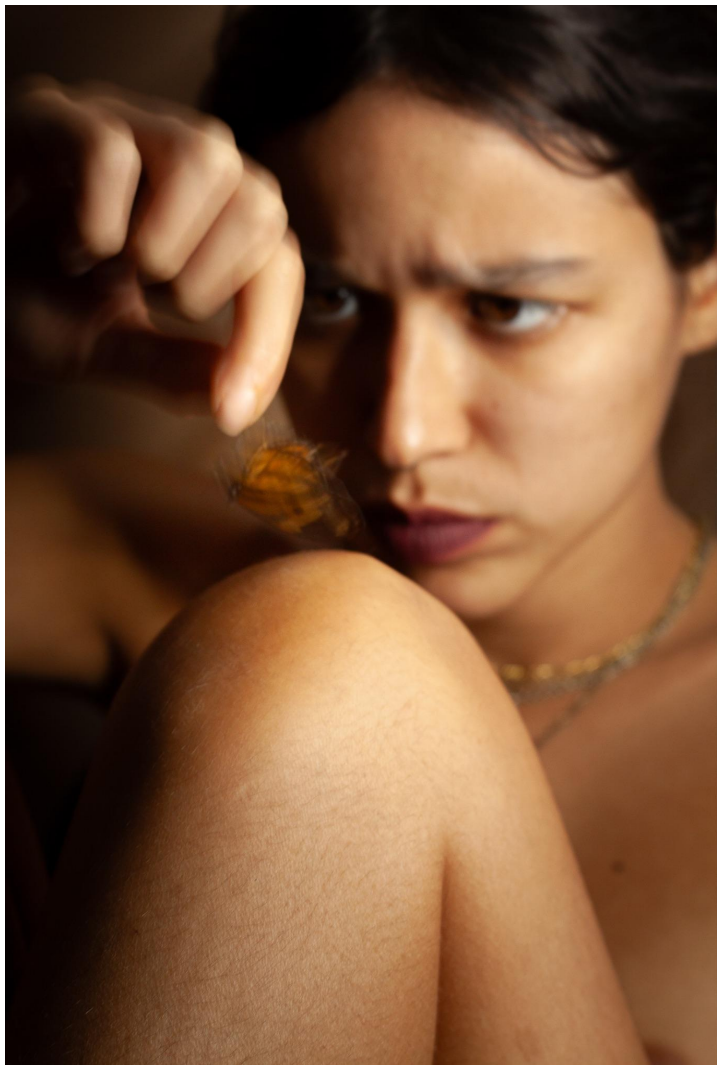


Joana Amora - 2025



Niño (Child/Nest), 2025 — Nest installation (penetrable); willow branches & sisal rope — $2 \times 2 \times 1.6$ m — Lahnstein, Germany — Commissioned by Forestival, an art festival in nature — Available documentation



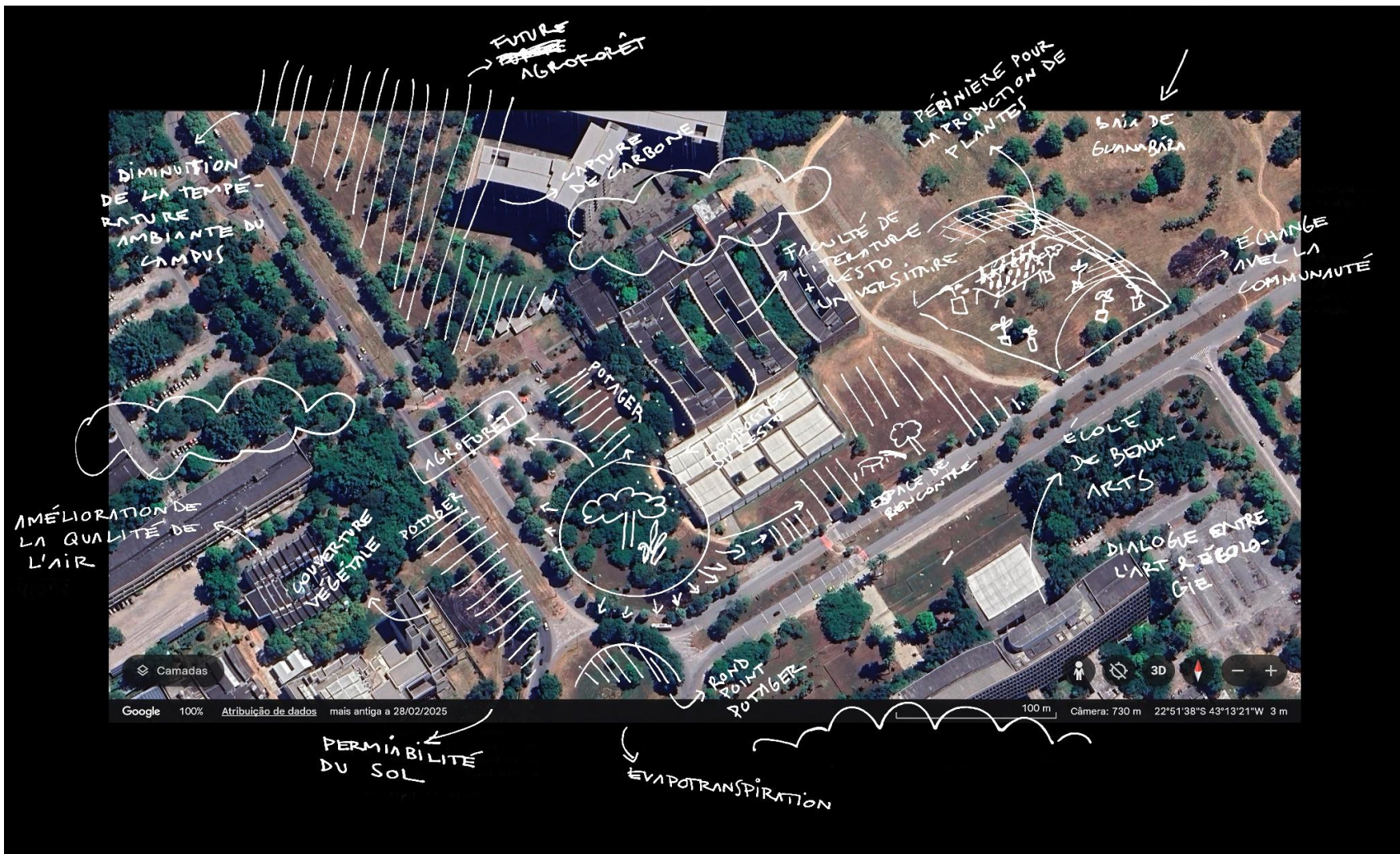
Joana Amora

My artistic research is rooted in the belief that life itself is a garden to be cultivated — a dynamic, living ecosystem where relationships, emotions, and social structures grow, transform, and regenerate.

Since 2017, my practice has intertwined agroecology, sculpture, and poetic experimentation to explore the deep connections between human nature and the natural world. I observe living processes — from the growth of plants to the cycles of water and soil — as metaphors and guides for cultivating better realities, both personal and collective.

Through installations, living sculptures, participatory works, and land-based practices, I invite encounters that blur the boundaries between art, ecology, and social imagination. My work emerges from walking, collecting, planting, collaborating with natural forces, and reflecting on the resilience, intelligence, and creativity inherent to nature.

*Transformation series, 2023 — Inkjet on Hahnemühle Photo Luster — 59.4 × 42 cm —
Edition of 7 + 3 A.P. each — Rio de Janeiro, Brazil — Available work*



Planting Water, 2025–2027 (ongoing) — Living installation (urban agroforest), participatory workshops, impact documentary, online platform — 3,694 m² (current) — Rio de Janeiro, Brazil — Available documentation



Planting Water is a living, ecosystemic artwork proposing the creation and expansion of an urban agroforestry in Rio de Janeiro, Brazil. Combining art, agroecology, documentary filmmaking, and community action, the project regenerates microclimates, restores freshwater cycles, and reimagines urban landscapes through collective ecological practices.


Planting Water addresses the climate emergency by planting water as an artistic and political act. The project views plants, soil, microorganisms, and human networks as living materials, creating a vibrant ecological and social sculpture dedicated to life, regeneration, and climate resilience

Photo 1: Satellite view of the “Govz ao Pé da Letra” agroforestry system at the Federal University of Rio de Janeiro campus, with a draft plan for expansion, including a proposed greenhouse for seedling production. The sketch also highlights the expected environmental impacts of reforestation: temperature reduction, improved air quality, better soil permeability, increased evapotranspiration, carbon capture, and exchange with the surrounding community.




Jardim I (Garden I), 2018–2020 — Garden-installation with native plants, compost, bamboo, bricks, pebbles, seeds, millipedes, natural materials & time — $5 \times 5 \times 3$ m — UFRJ Technology Park, Brazil — Available documentation
Nicknamed *Garden I*, the *Agroecological-Sensory Experimentation I* invites passers-by to plant, harvest, eat, smell, listen and touch.



 *Chez la Magicienne*, 2023 — Tent-workshop-installation (touchable): tent, found and symbolic objects, plants, books, salt, joint butts, amulets, hair & time — 1.3 × 2.3 × 1 m — *RÊVERB* exhibition, Turbulence Building, Aix-Marseille University, Marseille, France — Curated by Sara Alonso Gomez & Vincent Bonnet — Available work



 *Chez la Magicienne, 2023 — Detail*



A Casa da Maga (The Home of the Magician), 2020 — Tent-workshop-installation (touchable): seeds, terrariums, wild herbs, pendulums, books, fossils, clay vases & time — $3 \times 2 \times 2$ m — Produced at Terra UNA artist residency — *Conjunção* exhibition, Hélio Oiticica Municipal Art Center, Rio de Janeiro, Brazil — Curated by Keyna Eleison & Nadam Guerra — Photo: Pedro Urano



Detail of the vernissage picnic activation during the exhibition at *A Casa da Maga*. 2020. Photo: Pedro Urano.

This protocol installation explores the pillars of magic: Home, World, and Atelier.

Developed during my first artistic residency at the Terra UNA Ecovillage in Brazil, the project recreates my living environment through a tent filled with objects, plants, and memories.

First presented as *A Casa da Maga* in 2020 and later in France expanded in *Chez la Magicienne* (2023), the work invites visitors to enter an intimate, ever-changing world — a personal mythology made of natural elements, human traces, and collective imagination. Each installation becomes an open space for encounters, sharing, and play.



The Secret Pavilion is a decolonial documentary initiated during the 2024 Venice Art Biennale, in collaboration with indigenous artists from Colombia and Brazil. The film follows collective rituals and actions for the restitution of sacred objects held in European museums. It is part of the REVOADA project, held in collaboration with Plan D and Minga Decolonial, and expands across cities such as Venice, Basel, Berlin, Madrid, and Bogotá.

Documentary in collaboration with Carolina Leal.



Grafite-Musgo (Moss Graffiti), 2020 — Moss intervention on the wall and time — Fine art on Hahnemühle Photo Rag 308g, 50 x 75 cm — Parque Lage, Rio de Janeiro, Brazil — Available work



Vaso é pra plantar (The Vase is Intended for Planting), 2020
— Seed bomb-vase: seeds, red earth, clay, straw, water & time — $10 \times 10 \times 10$ cm — Terra UNA, MG, Brazil —
Photo: Pedro Urano — Unavailable work, possibility of reproduction



Maracujá sobre grade (Passion Fruit on a Grid), 2019–2022 — From the *Trepantes* series — Passion fruit on a grid and time, documented in photographs — Variable dimensions — Jardim Botânico, Rio de Janeiro, Brazil — Available documentation



Part of the ongoing series *Trepantes*.

From a clandestine gesture (planting a passion fruit vine on a building's iron grid), this living sculpture embodied growth, resilience, and quiet resistance. Over three years, it became a living story of my garden—producing over 20 fruits picked prematurely by passers-by, being eat by caterpillars, until removed by the official gardener. This experiment inspired further sculptural works exploring dialogues between human intention and natural processes.



My nests consist of building houses and flying away. And building new nests, wherever I fly to.

This series begins with the insecurities of a young girl in 2021. It develops from my experience of immigrating to Europe, living in France, Germany and then back to France.

Niños means ‘children’ in Spanish, but is pronounced the same as *Ninhos* in Portuguese, which means ‘nests’. The name of the project plays with the idea of giving birth to nests, but also of being welcomed by them.

Ninhão (Big Nest), 2022 — From *Niños* series — Sapucaia bowl and artist’s hair — 18 × 18 × 24 cm — Rio de Janeiro, Brazil — Available work



Ninho (Nest), 2021 — Installation and photoperformance: straw in the environment — Fine art on Hahnemühle Photo Rag 308g, 59,4 x 42 cm — 1/8 (+ 2 EA) — Areal, RJ, Brazil — Available work



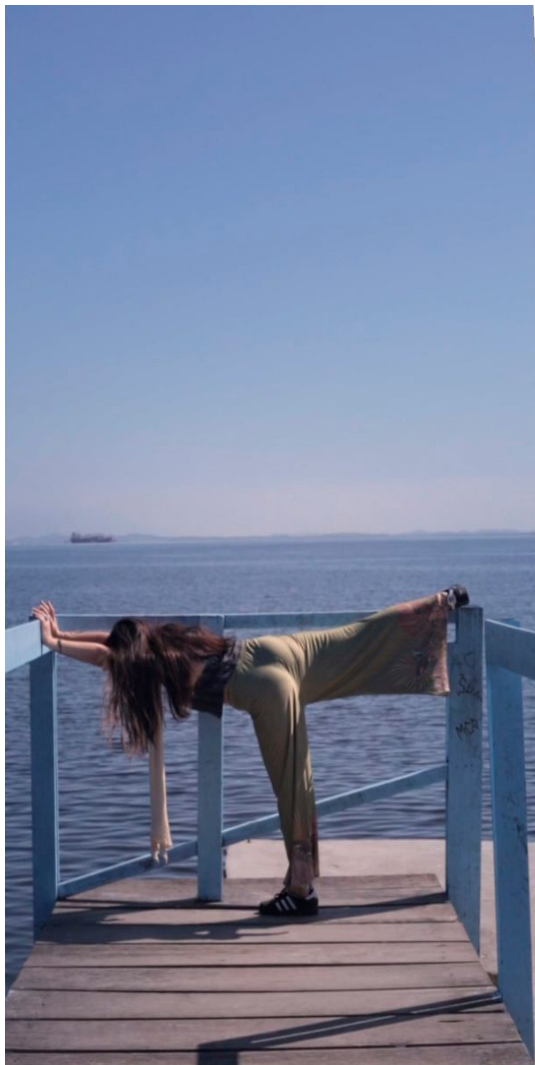
Potes Sensoriais (Sensorial Pots), 2022–ongoing — Interactive protocol objects (touchable): glass pots filled with ipe seeds ($18 \times 18 \times 14$ cm), kapok cotton ($20 \times 20 \times 20$ cm), and small flowers ($27 \times 27 \times 22$ cm) — Materials collected in Miguel Pereira and Xerém (RJ, Brazil) — Available work



Brinquedinhos (Little Toys), 2020–ongoing — Interactive protocol object (to touch): found organiser box with seeds and natural elements ('frog's mouth', 'monkey's ear', pineapple crown, root, bulb, nut shells, air potato) — 29 × 20 × 5 cm — Rio de Janeiro, Brazil — Available work



Carrapixações series, 2020–ongoing — Sticky seeds (*Desmodium adscendens*) on fabric — 49 × 20 cm / 20 × 20 cm — Seeds collected at Sítio Santa Fé, Areal, RJ, Brazil — Available works
Sticky seeds (*Desmodium adscendens*) create textile compositions that migrate through touch—reflecting nature’s micro-political strategies of propagation and marking territory.



Nouvelles Façons d'Habiter la Société Humaine, 2024 — Video performance triptych [\[link available\]](#): HD color videos, stereo sound, 1080 × 1920p, continuous loop —
Filmed in Berlin (DE), Paraty & Rio de Janeiro (BR) — Available work



Nouvelles Façons d'Habiter la Société Humaine is a series of video and photo self-portraits in which the human body attempts to integrate into human landscapes.

When I landed alone on a new planet in 2022 — in France — I encountered the first natives and began to understand the initial social rules in place. My first instinct: adapt.

With time and space, I learned to be exactly myself, wherever I am.

I discovered how to play with strange relations and explore new ways of inhabiting human society.

As I moved to Germany, the series continued to evolve.

Untitled (from the *Nouvelles Façons d'Habiter la Société Humaine* series), 2022 — Photoperformance: printed on Hahnemühle Hemp 290g— 75 × 50 cm — Aix-en-Provence, France — Edition 1/7 + 2 A.P. — Available work



Untitled, 2020 — *Psilocybe cubensis* mushroom spores on aluminum sheet — 15 × 20 cm — Unavailable work, possibility of reproduction



Untitled, 2020 — Process documentation: cultivation of Psilocybe cubensis mushrooms over time



Searching for Our Gold, 2024 — Ferrero Rocher wrappers on paper — 30 unique modular pieces — $12 \times 12 \times 12$ cm each — Available work



Bandeira I (Flag I), 2022 — From *Conquest* serie — Ex-partners' underwear, bamboo, aluminum & sisal — 90 × 50 × 3 cm — Available work



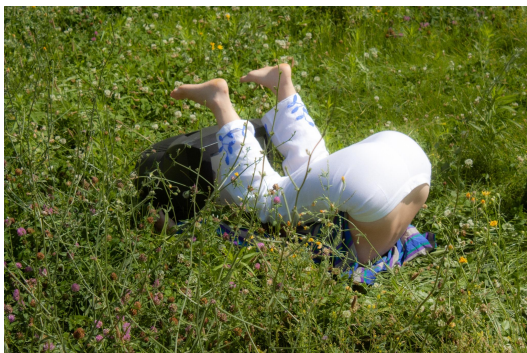
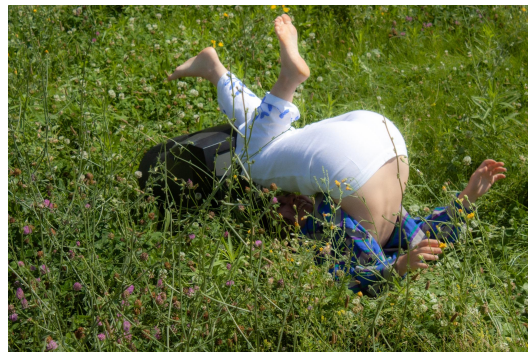
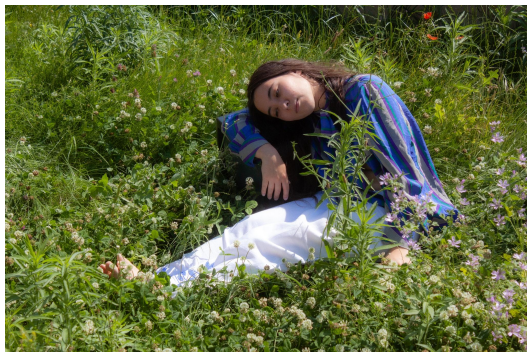
Bandeira II (Flag II), 2022 — From *Conquest* serie — Ex-partners' underwear, bamboo, aluminum & sisal — 110 × 45 × 4.5 cm — Available work



Untitled, 2023 — Performance at Parque Lage School, Rio de Janeiro, Brazil — FineArt inkjet print on Hahnemühle Photo Luster — 127 × 190.5 cm — Photo by Paulo Barros — Available work



Só a ponta do Iceberg (The Tip of the Iceberg), 2020–2022 — Unique pieces: glass bottles filled with joint butts — Each approx. 11 × 30 mm — Available work



Fern-sehen (Tele-vision), 2023 — From the *Telonas* series — Photoperformance printed with fine art on Hahnemühle Photo Luster — 40 × 60 cm each — Edition of 7 + 2 A.P. — Aix-en-Provence, France — Available work



Coucou series, 2022 — Photoperformance — Teresópolis, Brazil — Photos: Carol Leal — Available work
Eternally waiting for contact. *Coucou* calls for a connection. *Coucou* is the sound of birds flying far away, the sound of social media, and in French, it means “hi.”

[EDUCATION]

Currently, master student in “Information and Communication” at Haute Alsace Université, Mulhouse, France.

2017 - 2023

- Diplomed *Summa Cum Laude* in Bachelor of “Visual Arts - Sculpture” at Fine Arts School of UFRJ, Rio de Janeiro/RJ, Brazil. With jury's recommendation for publication of the Final work.

- One year international exchange in “Arts Plastiques”, at Aix-Marseille Université, Aix-Marseille, France. (2022 - 2023)

2018

- “PDC/Permaculture Design Certification” at *Escola de Permacultura Fazenda da Serra*, Itatiaia/ RJ, Brazil.

- One year of Bachelor in Physics at PUC-Rio, Rio de Janeiro/RJ, Brazil.

2022/2018

- Member of the university extension project “MUDA” and “Govz ao Pé da Letra”, of UFRJ Agroecology Network, Rio de Janeiro/RJ, Brazil.

- Member of “*Rede Carioca de Agricultura Urbana*”, Rio de Janeiro/RJ, Brazil.

- Researcher PIBIAC at 'Art Group: Ecology' oriented by Marina Fraga and Paula Scamparini, Escola de Belas Artes UFRJ, Rio de Janeiro/RJ, Brazil.

- Volunteering in agroecology and permaculture sites as: *Sinal do Vale* (Xérem/RJ), *Pé de Prana* (Petrópolis/RJ), *Recanto do Saci* (Ribeirão Preto/SP), *Fazenda da Serra* (Itatiaia/RJ), *Bonfim+Verde* (Petrópolis/RJ), *Fazenda Santa Fé* (Areal/RJ).

Joana Amora, Rio de Janeiro, BR, lives and works in Riedisheim (FR), Waldkirch (DE) and Rio de Janeiro (BR)

joana@amora.studio ; www.amora.studio ; IG / YT @amoramamora

[RESIDENCIES]

2025

- Residency 'Forestival', Lahnstein, Germany.

2024

- Residency 'Revoada', Venice Biennale, Venice, Italy.

2023

- 'Résidence Ressources' at Echangeur22, St Laurent des Arbres, France.

2021

- Residency 'Sitio Santa Fé' at Areal, RJ, Brazil.

2020

- Residency 'Art and Magic 2020' at Terra UNA Ecovillage. Liberdade/ MG, Brazil.

2019

- 'IHUB' Acceleration Project with 'Coletivo Pé na Jaca'. Benfeitoria, Instituto HUB, Oi Futuro, Casa Firjan and Escola de Belas Artes da UFRJ.

[PROJECTS, COMMUNICATIONS, GROUPE EXHIBITIONS] selection

2025/2026 - UPCOMING

- **Commissioned installation** for 'Forestival', an art festival in nature, Lahnstein, Germany. 2025
- **Participation** in the Ateliers Ouverts d'Alsace as a guest artist at FABRIKCulture, Hégenheim, France. 2025
- **Solo Exhibition**, FABRIKCulture, Hégenheim, France, 2026/2027.

2024

- **Commissioned documentary** "The Secret Pavilion", project "Revoada" at the Venice Biennale. Venice, Italy. [\[Link\]](#)

2023

- **Exhibition** "Objeto-Poema", Parque Lage, Rio de Janeiro/RJ, Brazil.
- **Occupation/residency** "IN VIVO", Pont St Esprit, France.
- **Exhibition** "Réverb", Turbulence building, Site Saint Charles AMU, Marseille, France.

2022

- **Workshop** of seed-bombs 'SENSORY EXPERIENCE: Agent Humus' with 'Art Group: Ecology' at Museu do Pontal and Goethe Institut-Rio, Rio de Janeiro/RJ, Brazil.
- **Artistic Direction** for "CEP20.000" at Espaço Cultural Municipal Sérgio Porto, Rio de Janeiro/RJ, Brazil
- **Exhibition** "Avec ou sans Titre", Biennale Une 5ème Saison, Aix-en-Provence, France.
- **Exhibition** "Intervenções / Intervensões" at Z42 Espace with collective Fábrica de Ratoeiras, Rio de Janeiro/RJ, Brazil.
- **Exhibition** "Um dia a gente viveu Juntos", Xow Rumi Espace, Rio de Janeiro/RJ, Brazil.
- **Exhibition** "Open Studio", Casarão das Artes, Rio de Janeiro/RJ, Brazil.

2021

- **Lecture** 'Intersections Art & Nature', Universidade Federal Fluminense, Niterói/RJ, Brazil.
- **Publication** 'Moss-graffiti' at Boletim Kultrun. Vol. 3 'Plant Revolution'. Univ. Federal da Integração Latino-Americana, Foz do Iguaçu/PR, Brasil.
- **Interview** 'Episode 3: Joana Amora, Artist-Gardener' in the documentary 'Art-Nature Intersections: Sketching Possible Futures', RJ, Brazil.
- Virtual **Exhibition** "Pequeno Piquete Piquenique", with collective Fábrica de Ratoeiras.
- **Lecture** 'Graffiti-Moss: living organisms as art' at the Jornada Giulio Massarani de Iniciação Científica, Tecnológica, Artística e Cultural UFRJ, RJ, Brazil

2020

- **Lecture** 'Gardening as an Artistic Practice', Universidade Federal do Rio de Janeiro, Rio de Janeiro/RJ, Brazil.
- **Publication** "Rumo ao Oriente" at Ventania Magazine. Rio de Janeiro/RJ, Brazil.
- **Virtual performance** "EEI" at ArtRio Art Market.
- **Virtual Exhibition** "noisebombing.online", organized between Portugal & Brazil.
- **Exhibition** "Conjunção", Centro Hélio Oiticica, curated by Keyna Eleison and Nadam Guerra, Rio de Janeiro/RJ, Brazil.
- **Exhibition** "Patifaria", Espaço Poético Ticoar. Itapuaçu, Maricá/RJ, Brazil.

2019

- **Exhibition/ Commissioned Installation** - "3o Ciclo", Galeria Curto Circuito de Arte Pública, Technological Park of UFRJ, Rio de Janeiro/RJ, Brazil. (Artwork acquired by Galeria Curto Circuito)

2018

- **Exhibition/ Commissioned Installation** - "Arte e Turbulência" at the 9th International Symposium of Turbulence, Heat and Mass Transfer, CBAE, Rio de Janeiro/RJ, Brazil. (Artwork acquired by Interdisciplinary Center for Fluid Dynamics of UFRJ)