] Tsing emphasises that emotional ties to places—such as the joy of mushroom foraging—go beyond intellectual understanding, establishing a deep, participatory connection with the land. Both speculative practices and Tsing's insights remind us of the vital importance of direct, embodied, and empathetic interaction with the environment—something that artist [Simone Kenyon](#) [see p. 45] has cultivated during her six-year journey in the Cairngorms massif in the Scottish Highlands. Over these years, Kenyon immersed herself in the landscape emotionally, cognitively, and sensorially. Similarly, [Suzanne Husky](#) [see p. 42] embraces a visceral and reciprocal approach to landscape, nourishing her visual art practice through direct ecological engagement. In collaboration with philosopher Baptiste Morizot and groups of volunteers, she constructs human-made impoundments modeled after beaver dams to help small rivers reclaim their natural flow and restore vital ecosystems.

Embracing the Futures

As we confront the ecological and cultural losses highlighted throughout this exploration, it becomes clear that the future shall be imagined not as a preordained path, but rather as a space of possibilities shaped by our present actions and choices. Echoing the thoughts of choreographer and researcher Paz Rojo^[10]—who advocates for approaches that resist “ready-made” trajectories and embrace openness instead—*Memo. Remembering the Futures* is an invitation to look at the future as a plural and fluid concept. A laboratory where the past and the present are ingredients that can be remembered, reimagined and reactivated constantly. By honouring multi-species memory, and engaging in imaginative explorations, the practitioners featured in the exhibition reveal how inclusive and adaptive futures can be shaped through acts of care, creativity, and resilience.

[1] Remaud, O., *Quand les montagnes dansent. Récits de la Terre intime* (Arles: Actes Sud, 2023), 72.

[2] Respectively: Anthropocene (Eugene F. Stoermer), Capitalocene (Andreas Malm), Chthulucene (Donna J. Haraway), Urbanocene (Michel Lussault), or Plantationocene (Natasha Myers).

[3] Cunsolo, A. and Ellis, N. R., “Ecological Grief as a Mental Health Response to Climate Change-related Loss,” *Nature Climate Change* 8, (2018), 275–281.

[4] Glenn Albrecht presents this concept in a publication available online: “Solastalgia: A New Concept in Health and Identity,” *PAN: Philosophy Activism Nature* 3, (2005), 44–59.

[5] In May 2024, a Huia feather sold for the shocking price of NZD\$ 46,000 (nearly 25,000 euros).

[6] Researchers Julianne L. Warren and Michael Roche argue that “The Eurocentric vanishing narrative also extends to peoples racialized and oppressed as non-white. In the nineteenth century, Pākehā [a New Zealander of European descent] ornithologist Walter Buller projected that the extinction of both the declining Huia and the “Māori race” would occur between 1884 and 1909.”, in “Sight and Sound: Beyond the Huia Extinction Story,” *Arcadia* 2, Spring 2023.

[7] This is the thesis defended notably by the anthropologist Philippe Descola and embraced by many contemporary researchers and thinkers.

[8] In an article published by the British newspaper *The Guardian*, conservation biologist Tierra Curry claims that “It’s important to make space for grief, because grief is a rational response to what is happening to the planet” and explains how she co-organised a “virtual ceremony” with “volunteers read[ing] out the tributes,” and lighting “prayer candles embossed with each species’ image.”

[9] “Et les lieux familiers sont le début de l’appréciation des interactions multi-espèces.” (Translation: “familiar places are the beginning of appreciating multi-species interactions”) in Tsing, A. L., *Proliférations* (Marseille: Wildproject, 2022), 75–76.

[10] Rojo, P., *To Dance in the Age of No-Future* (Berlin: Circadian Books, 2002), 31.

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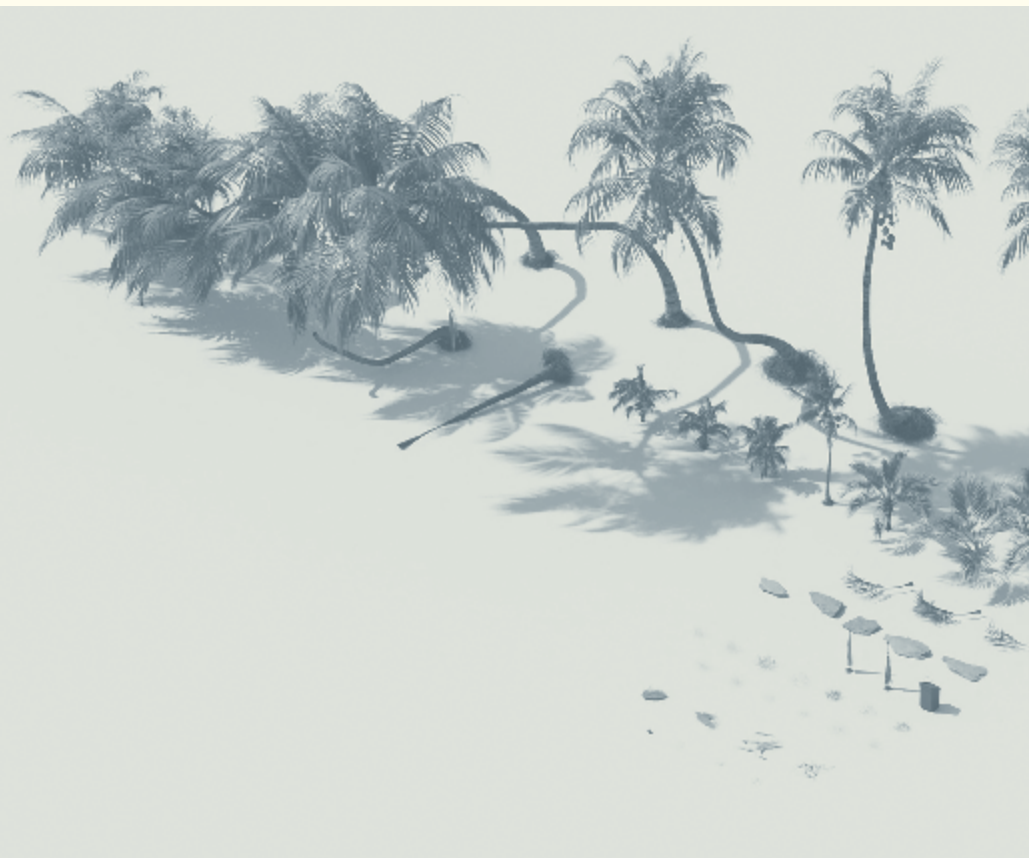
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 [A3] *The Making of Tuvalu: The First Digital Nation*
 Lender → Collider

[A]

Preserving a Vanishing Nation

Collider × The Monkeys

[TUVALU]

Despite contributing minimally to global greenhouse gas emissions, Small Island Developing States (SIDS) such as Tuvalu—an archipelago situated in the heart of the Pacific Ocean—find themselves on the front lines of the climate crisis.

At the COP26 conference in 2021, Simon Kofe, the Minister of Justice, Communication and Foreign Affairs of Tuvalu, delivered a poignant speech to the world. Standing in knee-deep water, Kofe warned the international community about the existential threats posed by rising sea levels to Tuvalu, which is expected to be submerged completely by the end of the 21st century, and whose population is already being forced into exile. A year later, at COP27, Kofe reiterated his message, announcing that Tuvalu would become the world's "first digital nation," preserving its "land, ocean and culture in the cloud" to safeguard them, regardless of what happens to the physical world.

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The process of digitalisation of Tuvalu is the result of a collaboration with two Australian creative agencies, The Monkeys and Collider. The project involves virtually reconstituting the archipelago's features using 360° drone photography, 3D scanning, and digital mapping. Natural elements such as winds, ocean currents, environmental sounds, and vegetation are being reproduced and stored, alongside Tuvaluan (the local language), as well as the country's traditions, legends, and oral culture.

However, the migration of Tuvalu to the metaverse raises important questions and concerns about the effectiveness of technology as a solution to climate-induced disappearance and displacement. One such concern is the future sovereignty of the nation: currently, international law does not recognise states without a physical territory.

Marking Trauma

Liselot Cobelens

[DEURNESE PEEL, THE NETHERLANDS]

12 Landscape fires are becoming increasingly frequent and devastating worldwide, primarily due to anthropogenic disturbances that heighten the risk of drought—not only in traditionally dry regions but also in temperate zones.

Typically known for its water management and flood risks, The Netherlands has faced recurrent droughts, heatwaves, and wildfires in recent years. Between 2017 and 2022, a study recorded up to 3,667 such events across the country. One of the most significant of them occurred on 20 April 2020, when hectares of peat bog and heathland in the Deurnese Peel, a national park in the southern part of the country, went up in flames.

The collective trauma caused by this catastrophic event prompted designer Liselot Cobelens to reflect on and visualise its impact from an artistic perspective. Combining archival research with field studies, interviews with experts, and consultations with local farmers, Cobelens created *Dryland*—a rug that weaves together past and present to capture the many consequences of drought. These consequences range from crop failure and the displacement of wildlife to land subsidence and the heightened risk of wildfires.

Designed as a map of the scorched area, the rug features eight distinct colour combinations that reflect the drought-impacted landscape. Burnt with a welding torch by the designer herself, *Dryland* physically carries the memory of the fire. The rug serves not only as a form of healing but also as a powerful reckoning with the environmental devastation, urging reflection on the increasing frequency and severity of such disasters.





[PHOTOS © GIULIA D'ADDARIO, COURTESY ROBERTA DI COSMO]

[EXHIBITS]

[C1-4] *Rebirth-Trauma
as a Performative Process*

Lender → Roberta Di Cosmo

[C]

Grieving a Dying Landscape

**Roberta
Di Cosmo**

[APULIA, ITALY]

Xylella fastidiosa is a plant pathogen that develops in the xylem vessels (i.e. the water transport tissues) of plants and is transmitted by xylem sap-feeding insects. It affects a broad range of more than 300 plant species—from grapevines to oak trees—and is particularly devastating in monocultural contexts worldwide. ¹⁵

Reported in the European Union for the first time in 2013, *X. fastidiosa* has spread and killed acres of olive tree plantations in the Apulia region, in the south of Italy, and has since been detected also in France, Spain and Portugal.

Roberta Di Cosmo, granddaughter of an olive oil sommelier, explores the devastating impact of *X. fastidiosa* in her native Apulia by focusing on collective memory, grief, and rituals tied to the disappearing olive trees. Identifying as a mediator rather than a designer, Di Cosmo raises awareness about the stories, gestures, and flavours that might vanish with the death of the trees.

In her 2020 performance, *Rebirth-Trauma as a Performative Process*, she creates an archive of movements specific to the seasonal ritual of the olive harvest. Designed in collaboration with the village of Ràcale, the performance-ritual operates as a catalyst and a *memento mori* of what is being lost.

Central to the piece is *Il Gigante* ("The Giant"), the tallest, largest and oldest olive tree of Apulia—some say 2,000 years old—which succumbed to the disease. The testimony of a once prosperous economy, its skeleton now symbolises the region's ecological and social trauma, holding the memories of those who once relied on it.

Honouring a Buried Legacy

Yesenia Thibault-Picazo

[CUMBRIA, UK]

A major foot-and-mouth disease outbreak hit the UK in 2001. The first signs appeared on 19 February, detected in pigs during a routine inspection in Essex. To control the spread, the European Commission and Northern Ireland banned imports of UK livestock and meat products. However, livestock transport continued within the country, allowing the virus to spread. By mid-August, 3.75 million animals were slaughtered.

A former RAF airfield in Cumbria—one of the worst-hit areas—was used to bury many of the animals. One year later, local communities established the Watchtree Nature Reserve to move beyond the trauma. Today, the reserve, home to diverse wildlife and plants, is still marked by methane extractors processing the buried remains.

Designer Yesenia Thibault-Picazo began exploring the Watchtree Nature Reserve's history in 2013, after discussing with geologist Prof. Jan Zalasiewicz the potential long-term effects of human activities on geological strata. They speculated that the carcasses buried in the clay-rich soil could eventually transform into a new resource: Through geological processes over hundreds of thousands of years, a quarry of *Cumbrian Bone Marble* would form, potentially sparking a future economy.

Building on her work with WAX Atelier—a workshop researching the potential of beeswax that she co-founded in London—in 2024, Thibault-Picazo delved deeper into the Watchtree site to study the remains of the animals' memory twenty years later. "To honour the lost beings," she explains, "I collected one specimen of each plant species above the burial pits. In their new botanical forms, the sacrificed herd rises."





[EXHIBITS]

[E1] *The Book of the Huia*

Lender → Laura Drouet & Olivier Lacrouts

[E2-4] *Collected Huia Notations*

(like shells on the shore where
the sea of living memory has receded)

Lender → Sally Ann McIntyre

[E]

Recollecting a Bird's Lost Voice

**Sally Ann
McIntyre**

[NEW ZEALAND]

The Huia (*Heteralocha acutirostris*) was a bird endemic to the North Island of New Zealand, considered sacred and kin by Māori. Following colonisation—and the process of cultural erasure that ensued—the bird was driven to extinction. Although the last confirmed sighting occurred in 1907, the species was not declared extinct until 1923.

To this day, the date of the Huia's extinction remains debated. Numerous expeditions to find living specimens continued until the 1960s, with some reported vocal encounters dismissed as inconclusive proof of the bird's survival. While for Māori, the Huia's presence still resonates "in the spirit world," from a Western perspective, it vanished forever, leaving behind only silent traces: archived documents, museum artefacts, taxidermied specimens, transcripts of imitations of the bird's vocalisation, and musical notations.

Fascinated by the notion of sonic memories, artist Sally Ann McIntyre has explored the Huia's history and legacy through sound for decades. Her work *Collected Huia Notations (like shells on the shore when the sea of living memory has receded)* compiles four known Western musical notations of the bird's song, including descriptions from 19th-century scientists, field notes, and Māori imitations.

McIntyre emphasises "the paradox of a bird song only known through human vocalisation and notation," questioning the fragility and perishability of material archives. In *Collected Huia Notations*, she engraved a piano notation of the bird's song onto a wax cylinder, which degrades over time when played on a phonograph. The sound slowly vanishes, mirroring the Huia's own disappearance.

Retracing an Extinct Flower

Alexis Foiny

[MAURITIUS]

²⁰ Mauritius, an island country in the Indian Ocean, is home to rich biodiversity. Early 16th-century explorers described it as a pristine tropical paradise. However, over the 18th and 19th centuries, deforestation, plantations, overexploitation, and the introduction of non-native species irreversibly transformed the landscape.

According to the Convention for Biological Diversity, Mauritius now has one of the world's most threatened island floras, with 89% of endemic plants and 61% of indigenous species classified as extinct. Among the lost species is the *Astiria rosea*. A specimen was gifted to the Duke of Northumberland in 1833 and cultivated in greenhouses at his west London residence. Here, botanist John Lindley witnessed the plant's last known bloom in 1844, describing it as "rather handsome." His drawing and notes, along with herbarium pages, remain as rare records of the extinct plant.

Tant que les fleurs existeront encore (As Long as Flowers Still Exist) is an immersive work by designer Alexis Foiny, created as a *memento mori* dedicated to the *Astiria rosea*. In his quest to retrace the memory of the plant, Foiny explored the botanical archives of the National Museum of Natural History in Paris. Using Lindley's coloured plate and written descriptions, Foiny created 3D-printed models of the flower. To accompany the maquettes, he collaborated with the company International Flavours and Fragrances and developed a speculative scent that reawakens the memory of the plant.





[PHOTO © JOHN MCKENZIE, COURTESY CIAN DAYRIT & NOME GALLERY]

[EXHIBITS]

- [G1] *Blueprint of Dam as Sadistic Monument*
 Lender → Art Jameel Collection LLC, Dubai
- [G2] *To Block the Flow of a River*
Is to Reject the Wisdom of the Earth
- [G3] *Hand drawn counter-maps*
 from community members
 Lender → Nome Gallery, Berlin

[G]

Mapping Water Injustice

Cian Dayrit

[THE PHILIPPINES]

The Philippines is highly vulnerable to the effects of human-induced climatic events, with annual droughts, typhoons, and storms causing floods, landslides, and disruptions to water access. Water distribution has been a long-standing issue in the country, leading the government to invest in dam construction. Currently, 15 large dams are operational, with more being built as part of a strategy to generate 35% of the country's power from renewable sources by 2030.

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These projects, however, have sparked controversy, especially among rural and Indigenous communities. Concerns include damage to vital water sources, the submergence of sacred sites, disruption of river flows, and hindered fish and eel migration. Many fear the dams will harm local economies and agricultural practices, with reduced water flow threatening crop irrigation. Anthropologist Cla Ruzol highlights that "different geographies of water" exist in the Philippines, arguing that government maps fail to reflect the lived experiences and disparities in water access.

In response to the social and environmental issues caused by dams, artist and activist Cian Dayrit uses counter-mapping as a form of resistance. His textile-based artworks document the loss of landmarks, water traditions, and the experiences of those impacted by the construction of these large structures. Dayrit's work challenges official narratives by portraying the violent changes to rivers and collaborating with affected communities.

Through his art, Dayrit creates a space to reclaim forgotten histories and amplify silenced voices, serving as a defiant record of the Philippines' altered relationship with water.

[TIMELINE] The pages ahead present a list of key moments from the past 65 years. This period was chosen by *Memo's* curatorial team for its pivotal role in shaping the modern Western environmental movement, the growing questioning of human exceptionalism, and the intertwining struggles for decolonisation.

From grassroots protests and landmark legal actions to thought-provoking investigative journalism, books, and films, the following pages highlight events that have left a lasting impact on society's eco-social awareness. Crossing both geographical and historical boundaries, they reflect diverse efforts to resist cultural and environmental erasure.

Yet, while a timeline can serve as a useful framework, it is never complete. Any timeline is the result of a curated selection, always partial because of the moments that slip through the cracks—forgotten struggles, marginalised histories, or actions deemed unworthy of remembrance. Thus, rather than being exhaustive or definitive, the timeline presented here should be read as a biased and questionable overview—one that calls for everyone's attention and engagement, inviting us to reflect on the histories yet to be fully acknowledged.

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1961 Creation of the World Wildlife Fund (WWF). *[event]*

1962 Rachel Carson – *Silent Spring* *[book]*

1966 Françoise Hardy – *La maison où j'ai grandi* *[music]*

1969 The Simien Mountains National Park (Ethiopia) is established in 1969 and listed as a UNESCO World Heritage Site in 1978. Its creation aids wildlife protection but leads to the displacement of Gich and Arkwazeye communities. *[event]*

1968 The publication of *Earthrise*—the first colour photograph of Earth taken from lunar orbit during the Apollo 8 space mission—plays a pivotal role in the rise of modern environmentalism. *[event]*

Paul R. Ehrlich – *The Population Bomb* *[book]*

1970 The first *Earth Day* is held in US cities, marking the birth of the modern environmental movement. *[event]*
Joni Mitchell – *Big Yellow Taxi* *[music]*

1971 Creation of Greenpeace. *[event]*

1973 The Chipko movement in India opposes logging and deforestation, using tree-hugging as a form of peaceful protest. *[event]*

1972 Groupe Chimique Tunisien starts phosphate-related industrial activities in the Gulf of Gabès, Tunisia, causing long-term environmental damage to waters and soils, and leading to health issues among coastal communities. *[event]*

1977 Creation of Sea Shepherd. *[event]*

At the UN Stockholm Conference, Swedish Prime Minister Olof Palme labels Agent Orange damage in Vietnam as ecocide, urging it to be recognised as a crime. *[event]*

1979 James E. Lovelock – *Gaia: A New Look at Life on Earth* *[book]*

Douglas Trumbull – *Silent Running* *[movie]*
Donella & Dennis Meadows – *The Limits to Growth* *[book]*

1981 All-women protests and a peace encampment at RAF Greenham Common (UK) oppose cruise missile storage until 2000. *[event]*

1984 Studio Ghibli – *Nausicaä of the Valley of the Wind* *[movie]*

1985 Assassins – *L'écologie: Sauvons la Planète!* *[music]*

1987 Foundation of the Indian NGO Navdanya to promote biodiversity, organic farming, farmers' rights, and seed saving. *[event]*

1988 Talking Heads – *(Nothing But) Flowers* *[music]*

1989 Bill McKibben – *The End of Nature* [\[book\]](#)

Protests known as “First Encounter of the Indigenous Nations of the Xingu” oppose the Belo Monte Dam in Brazil. [\[event\]](#)
The “Malé Declaration on Global Warming and Sea Level Rise” advances global action on climate change, focusing on rising seas that disproportionately impact small island nations. [\[event\]](#)

1990 Alabama – *Pass It On Down Song* [\[music\]](#)
Ecocide is formally introduced as a crime in Vietnam’s Penal Code. [\[event\]](#)

1995 Disney – *Pocahontas* [\[movie\]](#)
Tracy Chapman – *The Rape of the World* [\[music\]](#)
Val Plumwood – “Human Vulnerability and the Experience of Being Prey” (in *Quadrant Journal*) [\[book\]](#)

1997 Studio Ghibli – *Princess Mononoke* [\[movie\]](#)

1998 Costa Rica passes the “Ley de Biodiversidad” (Biodiversity Law) to promote biodiversity conservation and sustainable resource use. [\[event\]](#)
Instituto Terra launches a reforestation programme on 608.69 hectares of dry land in Aimorés, Minas Gerais (Brazil). [\[event\]](#)
Tryo – *L’Hymne de nos campagnes* [\[music\]](#)

2000 Anne Sylvestre – *Le lac Saint-Sébastien* [\[music\]](#)

2003 Following decades of protests due to 60 years of toxic military testing, the U.S. Navy base on Isla de Vieques (Puerto Rico) closes. [\[event\]](#)
In protest against the Saemangeum seawall project in South Korea, which began in 1991, monks and ministers lead a peaceful procession. The seawall, completed in 2006, marks one of the largest destruction of an estuary in history. [\[event\]](#)

2004 Roland Emmerich
– *The Day After Tomorrow* [\[movie\]](#)

2005 The “Radiological Conditions at Former French Nuclear Test Sites” report by the International Atomic Energy Agency highlights the lasting environmental effects of France’s nuclear tests in Algeria. [\[event\]](#)
Philippe Descola – *Beyond Nature and Culture* [\[book\]](#)

2006 The oil trading company Trafigura illegally dumps toxic waste in Côte d’Ivoire, affecting the health of over 100,000 people and leaving land and water contamination unresolved. [\[event\]](#)
Davis Guggenheim
– *An Inconvenient Truth* [\[movie\]](#)

2007 Alan Weisman
– *The World Without Us* [\[book\]](#)
Mark Lynas – *The Six Degrees: Our Future on a Hotter Planet* [\[book\]](#)

2012 Björk – *Body Memory* [\[music\]](#)

2013 Robin Wall Kimmerer – *Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge, and the Teachings of Plants* [\[book\]](#)

2014 Elizabeth Kolbert – *The Sixth Extinction: An Unnatural History* [\[book\]](#)
In a world first, New Zealand grants the *Te Urewera* natural area legal personality. [\[event\]](#)
Naomi Klein – *This Changes Everything: Capitalism vs. The Climate* [\[book\]](#)

2015 Anohni – *4 Degrees* [\[music\]](#)
Cyril Dion & Mélanie Laurent – *Tomorrow* [\[movie\]](#)
Anna L. Tsing – *The Mushroom at the End of the World: On the Possibility of Life in Capitalist Ruins* [\[book\]](#)

2016 Increased evaporation causes Lake Poopó in Bolivia to disappear, permanently impacting the centuries-old way of life of the Urus “water people.” [\[event\]](#)
Donna Haraway – *Staying with the Trouble: Making Kin in the Chthulucene* [\[book\]](#)
Indigenous “water protectors and land defenders” protest the Dakota Access Pipeline in North Dakota, forming the largest Native American-led protest in a century. [\[event\]](#)

2017 The *Uluru Statement from the Heart* petition by Aboriginal and Torres Strait Islander leaders proposes a permanent advisory body for First Nations, but is rejected by the Australian people in a 2023 referendum. [\[event\]](#)

2018 Greta Thunberg’s protests at the Swedish Parliament spark the international Fridays For Future movement. [\[event\]](#)
Creation of Extinction Rebellion, the environmental activist group known for its disruptive protests demanding immediate action on the climate crisis. [\[event\]](#)
Bruno Latour – *Down to Earth: Politics in the New Climatic Regime* [\[book\]](#)

2009 James Cameron
– *Avatar* [\[movie\]](#)
The ZAD (“Zone to Defend”) de Notre-Dame-des-Landes is formed to oppose an airport. [\[event\]](#)

2010 The Aral Sea, once the fourth largest freshwater lake, has shrunk by 90% since the 1960s, causing the collapse of dependent communities in Kazakhstan and Uzbekistan. [\[event\]](#)

2019 A Forensic Architecture study reveals the ecocide tactics used by the Israeli army in Palestine since 2014, including bulldozing agricultural land and aerial herbicide spraying, which devastate Gazan farmers' livelihoods. [\[event\]](#)

2021 Vinciane Despret – *Living as a Bird* [\[book\]](#)
Adam McKay – *Don't Look Up* [\[movie\]](#)

The 18-month “Flatpacked Forests” investigation conducted by the NGO Earthsight reveals that Ikea sold items linked to illegal tree felling in Ukraine and the Russian boreal forest. [\[event\]](#)

2023 The French environmental collective Vers un Parlement de Loire is formed to advocate for recognising the River Loire's rights as a living entity. [\[event\]](#)

Four residents of Pari Island (Indonesia) file a complaint against cement manufacturer Holcim, seeking compensation for climate damage, funding for flood protection measures, and a reduction in CO₂ emissions. [\[event\]](#)

Members of *La Grave Autrement* and *Les Soulèvements de la Terre* movements create a ZAD (“Zone to Defend”) on the Girose glacier in the French Alps to protest the construction of a cable car. [\[event\]](#)
Baptiste Morizot – *L'inexploré* [\[book\]](#)

2024 Banned elsewhere in France, chlordecone-based pesticides were used in the French Antilles until 1993, contaminating soils, waters, and people. After years of legal actions, in January, the Paris prosecutor's office issues a ruling of no further action, citing the difficulty of “presenting criminal evidence of the reported facts,” which were “committed ten, fifteen, or thirty years before the filing of the complaints.” [\[event\]](#)

The Committee on the Elimination of Racial Discrimination urges France to respect the Kali'ña Indigenous community's opposition to a power plant on their land in Prospérité, French Guiana. [\[event\]](#)

The French documentary *Armes, l'héritage toxique* (Weapons, the Toxic Legacy) reveals how WWII ammunition dumped off France's Mediterranean and Atlantic coasts is polluting waters near tourist sites. [\[event\]](#)

Ukrainian biologists launch a series of reforestation efforts in regions ravaged by the ongoing Russia-Ukraine conflict, planting native oaks to restore biodiversity and support future ecosystems. [\[event\]](#)

2020 An armed conflict in the Tigray region (Ethiopia) impacts restoration efforts by national stakeholders and local communities over the past three decades (1990-2020). [\[event\]](#)

Explore the exhibition [\[BOOKS & MUSIC\]](#) in greater depth with the following reading and music suggestions



[\[music\]](#) 4 Degrees, Anohni, 2016



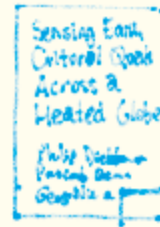
[\[book\]](#) Malcom Ferdinand, *A Decolonial Ecology: Thinking from the Caribbean World* (Polity Books, 2021)



[\[book\]](#) Rachel Carson, *Silent Spring* (Houghton Mifflin, 1962)



[\[music\]](#) *Body Memory*, Björk, 2017



[\[book\]](#) Philipp Dietachmair, Pascal Gielen, Georgia Nicolau, eds., *Sensing Earth. Cultural Quests Across a Heated Globe* (Valiz Antennae, 2023)



[\[book\]](#) Michael McCarthy, *The Moth Snowstorm. Nature and Joy* (John Murray Publishers, 2016)



[\[music\]](#) *Wake Up Calls* (album), Cosmo Sheldrake, 2020



[\[book\]](#) Nan Shepherd, *The Living Mountain* (Aberdeen University Press, 1977)



[\[book\]](#) Leila Philip, *Beaverland: How One Weird Rodent Made America* (Twelve, 2022)



[\[music\]](#) *Big Yellow Taxi*, Joni Mitchell, 1970



[\[book\]](#) Anna L. Tsing, *The Mushroom at the End of the World: On the Possibility of Life in Capitalist Ruins* (Princeton University Press, 2015)

Bridging Generations with Barkcloth

Bubu Ogisi / I A M I S I G O

[GHANA & NIGERIA]

Barkcloth is a leather-like material whose production consists of a process of slicing, steaming, burning, flattening, beating, soaking, and felting the bark of the Mutuba tree (*Ficus natalensis*). Traditionally, this non-woven botanical fibre was worn by Uganda's royal family and spiritual leaders, and played a key role in death and afterlife ceremonies within the Ganda culture.

During colonial times, both barkcloth and its associated spiritual practices were marginalised by Christian missionaries, leading to a decline in its use and the presence of Mutuba trees themselves. However, in 2008, barkcloth was inscribed on UNESCO's Representative List of Intangible Cultural Heritage of Humanity, sparking a revival of both the material and the plant.

Nigerian fibre artist Bubu Ogisi—founder and artistic director of fashion brand I A M I S I G O—is dedicated to preserving Africa's cultural legacy. She travels across the continent to rediscover what she calls “magical systems,” forgotten materials, ancient knowledge, and endangered languages. It was through these journeys that she encountered barkcloth, which she views as a link between different African generations.

Ogisi has incorporated barkcloth in I A M I S I G O's Spring/Summer 2024 collection, *Bonde la Vivuli/Valley of Shadows*, featuring it alongside bronze and raffia. The collection honours Queen Nyabinghi, a revered pre-colonial ancestor in East Africa. Nyabinghi communicated through chamanic priestesses known as bagirwa—healers who wore barkcloth veils and wielded powers granted by Nyabinghi herself.



[PHOTO © FREDDIE ODEDE, COURTESY I A M I S I G O]

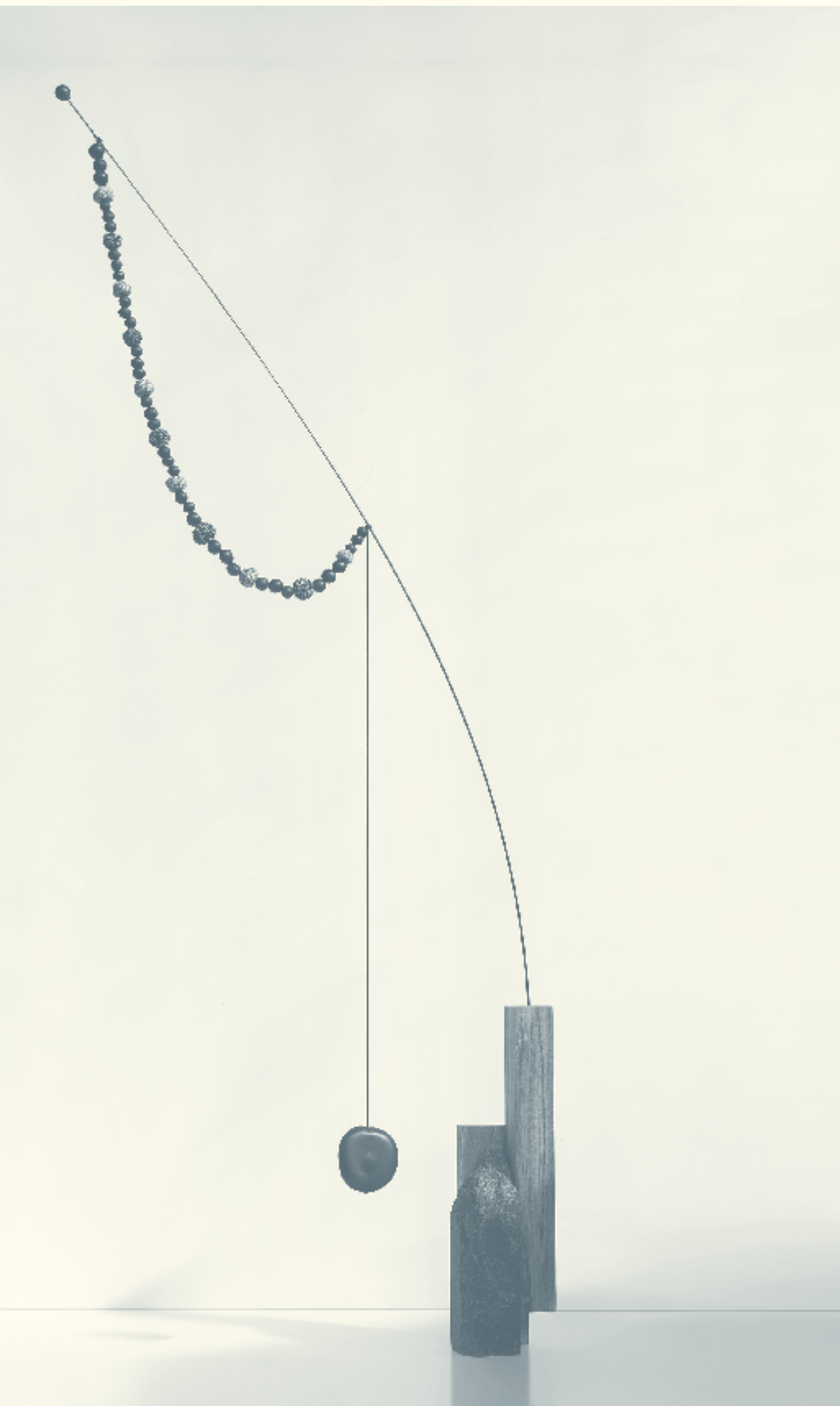


PHOTO © DACH&ZEPHIR

[EXHIBITS]

[J1] *Souvenirs of Plants – Tech Case*

Lender → Laura Drouet & Olivier Lacroux

[J2] *Field research in Guadeloupe:
interviews with Philippe Alexis
and Rudy Denin*

[J3-6] *Caribbean Beauties*

Lender → dach&zephir

[J]

Fashioning Vessels of Memory

dach&zephir

[GUADELOUPE, FRENCH ANTILLES]

The Caribbean was central to the transatlantic slave trade from the mid-15th to the mid-19th century, during which over 15 million Africans were forcibly brought to the Americas to work on plantations. Enslaved communities were subject to harsh laws imposed by colonial authorities. In Guadeloupe, French law even prohibited slaves from wearing certain fabrics like lace and silk, as well as metals such as gold, which symbolised wealth and power.

In their research on plant traditions in the French Antilles, designer duo dach&zephir uncovered numerous stories of erasure linked to slavery, including the loss of local words to Latin and the destruction of indigenous knowledge about plants. One particular story stood out: the crafting of jewellery from seeds.

Despite bans on adorning their bodies, enslaved people crafted intricate jewellery using seeds. A prominent example is the necklace referred to as “collier de nègre” (*negro's necklace*) in the archives consulted by the designers, made from the grey seeds of Job's-tears (*Coix lacryma-jobi*), a plant in the grass family, whose seeds can be strung together as beads.

For dach&zephir, this practice represents more than resistance—it is an act of empowerment. By using what was available in their environment, enslaved people created objects and rituals that restored their dignity and autonomy. dach&zephir see this seed-based jewellery as a “green shield”—a way for communities to reclaim their identity and power through creativity. This tradition of seed jewellery remains a vibrant part of the Antilles, particularly in Guadeloupe, today.

[K] [EXHIBITS] [K1] *Resting Place (Prototype)*
[K2] *Don Emiliano*
Lender → Friedman Benda, New York
[K3] *Green Fever*
Lender → Fernando Laposse
[K4] *American Monarch*
(*Danaus plexippus* – Linnaeus, 1758)
Lender → MNHN, Paris

Documenting the Dark Sides of Monoculture

Fernando Laposse

[MICHUACÁN, MEXICO]

In recent decades, global demand for avocados has surged, driven by changing dietary trends and their growing popularity in markets such as the United States. Thanks, in part, to trade agreements like NAFTA—an accord between Canada, Mexico, and the US effective since 1994³⁴—Mexico’s avocado exports have exploded.

Today, around 90% of the avocados imported into the US come from the Mexican state of Michoacán, where locals have embraced the green gold rush, clearing vast areas of forests to make space for monoculture plantations. The avocado trade has also attracted organised crime. Cartels extort farmers, engage in illegal logging, and forcibly push local communities into cultivating the fruit, harming those who resist. The controversies surrounding avocado cultivation, along with its environmental toll—particularly the destruction of vital habitats for species like the monarch butterfly—have remained hidden from the public eye until recently.

In 2020, Fernando Laposse began exploring these complex issues with his long-term project *Conflict Avocados*. Through a documentary lens, Laposse seeks to uncover the multifaceted reality of avocado cultivation, shedding light on key events—such as community protests, ecological devastation, and the homicides of environmental leaders—that have marked the recent history of the Michoacán region.

Mixing furniture pieces, material experimentation, textile storytelling, and first-hand photo and video documentation, *Conflict Avocados* employs design as a tool for eco-social awareness. The project is an homage to the human and other-than-human communities whose identities and cultures are being erased by rampant agricultural expansion driven by greed.



[PHOTO © FERNANDO LAPOSSE]



[PHOTOS © RAPHAËLLE MUELLER (TOP) / ANAIS BARELLI (BOTTOM),
COURTESY EMMA BRUSCHI]

[EXHIBITS]

[L1-8] *Almanach Collection*

[L9-10] *Journal de récolte 2022 & 2023*

Lender → Emma Bruschi

Crafting a New Rural Heritage

Emma Bruschi

[HAUTE-SAVOIE, FRANCE]

Once a common companion specie and a staple food across central, eastern, and northern Europe, rye (*Secale cereale*) is a hardy grass traditionally grown as a grain. A versatile cereal crop cultivated in temperate regions, renowned for its resilience and ability to thrive in challenging conditions, rye was not only a vital source of nourishment but also a crucial material for various crafts. Rye straw was used to make thatched roofs, and woven into baskets and hats. These traditional uses were closely linked to the agrarian lifestyle, where the entire plant had a purpose. 37

However, with the mechanisation of agriculture—which prioritised crops with shorter stems for easier harvesting—rye gradually fell out of favour. This shift led to the decline of knowledge related to rye cultivation and its by-products, diminishing its cultural significance in rural communities in Europe.

Embracing her family's rural heritage, fashion designer Emma Bruschi launched her *Almanach Collection* in 2019. A tribute to peasant traditions, ancestral know-how, and gestures, the collection is an attempt to reconcile fashion with seasonal cycles and respect for the plants that provide the materials necessary for the craft. For it, Bruschi transformed the long stems of rye grown on her family's farm in the French Alps into thin, durable strips. These she carefully wove, plaited, split, embroidered, and crocheted into accessories and garments that are both humble and refined.

Working with something alive, "sowing it, taking care of it, and making it grow," the designer admits, "requires patience and respect. You need to understand its rhythm and also the constraints of the plant, which, of course, requires a year to grow."

Harvesting the Cotton of Utopia

Neve Insular

[ISLAND OF SÃO VICENTE, CABO VERDE]

Cabo Verde is an archipelagic state located off the western coast of Africa. Its geographical location, coupled with the exacerbation of the ongoing climate crisis over the past few decades, makes the country particularly vulnerable to extreme weather. Precipitation is dramatically low, and the archipelago faces recurring and prolonged droughts. As a consequence, Cabo Verde relies heavily on external water supplies.

According to the few available historical accounts (which are primarily shaped by the colonial archives of Portugal), the islands were uninhabited when the Portuguese first set foot on their soil in 1456. Under Portuguese dominion, they became one of the epicentres of the transatlantic slave trade, with enslaved people forcibly cultivating coffee, cane sugar, and cotton.

Coping with water scarcity, and actively embedding the archipelago's cross-cultural heritage in their practice, Rita Rainho and Vanessa Monteiro of art collective Neve Insular have spent the past few years sowing cotton into the volcanic, dusty soil of São Vicente, one of Cabo Verde's islands. The cotton they cultivate and carefully harvest by hand together with the local inhabitants grows only when humidity conditions are right.

A lesson in resilience and continuity, this cotton—which Rainho and Monteiro describe as “utopian”—provides them with small batches of raw material each year, which they use to create objects and ensure that weaving gestures and techniques are passed on within the community. Drawing from the past and welcoming scarcity as a constructive challenge, the duo is crafting novel narratives and forging new collective traditions and memories on the island.



[PHOTO © DIOGO BENTO, COURTESY NEVE INSULAR]



[PHOTO © FÉLIX BLUME]

Recording a Looming Tale of Loss

Félix Blume
*in collaboration
with the children
of Cecrea La Ligua*

[CHILE]

From Germany to Puerto Rico, the decline of insect populations is becoming a pressing global issue.

Recent studies show that their numbers have dropped by 80% in the past three decades. In rural areas, species like caddisflies, dragonflies, butterflies, bees, beetles, and fireflies are especially at risk due to human activities. These include intensive agriculture, widespread pesticide use, deforestation, wetland drainage, pollution, urban sprawl, and the introduction of non-native species.

41

Such factors, compounded by rising temperatures, are permanently altering ecosystems with far-reaching consequences. The ongoing collapse of insect populations threatens not only biodiversity but also the health of soils and food systems. Insects are, in fact, crucial for pollination and breaking down organic matter, including manure. Their loss has cascading effects across ecosystems, ultimately endangering human food supplies.

In response to this crisis, artist Félix Blume created *Los Grillos del Sueño*, a sound installation using anticipatory fiction to highlight the impact of insect decline. Developed in collaboration with children from the Cecrea La Ligua programme in Chile, the project imagines a future where crickets (*Gryllus bimaculatus*) have vanished from a town due to recurring droughts. The absence of their familiar sounds leaves a profound sensory void, especially affecting the children, whose sleep is disrupted by the sudden silence.

Through this speculative scenario, Blume reflects on the deep connection we have to the natural soundscapes we often take for granted. The loss of the crickets' song serves as a poignant reminder of the fragility of the ecosystems that sustain and shape us.

Restoring the Beaver Effect

Suzanne Husky

[FRANCE]

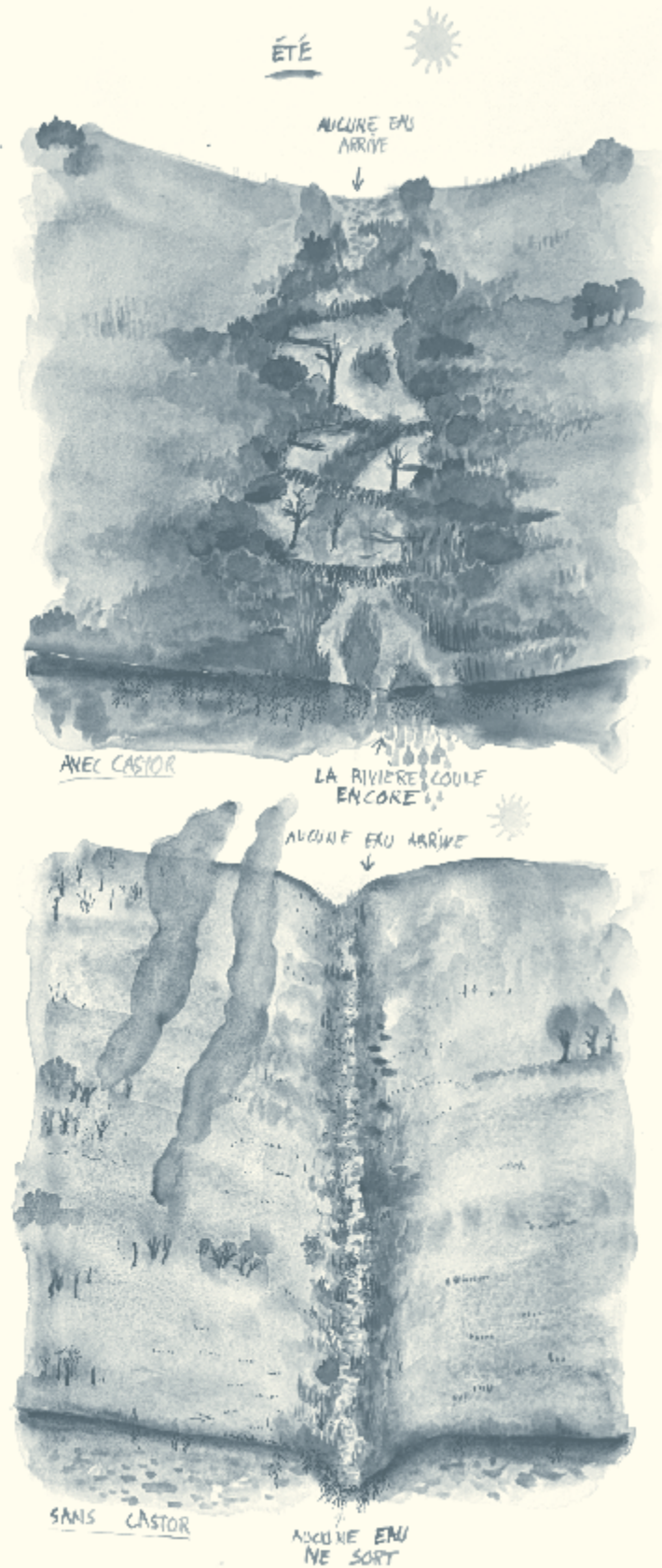
Beavers (*Castor fiber*) design and transform the landscapes they inhabit. By building dams across rivers, they create impoundments that serve multiple purposes: protecting themselves from predators, providing a stable food source, and enhancing their habitat. The structures they

42 build have a lasting impact on river ecosystems. Dams trap sediments, promote healthier riverbeds, reduce downstream flooding by slowing river flow, and foster wetlands that become vital habitats for aquatic species.

Once hunted for their fur, meat, and castoreum, beavers were nearly wiped out in Europe by the early 20th century. However, reintroduction and conservation efforts have helped populations recover. In metropolitan France, where beavers were once confined to the lower Rhône Valley, their presence now spans four of the country's five main watersheds. Despite these successes, conflicts remain due to human activities like forestry, urbanisation, and intensive agriculture.

In her exploration of the intricate relationship between beavers, rivers, and humans, artist Suzanne Husky uses detailed watercolours to highlight the tensions and synergies that define this complex history. Her work underscores the impact of human water management practices, which restrict natural river courses and exacerbate issues like droughts and flooding. Husky's paintings also delve into the memory of beavers as reflected in toponymy and geography, retracing how the animals are still echoed in the names of rivers, valleys, and towns across France and Belgium.

Through this dual lens of art and history, Husky calls attention to the significance of beavers but also advocates for a reconsideration of their role and the importance of restoring collaborations with them.





[PHOTOS © FELICITY CRAWSHAW (TOP) / BETH CHALMERS (BOTTOM),
COURTESY SIMONE KENYON]

[EXHIBITS]

[P1] *How the Earth Must See Itself*
(A Thirling)

Lender → National Theatre of Scotland

[P2] *The Living Mountain. A Celebration*
of the Cairngorm Mountains of Scotland

Lender → Laura Drouet & Olivier Lacrouts

[P]

Embodying the Mountain

**Simone Kenyon
& Lucy Cash**

[CAIRNGORM MOUNTAINS, SCOTLAND, UK]

The Cairngorms, the highest and coldest mountain range in the British Isles, are located in the Scottish Highlands. This rugged landscape is home to free-flowing rivers and some of the rarest species in the UK. The Scottish poet Nan Shepherd (1893–1981) captured the essence of the range in *The Living Mountain*, a work first written in the 1940s but only published in 1977. This short book takes readers on a sensorial journey through the Cairngorms’ geology, geography, and climate, offering a deep exploration of the living beings that inhabit the region, and of the mountain itself.

45

Through a personal and embodied account, Shepherd—a pioneer of women’s mountain walking—describes her intimate connection with the mountains and her effort to engage all her senses to fully experience and understand the landscape. She challenges her body to adopt new positions, shifting perspectives from micro to macro in search of what she calls the “total mountain.”

A response to Shepherd’s vivid portrayal of the Cairngorms, *How the Earth Must See Itself (A Thirling)* is a performance-film by Simone Kenyon and Lucy Cash. The piece offers a meditation on the landscape of the Cairngorms—specifically the Glen Feshie valley—and a celebration of Shepherd’s words.

The all-women choreography explores and celebrates women’s relationships with high and wild places. It also suggests that it is through our bodies—our touch and other sensory experiences—that we connect to a place, immerse ourselves in it, and become more aware. The reiteration of a single movement in time and space, the connection of our bare feet on soft moss—all of this, the body remembers and is transformed by it.

[A] Collider x The Monkeys Tuvālu
[B] Liselot Cobelens
Deurnese Peel, The Netherlands
[C] Roberta Di Cosmo Apulia, Italy
[D] Yesenia Thibault-Picazo Cumbria, UK
[E] Sally Ann McIntyre New Zealand
[F] Alexis Foigny Mauritius

[G] Cian Dayrit The Philippines
[H] Bubuo Ogisi / I A M I S I G O
Ghana & Nigeria
[I] dach&zepphir Guadeloupe, French Antilles
[J] Fernando Laposse Michoacán, Mexico
[K] Emma Bruschi Haute-Savoie, France

[M] Neve Insular
Island of São Vicente, Cabo Verde
[N] Félix Blume in collaboration with
the children of Cecrea La Ligua Chile
[O] Suzanne Husky France
[P] Simone Kenyon & Lucy Cash
Cairngorm Mountains, Scotland, UK



Temporary exhibitions often have a high environmental cost due to the overseas transportation of artworks, the construction choices for scenography and signage, and their inherently disposable nature.

From the outset, *Memo* was conceived as a travelling exhibition, presented consecutively at different venues. To ensure the displays could be effectively reused, the scenographic elements had to be lightweight, durable, and easily dismountable. Working within these constraints, designer Olivier Vadrot developed a flatpack system that fits comfortably into a single 40m³ truck, minimising both energy and space waste during transportation. The exhibition's modular design, which uses primarily natural materials and 30% scrap wood, features elements of the same size that can be arranged both horizontally and vertically, depending on the needs of each artwork.

In keeping with the scenography, WIP Office (Julie Bassinot & Marie Damageux) designed the exhibition's graphic system using a sheet of paper as the starting module for all printed materials. Each element—from the text panels to the captions to the booklet you're holding—was created by repeating, folding, combining and layering the modules. All paper used throughout the exhibition is FSC® certified, highlighting a commitment to responsible sourcing and sustainability. WIP Office's design reflects the analogue world of archiving, exploring how paper endures over time and how certain inks and colours—such as black and cyan—resist fading. The use of staples and handwritten notes further evokes archival systems.

While some CO₂ emissions are unavoidable, and certain artworks had to be transported from distant locations (e.g. Australia, Nigeria and the UAE), *Memo* seeks to align with the environmental concerns expressed in the works on show. Alongside the careful choices made by the scenographer and graphic designers, the exhibition's status as a travelling show reduces its overall impact by reusing and repurposing materials and displays rather than disposing of them after each event. Through these strategies, the exhibition encourages discussions on adapting exhibitions to be more circular while maintaining their creative and educational value.

【COLOPHON】

Concept & Curatorship
d-o-t-s (Laura Drouet
& Olivier Lacrouts)

Artists and Designers
Félix Blume
Emma Bruschi
Liselot Cobelens
Collider x The Monkeys
dach&zephir
Roberta Di Cosmo
Cian Dayrit & Cla Ruzol
Alexis Foiny
Suzanne Husky
Simone Kenyon
& Lucy Cash
Fernando Laposse
Sally Ann McIntyre
Neve Insular
Bubu Ogisi / I A M I S I G O
Yesenia Thibault-Picazo

Scenography
Olivier Vadrot,
with Rafaël Têtedoie

Graphic Design
WIP Office,
with Emma Burel

Texts
d-o-t-s

48 Translation
and Proofreading
Catherine Lallemand
d-o-t-s

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Communication
L'art en plus (Fondation
d'entreprise Martell)
Twice Studio (Fondation
d'entreprise Martell)
Sophie Carrée
(CID au Grand-Hornu)

Galleries
& Institutional Lenders
Art Jameel, Dubai
Friedman Benda Gallery,
New York City
Galerie Alain Gutharc,
Paris
Institut national
de l'audiovisuel,
Bry-sur-Marne
Muséum national
d'Histoire naturelle,
Paris
National Theatre
of Scotland, Glasgow
Nome Gallery, Berlin

Operational Partner
Fedrigoni

Service Providers
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Chenue
Collectif Cartel
De facto
Diot SA
Dogman
Embelco
Hiscox
Maillet Multiservices
Média Graphic
Studio Ludo

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d'entreprise Martell
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Anne-Claire Duprat,
director
Maxime Heylens,
general secretary
Elisabeth Ricard, head
of communication
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head registrar
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Marie-Anne Thiolat,
cultural mediation
assistant
Chloé Fougère,
welcome desk
and sales manager
Michel Sedack,
workshops
and residencies
coordinator

Martell Company, Philippe
Neusch and his teams

CID – centre d'innovation
et de design
au Grand-Hornu
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Martine Acar,
welcome desk
Shahrazad
Ameur-Merabet,
education team
Marine Babic,
welcome desk
Sophia Bouarfa,
administration
Jeoffrey Bultez, steward
David Buyle, steward
Giuseppe Cannella,
accounting

Laetitia Centritto,
graphic designer
Maryvonne Colle,
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Sébastien Corazza,
head registrar
Nicolas D'Hoest,
archives and
documentation
Gaëtan Delehouzée,
events and audiovisual
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education team
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and educational
programs
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Walter Jenart,
technical team
Christine Lecomte,
steward
Laurence Lelong,
partnerships
Zoé Luc, heritage
Maxime Mairesse,
technical team
Lorenzo Mastrogiovanni,
accounting
Justine Mertens,
education team
Maxence Noël,
head of technical team
Jean-François
Paternoster, driver
Martin Paul, head
of administration
Thierry Pochet,
technical team
Marie Pok, director
Carine Saber,
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Virginie Stoquart,
graphic designer
David Vilain,
technical team

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CID Grand-Hornu
(Province de Hainaut,
Belgique)

【FEATURING】

Collider × The Monkeys
Liselot Cobelens
Roberta Di Cosmo
Yesenia Thibault-Picazo
Sally Ann McIntyre
Alexis Foiny
Cian Dayrit
Bubu Ogisi / I A M I S I G O
dach&zephir
Fernando Laposse
Emma Bruschi
Neve Insular
Félix Blume
Suzanne Husky
Simone Kenyon & Lucy Cash

Fondation
d'entreprise
Martell



ORGANISATION D'ÉVÉNEMENTS CULTURELS