



Joana Amora

2026 - Selected works

Joana Amora (Rio de Janeiro, BR) develops living installations, images and participatory works through cultivation processes, organic matter and socio-ecological engagement. Since 2017, her practice has intertwined agroecology, sculpture and social research, investigating food systems, migration, ecological transformation, care and the relationships between human and non-human forms of life within territories shaped by colonial and extractive histories.

Working through walking, collecting, planting and long-term collaborations with natural processes, she creates situations where plants, fungi, bodies and social structures continuously transform one another over time.

Amora holds a BA in Visual Arts (Sculpture), graduated *summa cum laude* from the School of Fine Arts of Rio de Janeiro, and completed an international exchange in Arts Plastiques at Aix-Marseille Université. She also holds an MA in Information and Communication from Université de Haute-Alsace (FR). Her work has been presented in Brasil, France, Germany, Italy, Switzerland and Turkey, including projects at the Venice Biennale, Municipal Centre of Art Hélio Oiticica, Parque Lage and FABRIKculture. She has participated in residency programmes including Revoada (Italy), Echangeur22 (France), Terra UNA (Brasil), and K2 Urla Nefes Alam (Turkey). She is currently involved in the Creative Europe programmes *MATCH – The Mediterranean as the Climate Hotspot* and *CLIMART-D*, and is a recipient of a *Culture Moves Europe* mobility grant.

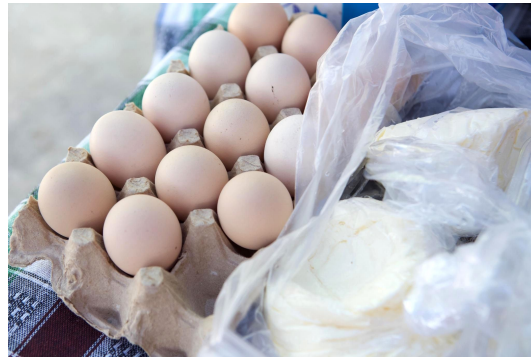
www.amora.studio
www.instagram.com/amoramamora
www.vimeo.com/amoramamora
www.youtube.com/@amoramamora

+33 7 49 09 84 82
joana@amora.studio



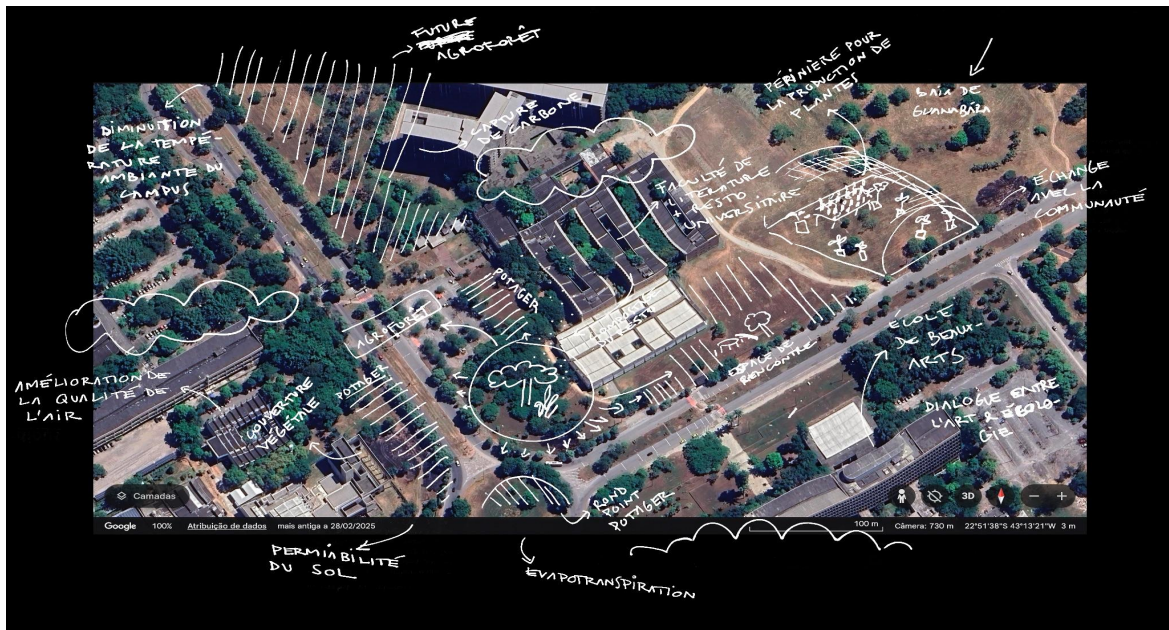
Gıda Toplulukları (Food Communities), 2026 — Photography series, videoart documentary — Variable dimensions — K2 Urla Nefes Alanı residency, Urla, İzmir, Turkey

Developed during the [MATCH EU](#) (The Mediterranean as the Climate Hotspot) European Creative residency programme, *Gıda Toplulukları* (Food Communities) investigates ecological food circulation, agricultural systems and endemic edible species in the İzmir region. Through visits to farms, ecological markets and community-supported agriculture networks, the project explores how local agriculture and food practices shape landscapes, ecosystems and collective ways of nourishing society.





Trepantes (Climbers), 2025 — Beans, soil, clay pots, water, leds, wire and time — Living Installation 2,3 x 2 m x 3m x 3 months— Abri Mémoire, Uffholtz, France



Planting Water, 2025-(ongoing) — Urban agroforest, impact documentary, XR environment, participatory workshops, online platform — UFRJ, Rio de Janeiro, Brasil

Planting Water Project is a multidisciplinary and ecosystemic artwork proposing the expansion of an urban agroforestry system initiated by students in Rio de Janeiro, Brasil. It aims to regenerate microclimates, restore freshwater cycles, and reimagine urban landscapes through collective ecological practices.

The ongoing project combines artistic practice, agroecology, and information science through the development of audiovisual, photographic, data and sound-based documentation, including portraying participants involved in the creation and maintenance of the agroforest.

It explores, under construction, the creation of an extended reality environment, a platform for collective memory, including the mapping of plant species and the development of a database tracing how the local microclimate has been transformed through human intervention and agroecological processes.

Planting Water, 2026. 2-channel video and sound installation version, 24'46": [\[LINK\]](#) (Password: water)
Preliminary project platform (temporary research interface, in development): [\[LINK\]](#)



Detail: Self Portrait of the Agroforest 'Govz ao Pé da Letras' - 2019



Carrapixações, 2020/2021 — Sticky seeds (*Desmodium adscendens*) on fabric.

The *Carrapixação* series is a neologism in Portuguese for 'Carrapichos' (sticky seeds) + pixação (graffiti). Sticky seeds are plants that have a micro-political tactic for propagation. They are found on the clothes of those who go into the forests and countryside, creating textile compositions. The work reflects nature's micro-political strategies for propagating ideas and marking territory.



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



Niño - Learning how to build a home, 2025 — Film 25'59", In progress — [\[LINK\]](#)



Deixe/Leave, 2025 — Beeswax leaf molds; snake plant, swamp cane, and anamu leaves — 65 × 30 × 8 cm



Asas (Wings), 2026 — Winged seeds, beeswax, damar resin and wood — 20 x 10 cm



Raízes (Roots), 2025 — *Aloe Vera* roots, underplate clay and beeswax — 28 x 28 x 2 cm



Casquinhas (Little Shells), 2024 — Pistachio shells, parafin, juta net, recycled paper and framing. — 20 × 15 × 4 cm



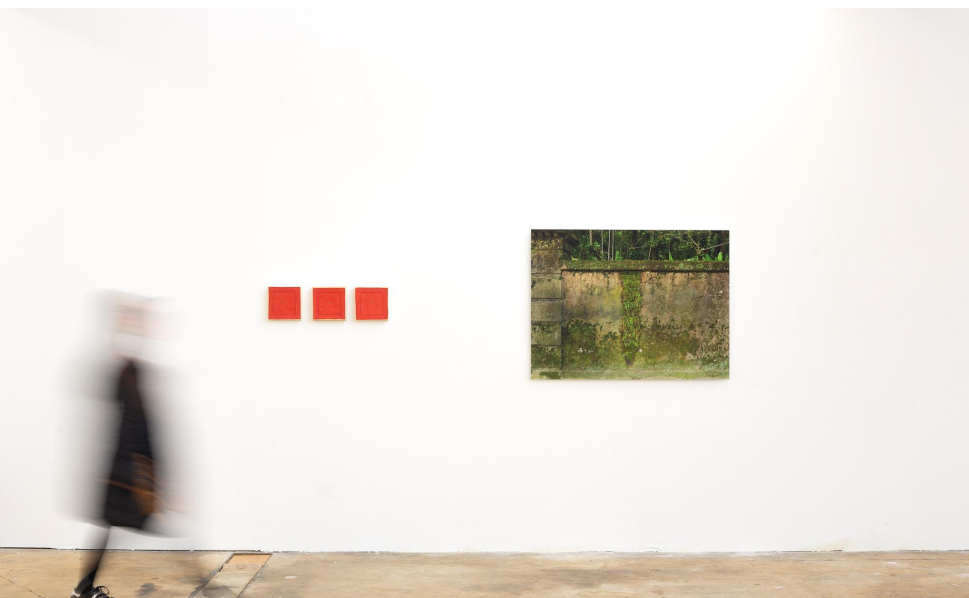
Monotipia de esporos (Monotype of Spores), 2025 — Spores and ink from *Coprinus atramentarius* mushrooms on paper — 35 x 24 cm



Monotipia de esporos (Monotype of Spores), 2025 — Spores and ink from *Coprinus atramentarius* mushrooms on paper — 24 x 35 cm



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Grafite-Musgo (Moss Graffiti), 2020 — Documentation of a land art intervention using moss on an urban wall. Pigment print mounted on Plexi (collage technique), 120 × 90 cm. Edition of 5 + 1 A.P. — Realised at Parque Lage, Rio de Janeiro, Brasil.

View from *Unbound Realms* exhibition, FABRIKculture, Hégenheim, FR.

Grafite-Musgo is a living painting made by an earth-and-flour-based glue and collected moss from Tijuca Forest. Created at the border of the world's largest urban forest and the city, it invites Nature to break into the urban territory.



Carrapixações, 2022— Sticky seeds (*Desmodium adscendens*) on fabric — 20 × 20 cm — Seeds collected at Sítio Santa Fé, Areal, RJ, Brasil



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

Documentary in collaboration with Carolina Leal.

[\[Teaser Link\]](#)



Jardim I (Garden I), 2018–2020 — Garden-installation with native plants, compost, bamboo, bricks, pebbles, seeds, millipedes, natural materials and time — 5 × 5 × 3 m — UFRJ Technology Park, Brasil. Photo by: Jady Louise.



Jardim I (Garden I), 2018–2020 — Garden-installation with native and edible plants, compost, bamboo, bricks, pebbles, seeds, millipedes, natural materials and time — 5 × 5 × 3 m — UFRJ Technology Park, Brasil. Photo by: Jady Louise.



Nicknamed *Garden I*, the *Agroecological-Sensory Experimentation I* proposes that art goes beyond the visual and the static — and that gardens go beyond the esthetic and the monocultural.

The garden invites passers-by to plant, harvest, eat, smell, listen, touch, and imagine how it will be in the future.


It is a meditative environment that welcomes its visitors as primordial elements of the landscape. Through an agroforestry system, edible, medicinal, and useful plants were planted collaboratively. The garden was lived in and cared for over the course of two years.

Visits and observations were recorded on his Tumblr:

<https://jardinsjardins.tumblr.com/>

Photo 1 - 3: Inauguration. Photo by: Jady Louise.



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



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, Brasil — Curated by Keyna Eleison & Nadam Guerra — Photo: Pedro Urano

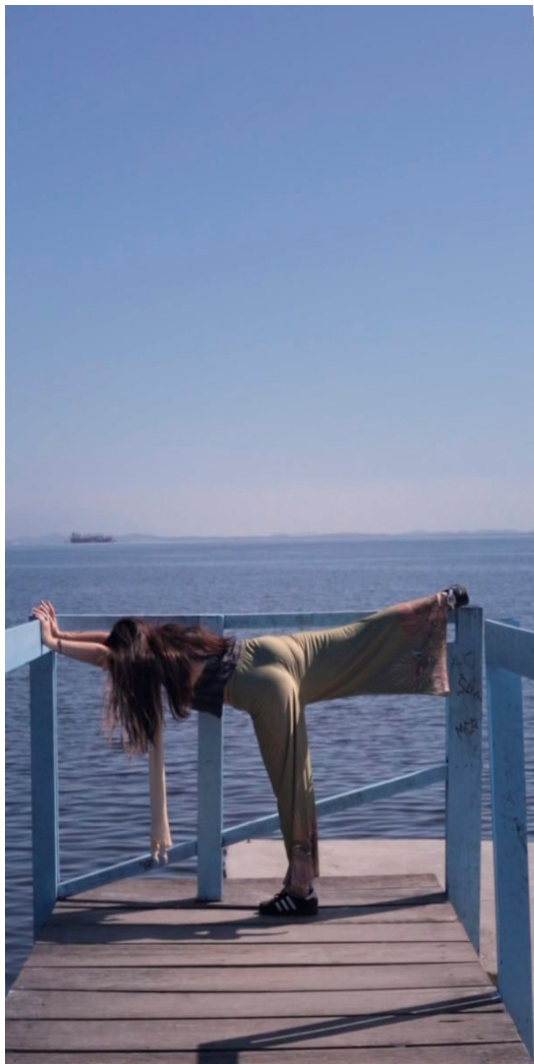


Detail of the vernissage picnic activation at *A Casa da Maga*, 2020. Photo: Pedro Urano.

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

Developed during my first artistic residency at the Terra UNA Ecovillage in Brasil, 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.



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)



Nouvelles Façons d'Habiter la Société Humaine is a series of video and photographic self-portraits reflecting on the experience of migration from an autofiction perspective. In these works, the human body attempts to integrate into human landscapes.

When I first landed alone on a new planet in 2022, in Europe, I encountered its natives and began to understand the social rules in place. My first instinct: to adapt. With time and space, I learned to play with the strangeness of relations and explore new ways of inhabiting human society. Emerging through experiences of stereotyping, judgment and hypersexualization, the work reflects tensions surrounding migration between the Global South and North.

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.



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

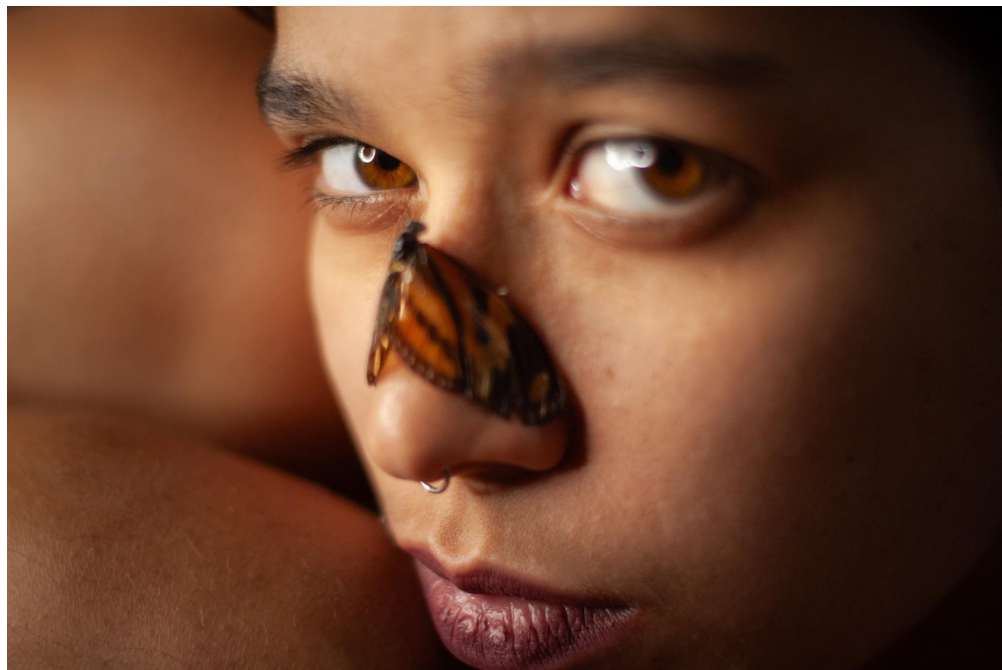
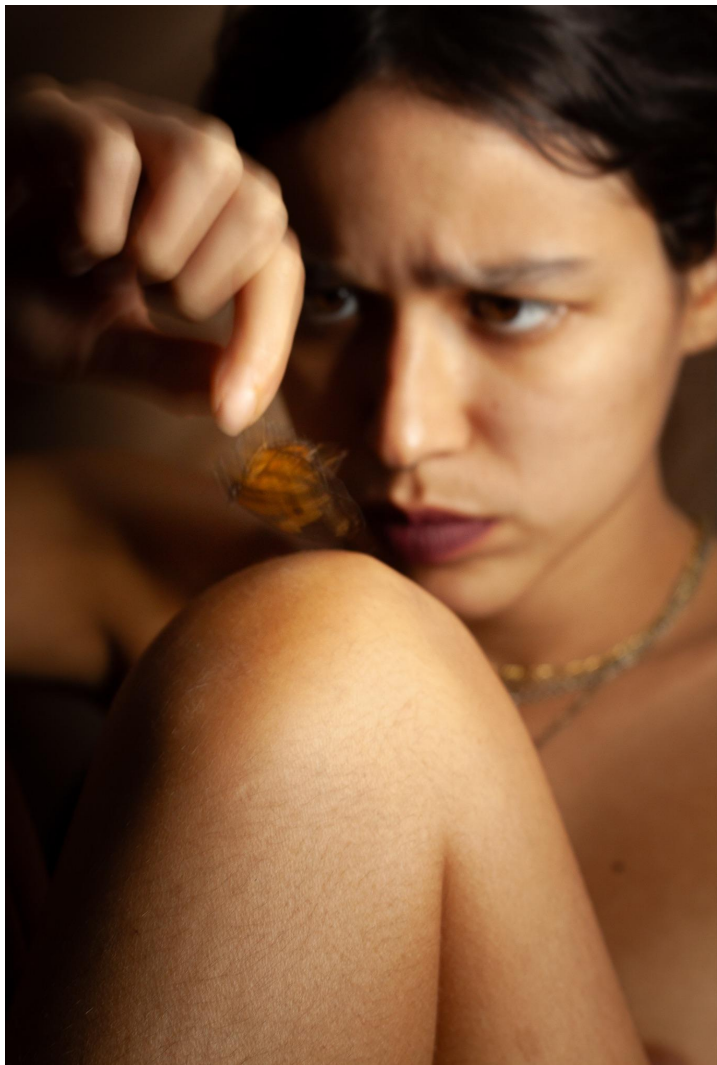
This series begins with the insecurities of a young girl in 2021. It develops from my experience of immigrating to Europe, living in France and Germany

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, Brasil



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, Brasil



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



Vaso é pra plantar (The Vase is Intended for Planting), 2020 — Seed bomb-vase: seeds, red earth, clay, straw, water & time — 10 × 10 × 10 cm — Terra UNA, MG, Brasil — Photo: Pedro Urano



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.



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, Brasil



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, Brasil)



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, Brasil



Joana Amora (Joana Peres Tostes dos Santos), 1999, Rio de Janeiro, BR.

Lives and works between Waldkirch (DE), Riedisheim (FR) and Rio de Janeiro (BR).

Speaks: PT [Native], EN [C1], FR [C1], SP [B1], DE [A2]

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

EDUCATION

2026. **MA in 'Information and Communication - Digital Edition'** at Université de Haute-Alsace, Mulhouse, FR.

2017 - 2023. **BA in 'Visual Arts - Sculpture'**, *summa cum laude*, at Fine Arts School of UFRJ, Rio de Janeiro, RJ, BR. With jury's recommendation for publication of the Final work - Floriano Romano, Xico Chaves and Marina Fraga.

2023. One year **international exchange in 'Arts Plastiques'**, at Aix-Marseille Université, Aix-Marseille, FR.

2017 - 2018. **Undergraduate studies in Physics**, Pontifical Catholic University of Rio de Janeiro (PUC-Rio), BR

2018. 'PDC/Permaculture Design **Certificate**' at *Escola de Permacultura Fazenda da Serra*, Itatiaia, RJ, BR.

2018 - 2022. **University extension** project 'MUDA' and 'Govz ao Pé da Letra', of UFRJ Agroecology Network, Environmental Engineering program, Rio de Janeiro, RJ, BR.

2018 - 2022. **Member** of 'Carioca Urban Agriculture Network', Rio de Janeiro, RJ, BR.

2018 - 2022. **Researcher** PIBIAC, Scientific Initiation Scholarship, at 'Group: Art and Ecology' oriented by Paula Scamparini and Marina Fraga, Fine Arts School of UFRJ, Rio de Janeiro, RJ, BR.

RESIDENCIES / GRANTS

Upcoming, 2026. **Grant** Culture Moves Europe for a 2-months Residency at FABRIKulture, Hégenheim, FR.

Ongoing. 2025 - 2027. 'MATCH - The Mediterranean as the Climate Hotspot', **Creative Europe Programme** [MATCH EU](#).

2026. **Residency** at K2 Urla Nefes Alani, Urla, Izmir, Turkey. As part of MATCH Programme.

2026. **Grant** Schnellgesuch, GGG Kulturkick, Basel, CH.

2025. **Residency** 'Forestival', Lahnstein, Germany.

2024. **Residency** 'Revoada', Venice Biennale, island La Certosa, Venice, Italy.

2023. '**Résidence** Ressources' at Echangeur22, St Laurent des Arbres, FR.

2023. **Occupation/residency** 'IN VIVO', Pont St Esprit, FR.

2020. **Residency** 'Art and Magic 2020' at Terra UNA Ecovillage. Liberdade, MG, BR.

2019. 'IHUB' **Acceleration Program** with 'Coletivo Pé na Jaca'. Benfeitoria, Instituto HUB, Oi Futuro, Casa Firjan and Escola de Belas Artes da UFRJ, Rio de Janeiro, RJ, BR.

MENTORSHIP/LECTURES/WORKSHOPS

Ongoing. 2026-2027. **Climate Action Mentor**, 'CLIMART-D - Art for Democracy in Climate Action', Creative Europe Programme. DE, IT, PT.

2025. **Lecture** 'Agroforestry gardens as living and social sculptures', Kunstraum Kreuzlingen, Kreuzlingen, CH. [\[Link\]](#)

2021. **Interview** 'Episode 3: Joana Amora, Artist-Gardener' in the documentary 'Art-Nature Intersections: Sketching Possible Futures', RJ, BR.

2021. **Workshop** of seed-bombs 'SENSORY EXPERIENCE: Agent Humus' with 'Art Group: Ecology' at Museu do Pontal and Goethe Institut-Rio, Rio de Janeiro/RJ, BR.

2021. **Lecture** 'Intersections Art & Nature', Universidade Federal Fluminense, Niterói, RJ, BR.

2021. **Lecture** 'Graffiti-Moss: living organisms as art' at the Jornada Giulio Massarani de Iniciação Científica, Tecnológica, Artística e Cultural UFRJ, RJ, BR.

2020. **Lecture** 'Gardening as an Artistic Practice', Universidade Federal do Rio de Janeiro, Rio de Janeiro, RJ, BR.

COLLECTIONS

2019. **Exhibition/ Commissioned Installation** - '3o Ciclo', Galeria Curto Circuito de Arte Pública, Technological Park of UFRJ, Rio de Janeiro, RJ, BR. (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, BR. (Artwork acquired by Interdisciplinary Center for Fluid Dynamics of UFRJ).

SOLO/DUO EXHIBITIONS

Upcoming. 2026. **Duo Exhibition**, Galeri A, Izmir, TR.

Upcoming. 2027. **Solo Exhibition**, FABRIKculture, Hégenheim, FR.

SELECTED GROUP EXHIBITIONS/PROJECTS

Upcoming. 2026. **Exhibition** 'Kunst Salon Basel', Annahme Basel, Basel, CH.

Upcoming. 2026. **Exhibition** 'Circuito Expositivo EAV Parque Lage: Arte, Paisagem e Circulação', Parque Lage, Rio de Janeiro, RJ, BR.

2026. **Exhibition** 'After Hours', Haus am Rhein Project, Basel, CH.

2025. **Exhibition** 'Bienal do Sertão', Diamantina, MG, BR.

2025. **Exhibition** 'Unbound Realms', FABRIKculture, Hégenheim, FR.

2025. **Exhibition** 'Empreintes de la Terre', Abri mémoire, Uffholtz, FR.

2025. **Commissioned installation** for 'Forestival', Lahnstein, DE.

2024. **Commissioned documentary** 'The Secret Pavilion', project 'Revoada' at the Venice Biennale. Venice, IT. [\[Link\]](#).

2023. **Exhibition** 'Objeto-Poema', Parque Lage, Rio de Janeiro, RJ, BR.

2023. **Exhibition** 'Réverb', Turbulence building, Site Saint Charles AMU, Marseille, FR.

2022. **Exhibition** 'Avec ou sans Titre', Biennale Une 5ème Saison, Aix-en-Provence, FR.

2022. **Exhibition** 'Um dia a gente viveu Juntos', Xow Rumi Espace, Rio de Janeiro, RJ, BR.

2020. **Exhibition** 'Conjunção', Centro Hélio Oiticica, curated by Keyna Eleison and Nadam Guerra, Rio de Janeiro, RJ, BR.

2020. **Exhibition** 'Patifaria', Espaço Poético Ticoar. Itapuaçu, Maricá, RJ, BR.

2019. **Exhibition** 'Mostra CEM', Lanchonete < > Lanchonete, Rio de Janeiro, RJ, BR.

2019. Cine Concert **Performance** 'A Trip to the Moon' with Soundpainting Rio group, MAM-Rio, Rio de Janeiro, RJ, BR.

PUBLICATIONS

2021. **Publication** 'Moss-graffiti' at Boletim Kultrun. Vol. 3 'Plant Revolution'. Univ. Federal da Integração Latino-Americana, Foz do Iguaçu, PR, BR.

SHORTLISTED

2025. Résidence Triangle-Astérides, Marseille, FR.

2025. Les Rencontres Artistiques Carré sur Seine, Paris, FR.