



# Ecologies

**This itinerary reads the IVAM collection through an ecosocial lens, highlighting the role of artistic practices in creating new narratives that allow us to imagine different ways of being in the world and to envision more liveable and sustainable futures.**

From a strictly chronological perspective, we might begin in the 1960s, with the rise of the environmental movement and the publication of works such as Rachel Carson's *Silent Spring* (1962), which warned of the effects of pesticides. The convergence of environmentalism with feminist, pacifist and anti-racist movements would later give rise to ecofeminism, a term coined by Françoise d'Eaubonne in 1974.

However, although the relationship between art and ecology is often situated within this context, its roots run much deeper. From prehistoric cave paintings – such as those in the Cueva de la Araña in Bicorp, here in Valencia, where scenes such as a honey gatherer carrying a basket on her back with bees swarming around her were rendered using natural pigments – to modern artistic practices, art has always been closely connected to materials, territories and ways of life.

This interpretative journey is framed from a contemporary perspective and brings together practices that anticipated issues now central to understanding the ecosocial crisis. These works question the separation between culture and nature, blur the distinction between the natural and the artificial, and challenge the logics of control and continuous growth characteristic of industrial modernity. In contrast, they emphasise local forms of knowledge rooted in particular territories, the use of natural materials and other ways of reconnecting with the ties that have been broken between us, our surroundings and life, inviting us to embrace an ethics of care and interdependence.



# Proto-ecologies of the avant-garde

## ROOM 1

Many of today's problems – such as the climate crisis, global pollution or the loss of biodiversity – had not yet fully emerged in the first half of the 20th century. However, processes such as mass urbanisation, industrial agriculture and the intensive use of fossil fuels were already taking shape. If large-scale coal consumption had irreversibly transformed the energy system in the 19th century, the 20th century saw the emergence of new forms of pollution, such as urban smog, which profoundly altered the air quality and living conditions in cities.

At the start of the itinerary, modern art is shown to have begun, in parallel, to incorporate a critical awareness of these processes. Collage and assemblage thus introduced a logic of reuse that anticipates contemporary concerns. *La septième face du dé: Poèmes-Découpages* (1936) is a Surrealist collaboration between **Georges Hugnet and Marcel Duchamp**. The standard version of its cover, designed by Duchamp and based on a photograph of his readymade *Why Not Sneeze, Rose Sélavy?* (1921), draws on pre-existing industrial objects. The substitution of sugar with marble introduces a reflection on materiality, pointing to the way in which the human world transforms nature into something domestic and consumable. The thermometer placed inside the cage introduces the idea of environmental measurement and suggests a nature that has been contained or domesticated.

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**Jindřich Štyrský's** *Untitled* (1935) can be read as anticipating ecological sensibilities, as it unsettles the modern separation between subject and world at a moment when the boundaries between the human and the non-human begin to blur. Associated with Surrealism, Štyrský constructs images through free association, breaking down hierarchies between subject and environment, where objects, bodies and organic forms appear interconnected within a shared interspecies field.

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**Olga Sacharoff** participated in several avant-garde movements without fully aligning herself with any of them. *Jardin Zoologique* (1925) anticipates issues later taken up by ecofeminism, challenging patriarchal masculinity through a reversal of roles: the man holds an umbrella – traditionally associated with feminine attire – while the dog, a symbol of fidelity, appears alongside the female figure, who seems to be giving instructions. In works from this period, the forest becomes a home, proposing a vision of the

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world in which nature, animals, childhood and women occupy the margins – but also inhabit spaces of greater freedom – outside conventional social norms.

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In a similar vein, **Grete Stern's** series *Sueños* (Dreams, 1948–1951) offers a critique of the naturalisation of the female body and challenges the cultural construction of women as “angels of the home”. In *Los sueños vegetales*, branches sprouting from the protagonist's head suggest a subjectivity caught in a biological logic that erases individuality, as well as an ideological construction of nature that reduces it to a reproductive function. In *Los sueños de individuación*, the window marks the boundary between domestic space and the possibility of autonomy, while the anthropomorphic tree reinforces the idea of a life governed by the mandate of fertility and bound to the home. From an ecofeminist perspective, both images can be read as a critique of the parallel domination of women's bodies and nature, understood as territories of exploitation.

In contrast, Futurism can be read as the antithesis of ecological sensibility. Embodying an aesthetic of industrial modernity and speed, the movement exalted scientific and technological progress over nature, conceived as something to be dominated or overcome through technology. This position reflects a productivist, anthropocentric logic in which progress is equated with acceleration, industrialisation and, in some cases, even war seen as a regenerative force.

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Without this more radical dimension, experimental photography of the 1920s also shows a fascination with modernity and the first signs of an increasingly artificial world. The use of montage and appropriation introduced logics of assembly and recombination that can be read alongside the material and energy flows of industrial society. The work of artists such as **Man Ray, Horacio Coppola, Gustav Klucis and Eugen Wiskovsky** can be understood as a visual laboratory in which the relationship between subject, technology and environment is continually being redefined in a world obsessed with progress.

# Work, nature and other systems of relation

## ROOM 2

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**Natalia Pinus's** *Women Workers, Women Collective Farmers...* (1932) presents an ideological account of the relationship between society, labour and nature within the Soviet industrialisation project. The image celebrates collective mobilisation and, in particular, the role of women in the productive transformation of the countryside, framing nature as a resource to be rationally organised through planned labour. However, this productivist logic subordinated ecological rhythms to economic growth and industrial modernity, while also making women's entry into the workforce visible.

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In the same room, **Paul Klee's** *Bauhausbücher 2* (1925) goes beyond a pedagogical notebook or manual of visual composition to explore forms and relations of interdependence within living systems. Within the context of the Bauhaus, Klee's work belongs to the social dimension of the project, which sought a synthesis of art, technology and life. His relationship with nature is particularly significant, as nature is not treated as a passive resource or formal model, but as an active system of symbiotic relations.

## ROOM 3

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This tendency becomes more pronounced in other historical avant-gardes. As already seen in the first room, there is a shift from representation to presentation through the use of real materials: waste, found objects and urban fragments. Artists such as **Kurt Schwitters** (*Plastische Merzzeichnung*, 1931) developed practices based on reuse, collecting discarded materials and reorganising them into new configurations. His concept of *Merz* operates as an open system that reveals the interdependence of materials and contexts, culminating in the *Merzbau*, a structure in constant transformation that can be understood as an early proto-ecological installation, where scraps, pieces of wood, rope and wire assert the provisional and the fragile as early expressions of this sensibility.

# The ecosocial crisis of the Great Depression and the importance of photography

The photographs of Walker Evans, Dorothea Lange and Paul Strand offer a visual account of the structural transformation in the relationship between people and their environment throughout the 20th century. They reflect the shift from ways of life rooted in the land towards agro-industrial and extractive production systems, in which the material conditions of life in the rural American South during the Great Depression are inscribed. The images show how bodies, through gestures, gazes and posture, become the site where the consequences of socio-ecological change are registered: physical exhaustion, displacement and dependency.

However, it is important to distinguish between the contexts in which these authors developed their documentary projects. While Evans and Lange participated in the work of the Farm Security Administration (FSA), a government programme associated with the New Deal that used photography to document the social and environmental effects of the economic crisis, **Paul Strand** worked through independent initiatives and a more authorial conception of social documentary. Despite these institutional differences, he shared similar concerns about the material living conditions of rural and working populations. In his portraits, the human figure appears as a testimony to a subsistence economy strained by processes of modernisation, where the texture of skin and clothing speaks of the physical wear imposed by the harshness of labour.

As in many of the images produced within the framework of the FSA, the productive landscape—the plantation, the machinery, or the economic structures that organise labour—remains outside the frame. The structures that generate inequality are made invisible, while their human consequences are made visible. This is also the case in **Dorothea Lange's** work, which does not depict the eroded land or industrial fields directly. Instead, violence is inscribed in portraits of rural workers transformed into migrant labourers. Soil overexploitation, combined with extreme droughts, led to the massive loss of arable land and the forced displacement of thousands of people. **Evans** focused on the everyday life of three sharecropper families in Alabama: the Burroughs, the Tenge and the Fields. The photograph of one of the daughters, Lucille Burroughs, is framed frontally, with her steady gaze and restrained expression, reveals an agricultural system based on cotton monoculture, closely tied to soil erosion and precarious

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labour conditions such as sharecropping, which bound families in cyclical dependence on land and market forces. Intensive cotton growing contributed to soil degradation, worsening phenomena such as the Dust Bowl. Evans avoids excessive drama, conveying the harshness of the conditions without compromising the dignity of the person portrayed.

## An ecosystemic reading

### ROOM 4

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**André Masson** proposes a vision in which life is defined by its capacity for transformation, linking Surrealist imaginaries with a sensibility that can today be read in ecosocial terms. *Un grain de mil* (A Grain of Millet) (1942) belongs to the period when the artist was living in a rural house in Connecticut (United States), a phase in which he introduced clear references to nature. Although nature had already featured in his earlier work, in these pieces Masson develops ecological metaphors connecting natural elements and life cycles, drawing on the Indigenous Iroquois worldview and its earth-centred spirituality. *Chrysalides* (1956), meanwhile, introduces metamorphosis as both a structuring principle and a continuous process of change, reflecting on the interdependence of living beings and the cycles of transformation.

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Both **André Derain** and **Pablo Picasso** showed a sustained interest in the art of other cultures and in popular crafts, adopting a critical stance towards academicism and moving closer to vernacular forms of knowledge and non-Western epistemologies. Modelling faces in clay suggests a return to an ancient, elemental gesture and a reconnection with matter prior to the institutionalisation of modern sculpture and painting. After the First World War, **Derain** used discarded war materials to create faces by cutting and folding metal, incorporating remnants of industry and conflict into his practice. From the 1930s onwards, after a deposit of clay was exposed in his garden following a storm, he began working with this material to model faces with archaic resonances. In the face of increasing industrialisation, manufactured pigments and standardised supports, Derain turned to a local, ephemeral, unprocessed material, establishing a direct relationship with his surroundings.

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In *Océanie, le ciel* and *Océanie, la mer* (1946–1949), **Henri Matisse** brings together flora, marine fauna and birds within a shared dreamlike space, in line with the idealisation and exoticism typical of colonial representations of Pacific territories. The works evoke the artist's memories of Tahiti, formed during his convalescence in his Paris studio, more than a decade after his stay there. The cut-out forms create a visual rhythm in which organisms coexist in a kind of affective ecology, suspended between sensory utopia and an environment shaped by artifice.

## Materialities and vernacular knowledge

### ROOM 5

The artistic practices of Spanish Informalism work with matter as a gesture of resistance to an industrial modernity that tended to separate humans from their environment. Earth, iron, burlap and pigments serve as ways of restoring a connection with the telluric and the geological.

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In the case of **Juana Francés**, the incorporation of river sand, water and pigment brings physical processes directly into painting, a defining feature of her work within the El Paso group, of which she was a founding member. Although the work shown here, *Untitled (JF 152)* (1957), predates this phase, it already reveals a desire to move beyond the traditional pictorial surface and open it up to contingency. Incisions, graphic marks and shifting areas of colour suggest an active interplay of elements, where the image emerges through material forces such as gravity, humidity and texture.

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In **Martín Chirino**, this relationship is shaped by a strong engagement with the land and with the Indigenous Guanche past, as part of a broader recovery of ancestral knowledge. *La Espiga* (1957) can be seen as a precursor to his manifesto *La reja y el arado* (1959), in which he defines his practice as a labour that “emerges from the earth”. The work translates plant growth and agricultural tools into forged iron, linking body and territory. The tension between industrial material and organic form suggests a search for reconciliation with modernity, while recovering a relationship with the land eroded by industrial processes.



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Closely linked to Chirino, both personally and through his interest in the Guanche past, **Manolo Millares** combines traditional materials with a focus on the vernacular. In his burlap works – torn, stitched or perforated – matter becomes a record of violence, rupture and memory. Sand, lime and wood evoke a world marked by trauma, where the degradation of both the human and matter itself appear inseparable.

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The work of **Moisès Villèlia** is characterised by modest materials and a practice rooted in elements drawn from his surroundings – gourds, bamboo, bark or stems – combined with threads, wires and buttons. In *Untitled, Mataró* (1958), made with cork and lacquered wooden sticks, he constructs a minimal form that suggests branching structures or systems of growth. Cork, a natural and renewable material typical of the Mediterranean, introduces a cyclical relation with the environment, as its extraction does not require the tree to be cut down. The piece is built on an unstable balance, where emptiness is as present as matter, producing a form that seems to expand organically into space.

## Consumption, artificialisation and resistance

# ROOM 6

Pop art emerged in the late 1950s and throughout the 1960s, at the height of what has been termed the Great Acceleration, a period beginning after 1945 and marked by exponential growth in industrial production, consumption, energy use and urbanisation, alongside the large-scale transformation of ecosystems, without regard for the limits of a finite planet. In this context, pop art exposes the cultural framework that would make the contemporary ecological crisis possible: nature is reduced to décor or resource within a phase of hyper-consumption that disconnects people from the material cycles of production and from the conditions that sustain life.

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**Gerhard Richter's** *Kanarische Inseln / Canary Islands* (1970) refers to a territory conceived as a space for the consumption of nature, shaped by the development-driven dynamics of the period. It is a blurred figurative image, characteristic of Richter's work in the 1960s and 1970s, based on photographs – most likely tourist postcards or press images – translated into painting. Richter introduces a loss of definition and an erosion of

an image that remains visually appealing yet distant and almost ghostly. The islands emerge as territories especially exposed to tourism-driven exploitation, urban development pressure and ecological change, suggesting that our relationship with the environment is mediated by cultural and technological systems that turn landscape into an object of symbolic consumption.

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**Gilles Aillaud** can be considered a pioneer of a post-anthropocentric approach, questioning how modernity represents and organises nature. His work focuses on spaces such as zoos, aquariums and other environments in which animals and landscapes are confined within artificial enclosures. In *Le jour et la nuit* (1963), the opposition between day and night becomes a metaphor for the Cartesian frameworks through which modern culture has classified nature, turning it into a managed system rather than recognising it as an autonomous entity. His work critiques the separation between the human and the non-human, as well as the distance established between ecological systems and their representations, revealing how the natural environment is shaped by mechanisms of control and power.

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**Robert Rauschenberg's** practice incorporates remnants, fragments and waste. *Prize* (1969) points to a growing awareness of the limits of progress and of global interdependence. Around the same time, *Ape* (1970) belongs to a moment in which the artist deepens his environmental sensitivity – as also seen in his design of the iconic poster for the first Earth Day – where animals appear as signs of a threatened nature. In Rauschenberg's work there is no clear hierarchy between the human, the animal and the technological, but rather a relational field in which everything is interconnected. This approach is further developed in later works such as *Photem Series I* (1981) or *Soviet American Array III* (1989–1990), where the circulation of images becomes a metaphor for the circulation of resources, presenting the planet as a network of material interdependencies affecting both territories and bodies.

# Beginnings and approaches to eco-art

## ROOM 7

In the 1960s, a series of practices emerged that broke with the industrial logic of the art object and sought to reconnect art with natural cycles, time and matter, while also questioning those same logics and attempting to move beyond the museum space. In this context, land art and earthworks came to the fore. Earthworks can be understood as a more extractive, interventionist offshoot of land art, acting directly on the terrain through excavation, earth displacement or the manipulation of geological matter. Land art, by contrast, tends to be more restrained and may involve walks, actions or recordings without physically altering the environment.

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**Robert Smithson's** *Spiral Jetty* (1970) stands as a paradigmatic work. Built in the Great Salt Lake in the Utah desert from basalt, mud and salt, it constitutes a direct intervention in the landscape. The work embodies Smithson's concept of entropy: it is not fixed, but part of ongoing processes of transformation, shaped by changes in water level, salt crystallisation, and even its own disappearance and re-emergence. Film and other documentary materials are an integral part of the work. The cardboard and wood model *Pierced Spiral* (1973) also allows the piece to be read as a reflection on how natural processes are translated into controlled scales and materials, while the perforation introduces a human intervention into ecological systems.

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In contrast, **Hamish Fulton's** practice proposes a direct, non-extractive relationship with the natural environment. By rejecting physical intervention in the landscape and working through walking as an artistic act, his practice is grounded in an ethics of presence. In *Comb Fell* (1977), the photograph is accompanied by a text recording the walk itself, the only record of the experience. This aligns with an ecological sensibility that minimises impact and treats the landscape as something to be experienced on foot and "listened to" through attention to and respect for natural rhythms.

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Other practices move away from representing landscape altogether and instead treat nature and its elements as active matter and open process, extending aesthetic experience into a sensory, everyday dimension beyond the purely visual. **Dieter Roth's** work resonates with this approach, particularly in *Gewürzfenster* (Spice Window) (1971), where spices introduce organic, perishable materials rich in historical associations, arranged in



layers of colour that also engage the sense of smell. The spices point to global networks of circulation, trade routes, colonial histories and commodity flows. The “window” functions both as a device for observation and as a boundary, placing us before a material that decomposes over time and resists control. It disrupts the apparent stability of objects and highlights their processual nature, as well as the interdependence between culture and nature.

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**John Cage** developed a deep interest in mycology, approaching mushroom foraging as a practice of attention and environmental listening. In *Wild Edible Drawings* (1990), made with edible papers, he uses seeds and organic materials – including milkweed, kudzu and fungi collected in North Carolina – to produce works that are also food. The creative process, partly determined through the *I Ching*, introduces the chance operations central to his practice and shifts authorship towards the behaviour of materials, rather than systems that seek to control nature. The work proposes a non-extractive relationship with the environment, in which art, body and ecosystem form part of the same cycle.

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In contrast to Roth and Cage’s process-based engagement with matter, **Lothar Baumgarten** was strongly influenced by the cultures of Indigenous peoples of the Americas, particularly in the Amazon. In *Unsichtbar* (Invisible) (1977), he focuses on the Venezuelan Gran Sabana, a territory linked to the colonial myth of El Dorado and its continuation in the extraction of gold, zinc and platinum. Baumgarten draws a clear connection between these histories, showing how extractivist logics continue to threaten the communities living in these regions, such as the Tepuys. The dense vegetation in the image points to what remains hidden – Indigenous cultures, languages, traditions and territories – and questions how dominant systems of knowledge determine which landscapes, knowledges and ways of life are valued, and which are rendered invisible or marginal.

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*Serra Pelada. Brazil* (1986) is inseparable from **Sebastião Salgado**’s practice, which documents the relationships between labour, territory and global economic systems. Trained as an economist, Salgado uses photography to examine processes of exploitation and resource circulation. In this image, thousands of bodies move up and down the muddy slopes of an open-pit gold mine, in a landscape shaped by extractivism, where the geological and the human follow the same productive logic. The formal beauty of the image contrasts with the brutality of exploitation: bodies lose their individuality and become an undifferentiated mass that merges with the landscape itself, which is also irreversibly damaged. Both bodies and landscape are reduced to resources within a global economic system.

# Territories, bodies and social ecology

## ROOM 8

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In **Richard Prince**'s work, mountains, plains and open skies become ideological settings that produce desire, authenticity and fantasies of masculine freedom. By appropriating Marlboro advertising campaigns, *Untitled (Cowboys)* (1986) reveals how the American West is turned into a consumable simulacrum, embodying the paradox of an imagined harmony with nature that in reality depends on an industrial system built on tobacco, advertising and petro-capitalist culture. Prince's appropriation dismantles the American pastoral myth and exposes how media capital has colonised the visual landscape.

## ROOM 9

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**Guillermo Kuitca** transfers painting onto mattresses in *Untitled (cinco camas)* (1992), working directly on five children's beds marked with diagrammatic lines that evoke maps or imagined cartographies – territories fractured by extractive processes or by the displacement of populations caused by climate migration or territorial conflict. The work suggests that the environmental crisis forms part of a broader polycrisis: not exceptional events, but recurring structures within the system. The beds themselves point to spaces of care and social reproduction where these conditions have broken down. It reflects on the uneven distribution of the conditions that sustain life, and on the fragility of the links between body, territory and stability in an ecologically strained world.

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*Lichtung* (1991), by **Tony Cragg**, marks a key moment in his practice, when he moved away from found objects to explore new materials and develop analogies between the human body, objects and natural processes. In this work he recreates tree trunks and axes, producing an ambivalent image in which nature and human action are closely intertwined. The title – “forest clearing” – refers to a space created through logging, making human intervention in the ecosystem visible. Translucent resin, permeated by light, suggests energy and vitality, while the embedded axes highlight the entanglement of culture and nature in processes of transformation and environmental degradation.



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A *Smithson, no. 1* (1993), by **Susana Solano**, establishes a critical dialogue with land art, and in particular with the work of Robert Smithson. Rather than intervening directly in the landscape, Solano shifts the reflection into sculptural space through industrial materials and modular structures. The piece takes the form of an open structure that defines space without fully enclosing it, creating a bodily experience based on movement, proximity and shifting limits. If entropy in Smithson operates at a territorial scale, here it becomes a tension between openness and enclosure, revealing how both natural and built environments are shaped by systems of control and ordering. Although rooted in industrial fabrication, the work introduces gaps and intervals that place it within a framework in which the natural and the constructed are understood as interdependent.

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Through a restrained, almost documentary photographic approach, **Ursula Schulz-Dornburg** follows the River Tigris to trace the marks left in one of the territories where the earliest hydraulic civilisations emerged. *Vanished Landscape. The Tigris of Ancient Mesopotamia, Iraq* (1980) reflects on long-term territorial transformation and the loss of ecological balance caused by human activity. The landscape is reduced to its essentials, and the horizon becomes, for Schulz-Dornburg, a “zero line” of humanity – a point of reference for rethinking the relationship between humans and their environment. Her work questions the idea of development as continuous progress and brings into focus the power relations embedded in water management, now one of the most strategic resources.

## ROOM 10

### Repair and desirable futures

Throughout the itinerary, it has become clear that artistic practices linked to ecology do not form a homogeneous field, but rather a plural and dynamic one, bringing together aesthetics, politics and ecology across a range of approaches. The 21st century has seen a significant expansion of these practices, from restorative aesthetics and land reclamation to bio art and ecovention, as well as climate activism and community-based agroecological practices, alongside the consolidation of ecofeminisms.



**Allan Sekula**, in his series *Black Tide* (2002–2003), documents the consequences of the sinking of the tanker *Prestige*, an ecological disaster that turned the Galician coastline into a site of widespread pollution. He does not treat the event as an isolated accident, but as the outcome of an extractive system that externalises its risks onto fragile territories and vulnerable communities. At the same time, he introduces a counterpoint by showing the collective response of thousands of volunteers who took part in cleaning up the spill. In these images, bodies in protective suits form collective groups, highlighting the importance of shared action and mutual support in times of crisis.

With a related interest in the invisible infrastructures of global capitalism, though from a different angle, **Edward Burtynsky** shows how industry produces not only objects but also landscapes. In both cases, the sea – traditionally associated with nature and the aesthetics of the horizon – appears as a space shaped by the dynamics of the global neoliberal economy. Burtynsky's gaze moves between formal beauty and a critical edge that reveals the intensive transformation of the planet. In *Shipyard #5, Qili Port, Zhejiang Province, China* (2004), Chinese shipyards appear as monumental landscapes of industrialisation, at once fascinating and unsettling, revealing the scale of human intervention and showing how cycles of production, consumption and waste take shape in specific territories.

While Sekula and Burtynsky reveal the systemic traces of human intervention in the landscape, **Miroslaw Bałka** works in a more intimate, material register. In *197 x 113 x 50* (2021), he uses metal objects found in his home in Oliva (Valencia), rescuing them from abandonment and turning them into carriers of memory. His work is strongly shaped by 20th-century European history, particularly the Second World War and the experience of the concentration camps. The assembled, corroded elements speak both of the passage of time and bodily fragility, while the numerical title evokes measurements that suggest a body reduced to data or volume, close to the size of a coffin.

From within the land art tradition, **Dani Karavan** expands the movement towards more poetic, social and ecological dimensions. In *Requiem for a Tzabar (Cactus)* (2001), he creates a space of poetic memory in which the cactus – a resilient plant introduced from the Mexican highlands – has adapted to both the ecosystems of the Eastern Mediterranean and desert climates. Here, the landscape becomes an active agent, where topographical, historical and symbolic elements open up new poetic, social and ecological readings. The work also functions as a tribute to Julio González's *Cactus Woman* and *Cactus Man* (1939–40), held in the IVAM collection.

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If we turn our gaze upwards, we encounter *Atrapaflores* (2025) by **Ana Esteve Reig** and its three-dimensional images of endangered flowers from the Valencian Community, suspended in space, uprooted and deprived of the conditions that sustain their existence. The gesture is not only about preservation; it also questions the role of technology as an archive of what is disappearing, while producing the illusion of permanence for species whose survival outside their representation is increasingly uncertain. The work takes the form of an archive of endangered species such as *Hipocrepis valentina*, *Limonium cavanillesii*, *Silene de Ifach* and *Thymus webbianus*, threatened by urbanisation, mass tourism and land-use change. In this sense, what might seem like aesthetic representation becomes a record of ecological vulnerability, where each species points to a specific territory at risk.

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**Hannsjörg Voth** develops *City of Orion* (1998–2003), an imaginary city built in the Moroccan desert with the collaboration of local workers. The work draws on the myth of Gilgamesh and the constellation of Orion as a metaphor for the shift from tribal to urban life, linked to his notion of a “zero landscape”, understood as a territory not yet transformed by human activity. His practice proposes a relationship between humans and territory that goes beyond immediate scale, where architecture not only organises space but also engages with cycles and temporalities beyond the human. The work invites us to imagine ways of inhabiting the landscape in an affective way, without reproducing logics of domination, and instead re-establishing links between culture, nature and the cosmos.

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In contrast to this scale, **Hellen Schmidt** focuses her work on the small, the everyday and the ephemeral. In *Time* (2013), she adopts the form of a nest preserved in glass, a space of shelter, care and reproduction linked to both animal and domestic worlds. The work reflects on time as an ephemeral structure tied to life cycles, as well as on how human systems interfere with these cycles, transforming even the most basic forms of dwelling. It thus becomes an image of a world in which conditions of shelter, care and reproduction are permeated by materials and logics at odds with ecological balance.



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**José Saborit's** *Doble sombra (Diario de agosto, Náquera)* (2011) also proposes a return to origins, focusing on what is close at hand: Mediterranean vegetation. The works draw on the tradition of the scientific herbarium, but through a poetic and affective register that brings together personal experience and the memory of place. The outline of plants becomes a pictorial trace turned into shadow, with white used as a symbol of essentiality and reduction in contrast to contemporary visual saturation. His practice is attentive to the small and the seemingly insignificant, bringing into focus what usually goes unnoticed.

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**Marjetica Potrč** works through the reuse of materials, giving them new meanings and approaching different ways of inhabiting the world from situated perspectives. Her work focuses on how communities develop self-sufficient solutions in response to resource scarcity and lack of infrastructure. In *Solar Shack* (2003), she proposes an autonomous architecture based on solar energy, inspired by informal housing models and strategies developed in marginal urban contexts, especially in Latin America. The piece functions as an ecosocial prototype – within what has been termed “ecovention” – by integrating accessible technology, local knowledge and community organisation. From this perspective, precarity is not understood simply in terms of deprivation, but as a space for reconfiguring possibilities, innovation and resilience.

