

MEDIENINFORMATION

Konferenz:

Nature, Culture and Perception. From the Amazon to the Alps Visual Arts and Science in Dialogue

30. September bis 2. Oktober 2019, Luzern und Altdorf

Organisation Stiftung Lucerna
Kooperation Universität Luzern, VIDEO WINDOW, Zürich und Haus für Kunst Uri, Altdorf
Patronage Club of Rome
Unterstützung Forschungskommission der Universität Luzern, Schweizerische Nationalfonds (SNF)

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- Vortragende

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Idee, Konzept und Leitung

Prof. Dr. Boris Previšić, Universität Luzern
Dr. Bruno Z'Graggen, VIDEO WINDOW, Zürich

Kontaktpersonen für Medienauskünfte und Bildmaterial

Prof. Dr. Boris Previšić, Universität Luzern

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Information: <https://www.unilu.ch/fakultaeten/ksf/institute/seminar-fuer-kulturwissenschaften-und-wissenschaftsforschung/kulturwissenschaften/mitarbeitende/boris-previsic/>

Dr. Bruno Z'Graggen, VIDEO WINDOW, Zürich

Kontakt: contact@brunozgraggen.ch

Information: <https://brunozgraggen.ch/video-window/>

Konferenz:***Nature, Culture and Perception. From the Amazon to the Alps
Visual Arts and Science in Dialogue***

Die Stiftung Lucerna organisiert gemeinsam mit der Universität Luzern und unter dem Patronat des Club of Rome eine dreiteilige internationale Konferenz. Sie trägt den Titel *Nature, Culture and Perception. From the Amazon to the Alps* und findet vom 30. September bis 2. Oktober 2019 in Luzern und Altdorf statt. Inhaltlich im Zentrum stehen die globalen Wahrnehmungsprobleme und gesellschaftspolitischen Handlungsfelder bezüglich Natur angesichts des beschleunigten Klimawandels und der ungebremsten Ausbeutung natürlicher Ressourcen.

Ein methodisch innovativer Dialog zwischen Vertreterinnen und Vertretern aus Kunst und Wissenschaft mit einem Brückenschlag vom Amazonasgebiet in die Alpen soll zu neuen Erkenntnissen führen. Die Konferenz erfolgt in Zusammenarbeit zwischen der Universität Luzern (Prof. Dr. Boris Previšić), der Videokunstplattform VIDEO WINDOW (Dr. Bruno Z'Graggen) und dem Haus für Kunst Uri (Dir. Barbara Zürcher). Sie ist Teil eines Projekts, zu dem eine internationale Gruppenausstellung im Haus für Kunst Uri samt Begleitpublikation und Blockseminar der Universität Luzern zählen.

Die Universität Luzern setzt an allen Fakultäten in Bezug auf die Umweltfrage Wegmarken. Die Wahrnehmung von Natur bildet den Grundstein für das Verstehen des menschlichen Lebens innerhalb der engen planetarischen Grenzen, wie sie beispielsweise in der Kunst dargestellt oder am Stockholm Resilience Center erforscht wird. Kunstwerke und naturwissenschaftliche Erkenntnisse sind fruchtbare Bezugsgrößen für den Austausch mit Fachbereichen der Universität Luzern wie der Literatur-, Kultur- und Geschichtswissenschaft sowie der Rechtswissenschaften.

Die Konferenz beinhaltet drei Teile und verfolgt in innovativer Weise einen transdisziplinären und ganzheitlichen Ansatz, um der Komplexität und Dringlichkeit aufgrund des Klimawandels gerecht zu werden. Mit dem transatlantischen Brückenschlag vom Amazonasgebiet in die Alpen lässt sich beispielhaft aufzeigen, wie unser Handeln diese sensiblen Ökosysteme zerstört. Ebenso kann im Amazonas und den Alpen eine nachhaltige Mensch-Natur-Symbiose aufgezeigt werden, die sich durch Artenvielfalt und Zunahme der Biomasse auszeichnet.

Am Eröffnungsabend werden in Kooperation mit dem stattkino Luzern und VIDEO WINDOW von fünf Kunstschaaffenden je ein Film bzw. ein Video präsentiert und diskutiert. Die Werke hinterfragen das Verhältnis des Menschen zur Natur im Kontext des Regenwaldes, der Nutzung fossiler Rohstoffe und des Gletscherschwunds in den Alpen.

Der zweite Teil stellt die Konzepte der Naturwahrnehmung und der natürlichen Grenzen der Erde aus der Perspektive der Naturwissenschaft vor und diskutiert diese mit den Kunstschaaffenden. Danach rückt der Amazonas als Lebensraum für die indigene Bevölkerung und als Ressource für Staat und Wirtschaft in Kolumbien, Ecuador und Brasilien in den Mittelpunkt. Eine Wissenschaftlerin der forensischen Architekturforschung aus Kolumbien, ein Schweizer Doktorand der Rechtswissenschaften und eine brasilianische Forscherin, die gleichzeitig Künstlerin ist und einen historisch-anthropologischen Ansatz verfolgt, thematisieren entgegengesetzte Naturkonzepte und Konfliktlinien hinsichtlich Boden-, Holz- und Wassernutzung.

Der dritte Konferenzteil findet im Haus für Kunst Uri in Altdorf statt, wo eine internationale Gruppenausstellung unter dem Titel *Natur – zwischen Sehnsucht und Wirklichkeit. Von Amazonien in die Alpen* 36 Kunstpositionen vereint. Darunter befinden sich sechs Kunstschaaffende aus Brasilien, wovon drei an der Konferenz teilnehmen. Zum Auftakt führt das Kuratorenteam in Anwesenheit von Kunstschaaffenden durch die Ausstellung. Darauf rückt der Alpenraum ins Zentrum durch zwei Beiträge zur Wald- und Wassernutzung aus historischer und aktueller Perspektive, gefolgt von einer Diskussion mit Bezugnahme auf den Regenwald.

Zum Abschluss blickt ein rechtsökonomischer Beitrag in die Zukunft und stellt mit einer erweiterten globalen Sicht die dringliche Frage der Nachhaltigkeit und Solidarität mit den Verlierern der Klimaerwärmung. Die Konferenz endet mit einer offenen Plenumsdiskussion, um bisherige Betrachtungsweisen, neue Forschungsansätze und gesellschaftspolitische Interventionen zu lancieren.

Organisation, Eckdaten und Kontakte

1. Konferenz

- Titel *Nature, Culture and Perception. From the Amazon to the Alps. Visual Arts and Science in Dialogue*
- Idee, Konzept und Leitung Prof. Dr. Boris Previšić, Universität Luzern und Dr. Bruno Z'Graggen, VIDEO WINDOW, Zürich
- Organisation Stiftung Lucerna
- Kooperation Universität Luzern, VIDEO WINDOW, Zürich, und Haus für Kunst Uri, Altdorf
- Patronage Club of Rome
- Orte und Termine
 1. Teil: Montag, 30. September 2019, 17.30–20.30h, stattkino Luzern
 2. Teil: Dienstag, 1. Oktober 2019, 9.30–17.30h, KKL Luzern, Terrassensaal
 3. Teil: Mittwoch, 2. Oktober 2019, 10–16.30h, Haus für Kunst Uri, Altdorf
- Programm: Teilnehmende und Beiträge siehe Beilagen: Leporello und Content (Introduction, Synopsis, Abstracts)
- Sprache Englisch
- Unterstützung Forschungskommission der Universität Luzern, Schweizerischer Nationalfonds (SNF)

2. Ausstellung

- Titel *Natur – zwischen Sehnsucht und Wirklichkeit. Von Amazonien in die Alpen*
- Ort Haus für Kunst Uri, Altdorf
- Vernissage Samstag, 14. September 2019, 17.30h
- Dauer 15. September bis 24. November 2019
- Kuratorium Barbara Zürcher & Dr. Bruno Z'Graggen
- Künstlerliste 36 Positionen, Liste und Werke, siehe: Website Haus für Kunst Uri
- Anzahl Werke ca. 70 Werke
- Künstl. Medien Malerei, Zeichnung, Skulptur, Performance, Fotografie, Film, Video, Installation
- Mehr Information <https://www.hausfuerkunsturi.ch>

3. Begleitpublikation

- Herausgeber Barbara Zürcher, Dr. Bruno Z'Graggen, Prof. Dr. Boris Previšić
- Texte Barbara Zürcher, Dr. Bruno Z'Graggen, Prof. Dr. Boris Previšić, Dr. Hannah Meszaros Martin (KOL), Dr. cand. Jonas Perrin, Prof. em. Dr. Jon Mathieu, Prof. Dr. Klaus Mathis, Barbara Keller, Vize-Direktorin Alpines Museum der Schweiz, Bern
- Bildteil ca. 100 Bilder
- Umfang ca. 152 Seiten
- Sprachen Deutsch und Englisch
- Gestaltung Iza Hren, Zürich
- Verlag edition pudelundpinscher, Wädenswil
- Auflage 3'000 Stück
- Erscheinungsdatum Vernissage der Ausstellung, 14. September 2019
- Bezug Haus für Kunst Uri, edition pudelundpinscher und Buchhandel
- Mehr Information <https://www.hausfuerkunsturi.ch>

4. Blockseminar, Universität Luzern

- Titel *Natur und Wahrnehmung*
- Dauer 16. September bis 25. November 2019
- Leitung Prof. Dr. Boris Previšić, Kultur- und Literaturwissenschaften
- Begleitung Dr. Bruno Z'Graggen, VIDEO WINDOW, Zürich
- Künstlergespräch Dr. Bruno Z'Graggen mit Ursula Palla, Zürich (Künstlerin der Ausstellung)

Kontaktpersonen für Medienauskünfte und Bildmaterial

Prof. Dr. Boris Previšić, Universität Luzern

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Information: <https://www.unilu.ch/fakultaeten/ksf/institute/seminar-fuer-kulturwissenschaften-und-wissenschaftsforschung/kulturwissenschaften/mitarbeitende/boris-previsic/>

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Nature, Culture and Perception: From the Amazon to the Alps

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Conference
30th September – 2nd October 2019
Lucerne and Altdorf

Visual Arts and Science in Dialogue

A COOPERATION BETWEEN

UNIVERSITÄT
LUZERN

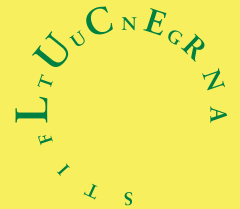
VIDEO WINDOW

HAUS
FÜR
KUNST
DANIOTH PAVILLON
URI

PATRONAGE



INTRODUCTION AND GOALS OF THE CONFERENCE



Boris Previšić and Bruno Z'Graggen

Humanity has long stretched the basis of its own existence, the biosphere, beyond its limits and is now threatening this acutely. On the one hand, the romantic image of the supremacy of nature is obsolete. The zone on our planet in which we are able to live is unique and, in comparison with the infinity of the universe, imperceptibly tiny. On the other hand, we irresponsibly overlook our calamitous attacks on the biosphere: attacks such as the emissions made by those who consume fossil fuels as they fly or drive or the impact of the factory farming made necessary by our meat consumption. It appears that we are still insufficiently aware of the scope and the consequences of the disappearance of the last major natural pristine refuges. Otherwise, wouldn't we have long since acted to arrest the rapid loss of biodiversity and climate change? Our conclusion is that there is a massive problem of both awareness and political (in)action.

The conference starts with this issue of perception and asks why we still haven't changed our behaviour. It has two goals: to draw attention to this destruction of our biosphere, in other words our self-destruction, and to consider sustainable solutions. It connects two natural habitats that could hardly be more different: the Amazon and the Alps. Upon closer inspection, these two regions are closely comparable due to the following characteristics: Both are endangered by resource depletion, overexploitation and accelerating climate change. And furthermore, each of these cultural regions provides a wealth of valuable experience of symbiotic relationships between man and nature based on centuries of tradition.

A close dialogue between art and science sheds light on the perception and analysis of this dramatic transformation and the threat that it brings. Five films are followed by six scientific inputs covering the specialist areas of climate research and cognitive perception as well as questions of power, law and resources in the two cultural regions. At the end, the conference asks how things can proceed in the future and which concepts of sustainability and justice are available.

PROGRAMME

PART 1

30th September 2019
stattkino Luzern, Bourbaki Panorama

17:30 – 18:00

Registration

18:00 – 18:15

WELCOME

Boris Previšić

18:15 – 19:45

INPUT 1. ARTISTS' STATEMENTS

INTRODUCTION

Bruno Z'Graggen

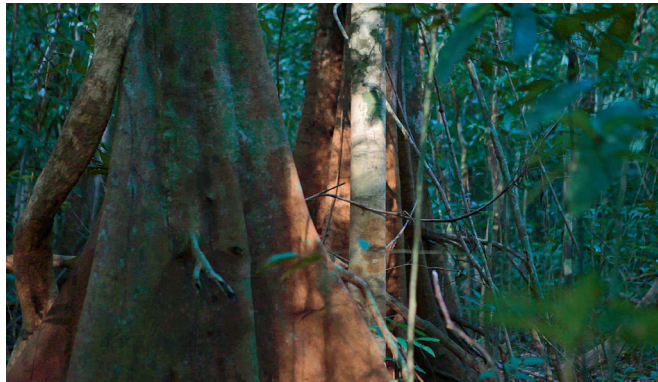
SCREENING OF THE 5 FILMS

Break

20:00 – 20:30

DISCUSSION

Rodrigo Braga, Cao Guimarães, Melanie Smith and Laurence Favre
Moderation: Boris Previšić and Bruno Z'Graggen



1 Rodrigo Braga
Mentira repetida, 2011
DCP, Colour, Sound, 5:24 Min.

2 Cao Guimarães
Concerto para Clorofila, 2004
DCP (from Super 8 Film in DV PAL),
Colour, Sound, 7:25 Min.



3 Melanie Smith
Fordlândia, 2014
DCP, Colour, Sound, P, 29:43 Min.

4 Ursula Biemann
Deep Weather, 2013
DCP, Colour, Sound, E, 9 Min.



5 Laurence Favre
Résistance, 2017
DCP (from 16mm Film), Colour, Sound, 11 Min.

PART 2

1st October 2019
Terrassensaal, KKL Luzern

- 9:30 – 10:00 **INTRODUCTION**
Boris Previšić
- 10:00 – 10:45 **INPUT 2. PLANETARY BOUNDARIES AND THEIR PERCEPTIONS**
Sarah Cornell
Earth's Nature: Exploring the Challenges of Planetary Perceptions
Feedback Focus: Boris Previšić
- Break
- 11:15 – 12:00 **DISCUSSION**
Sarah Cornell, Rodrigo Braga, Laurence Favre, Cao Guimarães and
Melanie Smith
Moderation: Boris Previšić
- 12:00 – 14:00 Lunch Break
- 14:00 – 16:45 **INPUT 3. DIFFERENT PERCEPTIONS OF NATURE (RESOURCES):
HISTORY, CULTURE, LAW AND POWER**
Hannah Meszaros Martin
**The Green Desert and La Casa Grande: The Politics of Planting and
Environmental Truth-Telling in Colombia**
Feedback Focus: Daniel Speich
- Jonas Perrin
**Indigenous Land Rights in International and Ecuadorian Law:
A Right to Veto?**
Feedback Focus: Klaus Mathis
- Break
- Mabe Bethônico
Mining History in Brazil: Memory and Myth as Power Tools
Feedback Focus: Malte Gruber
- 16:45 – 17:30 **DISCUSSION**
Mabe Bethônico, Hannah Meszaros Martin and Jonas Perrin
Moderation: Daniel Speich

PART 3

2nd October 2019
Haus für Kunst Uri, Altdorf
Exhibition: Desire and Reality. Depictions of Nature in Contemporary Art

- 9:00 – 10:00 Transfer Lucerne – Altdorf by bus
- 10:00 – 11:00 **INPUT 4. DIVERSITY OF PERCEPTIONS IN CONTEMPORARY ART**
Barbara Zürcher and Bruno Z'Graggen
Guided Tour through the Exhibition
Accompanied by the Artists of the Exhibition: Mabe Bethônico,
Rodrigo Braga and Cao Guimarães
- Break
- 11:30 – 13:00 **INPUT 5. PRECARIOUS ALPS: THE END OF A MYTH**
Jon Mathieu
**Human-Nature-Relations in Alpine History:
The Forest Transition, 1700–2000**
Feedback Focus: Rodrigo Braga and Melanie Smith
- Barbara Keller
Our Water: Six Models for the Future
Feedback Focus: Cao Guimarães and Laurence Favre
- 13:00 – 14:00 Lunch Break
- 14:00 – 14:45 **INPUT 6. SUSTAINABILITY AND SOLIDARITY**
Klaus Mathis
Sustainability and Solidarity: Challenges, Concepts and Strategies
Feedback Focus: Melanie Smith and Mabe Bethônico
- Break
- 15:00 – 15:45 **CONCLUSION: OPEN PLENUM DISCUSSION**
**Where Are We Going to? The Future of the Amazon and the Alps:
Common Sense or Differences?**
Moderation: Boris Previšić
- 15:45 – 16:30 Drinks and Farewells
- 16:30 Transfer Altdorf – Lucerne by bus

GENERAL INFORMATION

ORGANISED BY

Stiftung Lucerna, 6002 Lucerne

www.lucerna.ch

Contact: Silvia Cavelti, 041 229 55 32

Registration: www.lucerna.ch/Anmeldung
(free of charge until: 18th September 2019)



VENUES

PART 1 **stattkino Luzern** (places limited)

Bourbaki Panorama, Löwenplatz 11, 6004 Lucerne
www.stattkino.ch

PART 2 **Terrassensaal, KKL Luzern**

Europaplatz 1, 6002 Lucerne
www.kkl-luzern.ch

PART 3 **Haus für Kunst Uri**

Herrengasse 2, 6460 Altdorf
www.hausfuerkunsturi.ch

A COOPERATION BETWEEN

UNIVERSITÄT
LUZERN

VIDEO WINDOW

HAUS
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KUNST
DANIOTH PAVILLON
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KEYNOTE SPEAKERS

Dr. Mabe Bethônico (BR), Researcher and Artist, Belo Horizonte and Geneva

Dr. Sarah Cornell (UK), Global Sustainability Science, Stockholm Resilience Center, Stockholm University

Barbara Keller MA (CH), Vice Director of the Swiss Alpine Museum, Berne

Dr. Hannah Meszaros Martin (CO), Forensic Architecture, Centre for Research Architecture, Goldsmiths University of London

Prof. em. Dr. Jon Mathieu (CH), History, University of Lucerne

Prof. Dr. Klaus Mathis (CH), Public Law, Law of the Sustainable Economy and Philosophy of Law, University of Lucerne

Jonas Perrin, PhD student (CH), Public Law, University of Lucerne

Prof. Dr. Boris Previšić (CH), Cultural and Literary Studies, University of Lucerne

Dr. Bruno Z'Graggen (CH), Curator of Video Window, Zurich, and Co-Curator of the Exhibition

Barbara Zürcher MA (CH), Director of Haus für Kunst Uri, Altdorf, and Co-Curator of the Exhibition

ARTISTS

Ursula Biemann (CH), Zurich

Rodrigo Braga (BR), Rio de Janeiro and Paris

Laurence Favre (CH), Geneva and Berlin

Cao Guimarães (BR), Belo Horizonte and Montevideo

Melanie Smith (UK), London

FEEDBACK FOCUS

Prof. Dr. Daniel Speich (CH), Global History, University of Lucerne

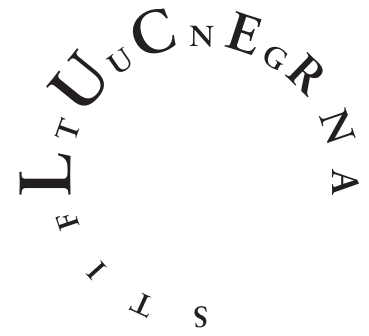
Prof. Dr. Malte Gruber (D), Philosophy of Law and Law of Economy, University of Lucerne

IDEA, CONCEPT AND REALISATION

Prof. Dr. Boris Previšić (CH), Cultural and Literary Studies, University of Lucerne

Dr. Bruno Z'Graggen (CH), Curator of Video Window, Zurich, and Co-Curator of the Exhibition, www.brunozgraggen.ch/video-window

Nature, Culture and Perception. From the Amazon to the Alps



conference
30th September – 2nd October 2019
Lucerne and Altdorf

Visual Arts and Science in Dialogue

CONTENT

INTRODUCTION AND GOALS OF THE CONFERENCE

SYNOPSIS AND ABSTRACTS

- INPUT 1 ARTISTS' STATEMENTS
- INPUT 2 PLANETARY BOUNDARIES AND THEIR PERCEPTIONS
- INPUT 3 DIFFERENT PERCEPTIONS OF NATURE (RESOURCES):
HISTORY, CULTURE, LAW AND POWER
- INPUT 4 DIVERSITY OF PERCEPTIONS IN CONTEMPORARY ART
- INPUT 5 PRECARIOUS ALPS: THE END OF A MYTH
- INPUT 6 SUSTAINABILITY AND SOLIDARITY

Idea, Concept and Realisation

Prof. Dr. Boris Previšić, Cultural and Literary Studies, University of Lucerne

Dr. Bruno Z'Graggen, Curator of VIDEO WINDOW, Zurich and Co-Curator of the Exhibition

INTRODUCTION AND GOALS OF THE CONFERENCE

Prof. Dr. Boris Previšić (CH) and Dr. Bruno Z'Graggen (CH)

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A close dialogue between art and science sheds light on the perception and analysis of this dramatic transformation and the threat that it brings. Five films are followed by six scientific inputs covering the specialist areas of climate research and cognitive perception as well as questions of power, law and resources in the two cultural regions. At the end, the conference asks how things can proceed in the future and which concepts of sustainability and justice are available.

INPUT 1 ARTISTS' STATEMENTS

SHORT BIOGRAPHIES & SYNOPSIS BY BRUNO Z'GRAGGEN, CURATOR

Rodrigo Braga (BR)

Mentira repetida, 2011. DCP, colour, sound, 5:24 min.

Courtesy of the artist

www.rodri gobraga.com.br

Rodrigo Braga was born in Manaus in 1976 and studied visual arts in Recife between 1998 and 2002. Now living in Rio de Janeiro he is well-known as an artist, particularly in Brazil. He is spending 2019 in Paris as an artist-in-residence at the Cité des Arts.

He works with sculptures, objects and installations. He often features himself in performances in natural settings and also employs photography and video. Braga explores man's relationship with nature; with animals, plants and landscapes. His work is characterised by a sense of the archaic, a physical sensuality and a dramatic use of symbolism that tends towards both the surreal and an animistic spirituality. It feels enigmatically detached from the modern world and draws attention to our estrangement from nature.

In *Mentira repetida* we see the artist standing alone in dense undergrowth alongside an enormous tree trunk in the heart of the Amazon forest. In an outpouring of emotion he begins to scream loud and despairingly until, exhausted by the effort, he loses his voice and disappears – symbolically without any impact on the surrounding nature.

The video work is part of the exhibition in Haus für Kunst Uri.

Cao Guimarães (BR)

Concerto para Clorofila, 2004. DCP (from Super 8 film into DV PAL), colour, sound, 7:25 min.

Courtesy of the artist & Galeria Nara Roesler, São Paulo

www.caoguimaraes.com

Cao Guimarães was born in 1965 in Belo Horizonte where he studied philosophy and journalism in the 1980s before studying film and photography in London. Guimarães now lives in Montevideo and Belo Horizonte and is regarded as an established international artist who moves between film and visual arts. He is represented by the galleries Nara Roesler (São Paulo) and Xippas (Montevideo, Paris, Geneva).

His film work includes nine long and numerous short films, experimental film essays and documentary observations made on formats ranging from Super 8 via 35mm to digital. He also works with photography and installations. He is interested in the subjective observation of everyday phenomena that initially appear meaningless but, upon closer inspection, reveal philosophical depths and poetically appear to make time stop still.

Concerto para Clorofila is an ode to nature and to life. In a richly varied play of light and shadow the camera captures beguilingly beautiful images that reveal the forms, structures and colours of the sky, clouds, trees, plants, leaves and flowers and are combined with the dreamy sound of the piano played by the artist himself. This draws us into associative spaces that appear even more magical due to the patina of Super 8 film technology.

Concerto para Clorofila and two other works by the artist are part of the exhibition in Haus für Kunst Uri.

Melanie Smith (UK)

Fordlândia, 2014. DCP, colour, sound, P, 29:43 min.

Courtesy of the artist & Galerie Peter Kilchmann, Zurich

www.melaniesmith.net

Melanie Smith was born in Poole (UK) in 1965, lived in Mexico City between 1989 and 2018 and is currently based in London. In the 1980s she studied painting at the University of Reading close to London. Smith is considered an internationally established artist and is represented by galleries in Mexico City, São Paulo, Houston and Zurich. She represented Mexico at the Art Biennale in Venice in 2011.

The work of the artist features a broad palette of media, which she often combines in installations. These media range from film and video via photography, drawing, painting and sculpture to performance. Her work expresses the sense of research with which she has developed a position that was close to minimalism, in conjunction with the complex and richly contrasting everyday reality and political and aesthetic tendencies of Latin America.

Fordlândia demonstrates the artist's interest in such explosive socio-political subjects as colonialism, power structures and the industrial exploitation of people and natural resources. The film is an essay that relates the failure of Henry Ford's utopian project, which was developed between 1927 and 1945 in the heart of Brazil's Amazon region but never produced rubber for the manufacture of tyres. Rather than providing a linear documentary narration Smith offers us an impressionistic vision of the unbridled power of nature down to the microscopic level. The irony of the story is that it was nature itself that, alongside bad planning, was the main cause of one of the greatest debacles in the history of the company. Infestations of fungi and caterpillars destroyed the rubber trees, which had been planted as a monoculture. The images show how nature keeps on working, silently and unstoppably reconquering the site of Fordlândia.

Ursula Biemann (CH)

Deep Weather, 2013. DCP, colour, sound, E, 9 min.

Courtesy of the artist

www.geobodies.org

The artist was born in 1955 in Zurich where she is living again today. In the 1980s she studied at the School of Visual Arts in New York and participated in the Whitney Independent Study Program. She is regarded as an internationally established video essayist.

Ursula Biemann takes a research-based and documentary approach to her work in which she creates spatial installations that bring together a wide range of media forms including experimental video, video essays, interviews, texts and photography. She addresses current global problems. After the issues of migration and gender she has been focussing for some time on climate change, asking questions about the interaction between social and ecological systems and the exploitation of natural resources.

Deep Weather tackles the global context of climate change by juxtaposing images from distant regions: Firstly, aerial photographs show the high-tech extraction of oil from tar sand in opencast mines in Canada that involves the destruction of large areas of indigenous territory. These are followed by images of Bangladesh's delta region in which water from the melting Himalayan glaciers combines with heavy monsoon rain and rising sea levels to cause flooding. Almost biblical scenes show thousands of people piling up mud-filled rice sacks by hand to build protective dams.

Laurence Favre (CH)

Résistance, 2017. DCP (from 16mm film), colour, sound, 11 min.

Courtesy of the artist

<http://lrncfvr.net>

Laurence Favre was born in La Chaux-de-Fonds in 1979 and currently lives in Berlin and Geneva. She studied sociology in Geneva before completing a course in film studies in Lausanne and Geneva in 2012. Favre is active as an experimental filmmaker at the interface with the other visual arts. She also works with photography and installations. She is a member of the independent film collective Labor Berlin. In her work she experiments with fictional and documentary forms of narration and is particularly interested in such subjects as identity, collective memory and the relationship between the individual and their social and natural environment.

Résistance was created during a two-week visit by a group of artists and architects to the Aletsch Glacier in 2016 under the aegis of MATZA, an artistic initiative that advocates on behalf of threatened territories. The film uses impressions of the landscape and subtle sounds from deep within the glacier to impressively communicate its fragile, apparently changing character. Combined with our knowledge about climate change the film becomes an allegorical testimony to the agony of the alpine glaciers.

ABSTRACTS

INPUT 2 PLANETARY BOUNDARIES AND THEIR PERCEPTIONS

Dr. Sarah Cornell (UK), Global Sustainability Science, Stockholm Resilience Center, Stockholm University

www.stockholmresilience.org/contact-us/staff/2011-11-01-cornell.html

Earth's Nature: Exploring the Challenges of Planetary Perceptions

We live on a living planet. Of course, the world's societies have known this essentially since the start of history, but now we also have a detailed and (to some extent) predictive scientific understanding of Earth's living nature. Viewed from space, Earth's forests and ice-capped mountains are standout features. If we use scientific disciplines as lenses and focus on these two kinds of natural spaces, we can see something of the complexity and dynamism of our planet. We can view Amazonia as a biology-dominated place: teeming with the rich and entangled diversity of life, the lush vegetation itself maintains the water flows that make it a rainforest. We can view the Alps as a physics-dominated place – its mountains rose from the slow-motion crash of continental plates; its rocky landscapes carved by ice and meltwater. The sheer presence of the Alps blocks the prevailing flows of atmospheric circulation, shaping weather patterns far away.

An Earth system view combines these biological and geological perspectives, helping us to see the rapid responses of life at the same time as the long slow processes that have made life possible. Increasingly, an Earth system view entails looking inwards at our own humanity, at our collective effects on the living planet, at how we might deal with the challenges of the changes that we are bringing about and the responsibilities that come with this greater understanding of our planet-scaled role.

The concept of planetary boundaries gives a simplified dashboard of many complex processes of the Earth system. It brings into focus the ways that people's interactions with their environment (land and freshwater use, releases of greenhouse gases, excessive nutrients and pollution, losses in the diversity of life) create risks of systemic changes that play out globally, rather than just locally. Various scientific communities around the world work with the concept, developing better process quantifications and better characterisations of the shifting risks. Several businesses, governments and sector policy-makers use the planetary boundaries framework as a way to structure efforts to live well within environmental limits, remaining within a safe and just 'operating space' for humanity.

But what do the perceptions afforded to us by the planetary boundaries' global perspective really mean, back at the level of everyday life – whether in the Amazon or in the Alps? What can people in these places do when the big fast changes they see and feel around them are being wrought mainly by people far away, who may see and feel no change at all? What connects us all, and how might our human connections be reframed and reworked for renewed relationships with and within our planetary *geo-bios*?

INPUT 3 DIFFERENT PERCEPTIONS OF NATURE (RESOURCES): HISTORY, CULTURE, LAW AND POWER

Dr. Hannah Meszaros Martin (CO), Forensic Architecture, Centre for Research Architecture, Goldsmiths University of London

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The Green Desert and La Casa Grande: The Politics of Planting and Environmental Truth-telling in Colombia

This presentation will pose forms of extinction – from plant species to ecologies and social/political groups – in relation to modern state-making violence in Colombia and examine practices of resistance

that have arisen as a result of these processes of enforced extinction. Specifically, I will tell the story of the Nasa indigenous movement of northern Cauca called 'La Liberación de La Madre Tierra' (*The Liberation of Mother Earth*). This political movement uses traditional modes of indigenous agriculture in the region as a method of political action; re-mineralising the soil in order to fight against the capitalist monoculturalist model of land-use. The movement argues that these forms of monoculture are a direct continuation of the original violence whereby indigenous lands were appropriated and absorbed into the body of the colonial hacienda. As a response, the 'Liberation of Mother Earth' intervenes directly in these spaces, often by reoccupying the land, burning the monocultural crops (such as sugar cane), and replanting their own traditional subsistence crops. In other words, to fight against the 'green desert' of modern industrial agriculture is to fight for cultural survival; to fight for the Nasa concept of 'La Casa Grande' (*the big house*), a structure that necessarily includes the forests and mountains, the rivers and stars. This act of planting is a cultural image-making practice, as well as a way of resisting an imaginary of land-use that violently remaps the territory into a deadly geometry of soil and seeds.

Jonas Perrin, PhD student (CH), Public Law, University of Lucerne

Indigenous Land Rights in International and Ecuadorian Law: A Right to Veto?

The recognition of the rights to *Prior Consultation* and *Free, Prior and Informed Consent (FPIC)* in international and domestic law has been a major step forward in protecting ancestral lands, territories and resources of indigenous peoples. However, until nowadays it remains unclear whether and to what extent *Prior Consultation* and *FPIC* confer a right to veto the State's decisions affecting ancestral lands. While States' representatives often claim that the State may dispose over indigenous lands, territories and especially natural resources due to sovereignty and/or state property, many indigenous representatives argue that they have a right to veto the State's decisions due to their rights to *Prior Consultation* and *FPIC*.

In recent years, many indigenous peoples have brought claims to national and international tribunals, which have contributed to shedding light on the issue. Especially the Inter-American Court of Human Rights (IACtHR) has interpreted the provisions on *Prior Consultation* and *FPIC* in a most progressive manner.

In a first part, this presentation shall examine the standards of international law, especially on the question whether or not the rights to *Prior Consultation* and *FPIC* confer veto power on indigenous peoples. In a second part, the international standards will be compared to the 2008 Ecuadorian Constitution.

Dr. Mabe Bethônico (BR), Researcher and Artist, Belo Horizonte and Geneva

She participates in the exhibition «Nature – between Desire and Reality. From Amazonia to the Alps» in the Haus für Kunst Uri.
<https://www.mabebethonico.online>

Mining History in Brazil: Memory and Myth as Power Tools

The Amazonian myth of *Macunaima* is a primordial tale of bad management and evil intentions that is being both relived and perpetuated in Brazil's current extractivist economy. This spirit of exploitation is embedded in the word '*brasileiros*', with which the natives labelled the Portuguese who stole Brazil wood even before consolidating the process of colonisation. Today, excessive extraction and digging are leading to a threatening imbalance with, on occasions, monstrous consequences.

When we search for myths related to the extraction of minerals in Brazil, we encounter contradictory positions and a lack of metaphors. The first position is the defence of extraction, which starts with a simplification of the notion of profit and is tied to a belief in so-called 'progress' – a word that is destructive yet also found on the country's flag. The second position starts by unravelling the myths used to justify extraction, unmasking and demonstrating the inadequacy of each one in light of the facts. These myths

are perpetuated and manipulated by politicians and companies for public consumption and any lack of general awareness is due as much to this disinformation as to the invisibility of the mines. However, even before the tragedy in Mariana, journalists, NGOs and small initiatives were seeking to demystify this subject and encourage a public debate that questions these myths of wealth, employment and development.

We hope that museums could play a role in and have the capacity to demystify these myths by dealing with history – by reading the past while contextualising the present. Brazil does not preserve and has historically paid no attention to the cultivation of memory. In this sense, it silences and perpetuates the lack of public debate.

INPUT 4 DIVERSITY OF PERCEPTIONS IN CONTEMPORARY ART

**Barbara Zürcher (CH), Dir. HfK Uri,
and Dr. Bruno Z'Graggen (CH), VIDEO WINDOW, co-curators**

www.hausfuerkunsturi.ch und <https://brunozgraggen.ch/video-window/>

Guided Tour through the Exhibition incl. Discussion

The international group exhibition «Nature – between Desire and Reality. From Amazonia to the Alps» contains a variety of works from 36 artists in a wide range of artistic media including painting, drawing, sculpture, photography, video and installation. Six of these artists are from Brazil, one each from Venezuela, the Democratic Republic of Congo and Belgium and 27 from Switzerland. The aim of the broadly-based exhibition, which covers a spectrum from the world's largest ecosystem to the Alps, is to demonstrate the wealth of ways in which the artists perceive and interpret nature. The scale and the surprising diversity and sensibility expressed in the works should encourage viewers to reflect upon nature. The curatorial team leads visitors through the exhibition in the form of a dialogue, accompanied by the Brazilian artists Mabe Bethônico, Rodrigo Braga and Cao Guimarães.

INPUT 5 PRECARIOUS ALPS: THE END OF A MYTH

Prof. em. Dr. Jon Mathieu (CH), History, University of Lucerne

www.unilu.ch/en/faculties/faculty-of-humanities-and-social-sciences/institutes-departements-and-research-centres/department-of-history/staff/jon-mathieu/

Human-Nature-Relations in Alpine History: The Forest Transition, 1700–2000

Around 1800, Milan needed more than 250,000 tonnes of timber and firewood each year. Like many other towns in the surrounding flatlands of the Alps, the Lombardian metropolis obtained a large part of this supply from the forests of the mountain areas, which had retreated less than those of the lowlands in the wake of human activity. Wood was transported along the watercourses, in the form of free floating trunks or bound together as rafts. With economic growth, demand rose steeply in the eighteenth century and reached a highpoint in the nineteenth century, before wood lost importance as an energy source in the face of coal. At that time the 'protection of the mountain forests' also became a subject of political anxiety and intervention in all the countries concerned. Together with other factors, this led to a trend reversal, that is to a historical transition from net deforestation to net reforestation. In recent times the trend has accelerated greatly, thus providing the context for the advance of wild animals like the bear and the wolf in the expanding forests. As a result, the Alpine area represents a particularly interesting and well documented example of a 'forest transition' which has been historically observed in many developed countries and which continues to be a challenge to other parts of the world like the Amazon rainforest.

Barbara Keller (CH), Vice Director of Swiss Alpine Museum, Berne

www.alpinesmuseum.ch

Our Water: Six Models for the Future. An Exhibition as Thinking Space for Courses of Action

Scientific research makes clear, that climate change will strongly influence the water resources in the Alps. At the same time, the social change will raise the demand of water. Distributed over the year there will still be enough water in Switzerland in the future, but water shortage, inundation or different interests of distribution will increase and we need to review how we handle the valuable resource.

The exhibition *Our Water: Six Models for the Future* which was displayed in the Swiss Alpine Museum from 27th October 2016 till 7th January 2018 focused on the question of how we will handle the increasingly scarce resource. It triggered a sensual and emotional discussion about a socially relevant topic. Taking a look at the year 2051 the Swiss Alpine Museum created a link between research and fiction. Starting from the current scientific standpoint, four contemporary authors came up with six models for the future and let different people talk about their relationship with water. The interrelation between the scientific and literary points of view on the topic makes the project unique. It allowed many visitors to the exhibition to reflect on their own relationship with water and their contribution to our water future.

INPUT 6 SUSTAINABILITY AND SOLIDARITY

Prof. Dr. Klaus Mathis (CH), Public Law, Law of the Sustainable Economy and Philosophy of Law, University of Lucerne

www.unilu.ch/fakultaeten/rf/professuren/mathis-klaus/

Sustainability and Solidarity: Is Our Western Lifestyle Generalisable and Sustainable?

The publication of the 'The Limits to Growth' report by the Club of Rome in 1972, together with the first oil crisis of 1973, triggered a worldwide debate about the finite nature of resources. Published in 1987 by the World Commission on Environment and Development, 'Our Common Future', also known as the 'Brundtland Report', takes up this idea under the title of 'Sustainable Development'. According to this, a development is therefore sustainable if it meets the needs of the present without compromising the ability of future generations to meet their own needs.

In literature three prominent strategies for achieving sustainable development are presented: (1) The *efficiency strategy* aims to reduce the quantitative inputs of the production process without sacrificing economic growth; (2) the *consistency strategy* strives to close the material cycles; (3) the *sufficiency strategy* calls for a reduction in resource consumption and emissions through a change in consumer behaviour.

While the first two strategies meet with broad approval, it is questionable whether the sufficiency strategy, which calls for a fundamental change in the attitudes of society and a change in consumer behaviour, is suitable for the mass market. In addition, problems such as climate change and environmental degradation will worsen as the Earth's population continues to increase and emerging economies approach the Western standard in terms of resource use per capita as a result of economic growth. What happens when the Indians and Chinese want to copy our lifestyle? Will this lead to ecological collapse? What can we do about it, if it is not already too late?