



Joana
Amora
2026



Joana Peres Tostes dos Santos (Joana Amora)

b. 1999 Rio de Janeiro, Brasil

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 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.

I see art as a tool: A way to learn from nature's wisdom and to dream new possibilities for living together in a world facing urgent ecological and social challenges.

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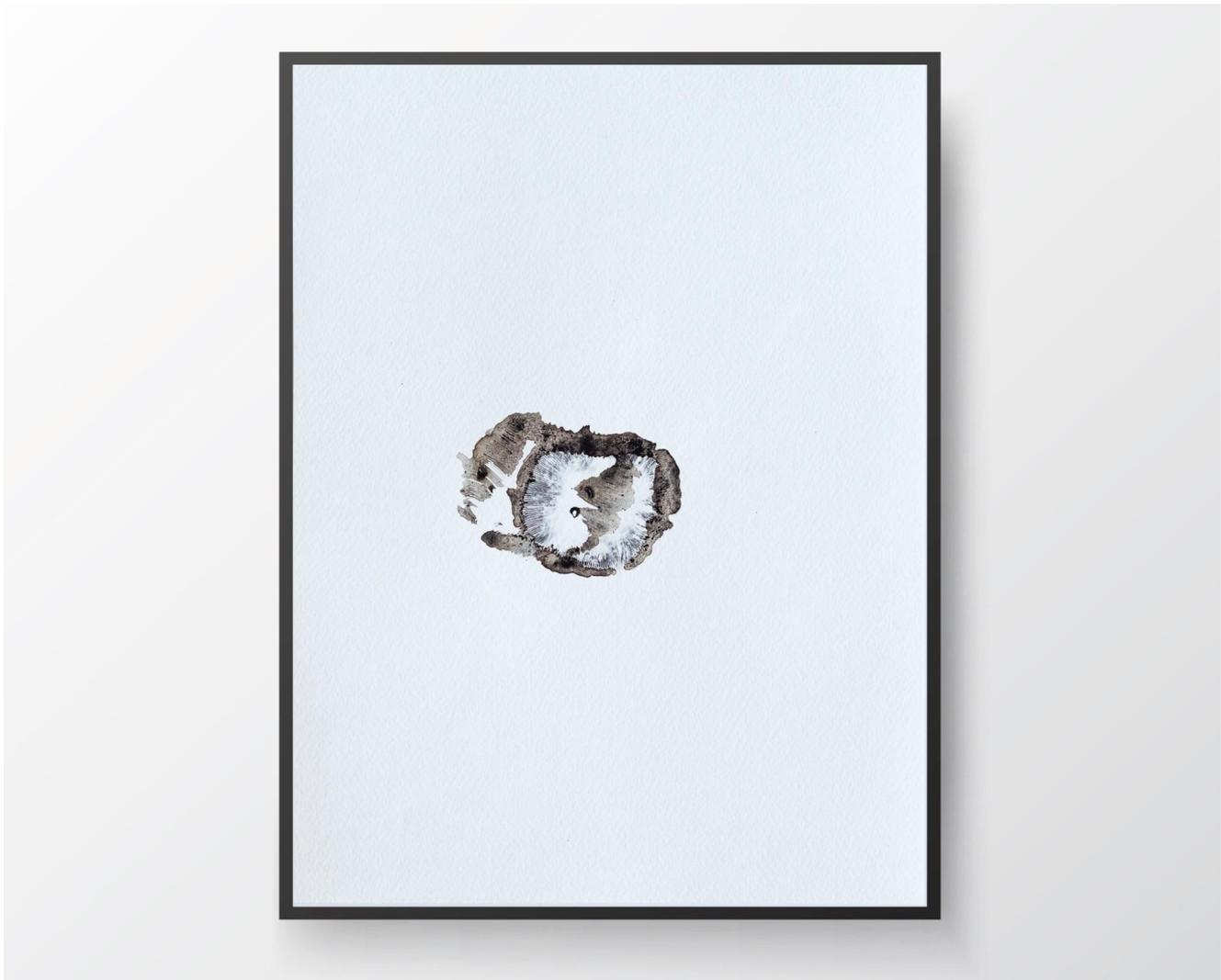
Trepantes (Climbers), 2025 — Beans, soil, clay pots, water, leds, wire and time — Living Installation 2,3 x 2 m x 3m x 3 months— Abri Mémoire, Uffholtz, France



Raízes de Trepantes (Climbers Roots), 2025 — Beans roots, underplate clay and beeswax — 28 x 28 x 2 cm



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 — Accompanied by *Niño - Learning how to build a home*, 2025 — Film 25'59" — [LINK](#)



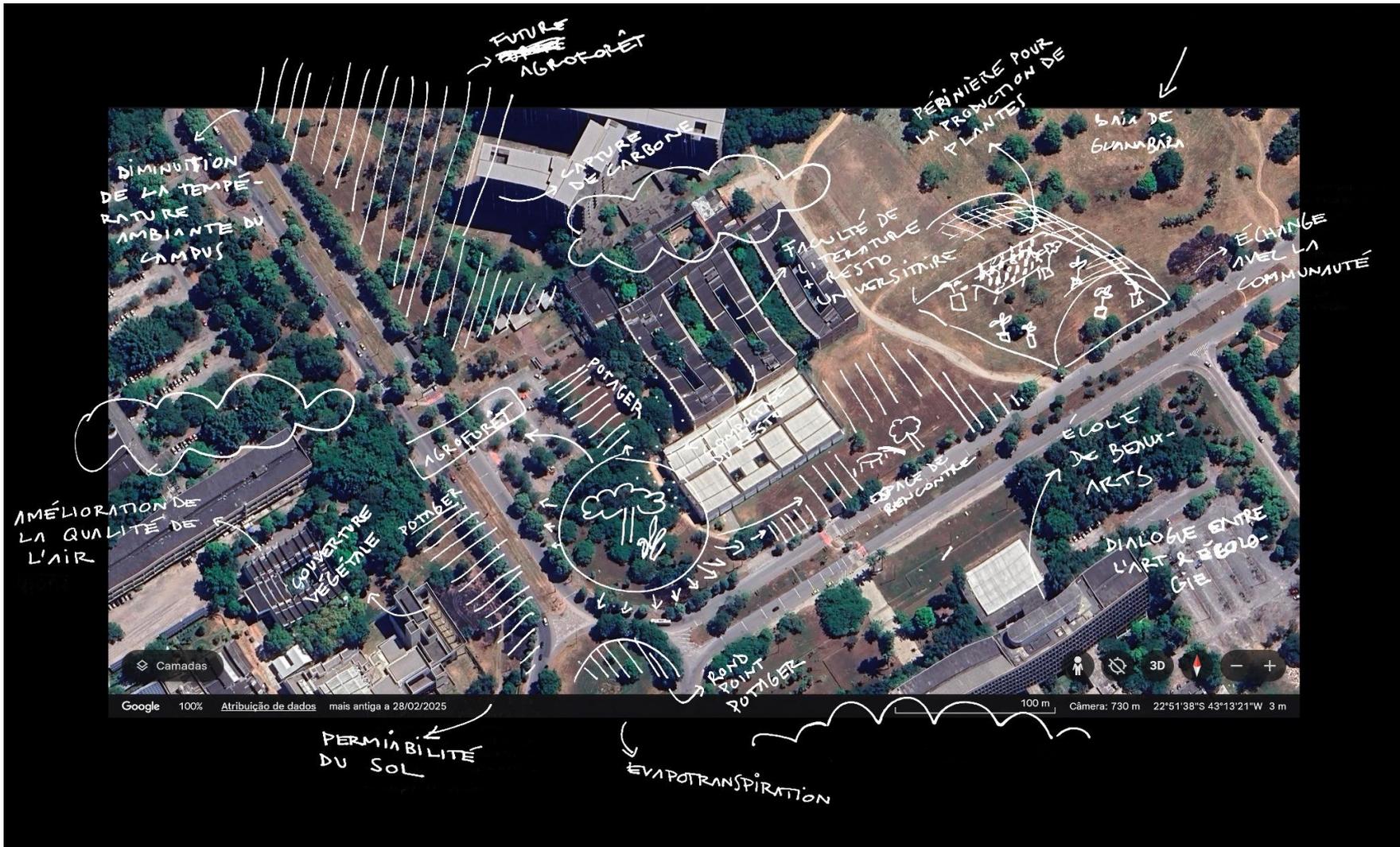
Monotipia de esporos (Monotype of Spores), 2025 — Spores and ink from *Coprinus atramentarius* mushrooms on paper — 35 x 24 cm



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



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



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



Planting Water is a living, ecosystemic artwork proposing the 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

Planting Water film teaser: [\[LINK\]](#)

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. Cultivated since 2018, I participated with other fine art, literature and engineering students of this agroforest creation.

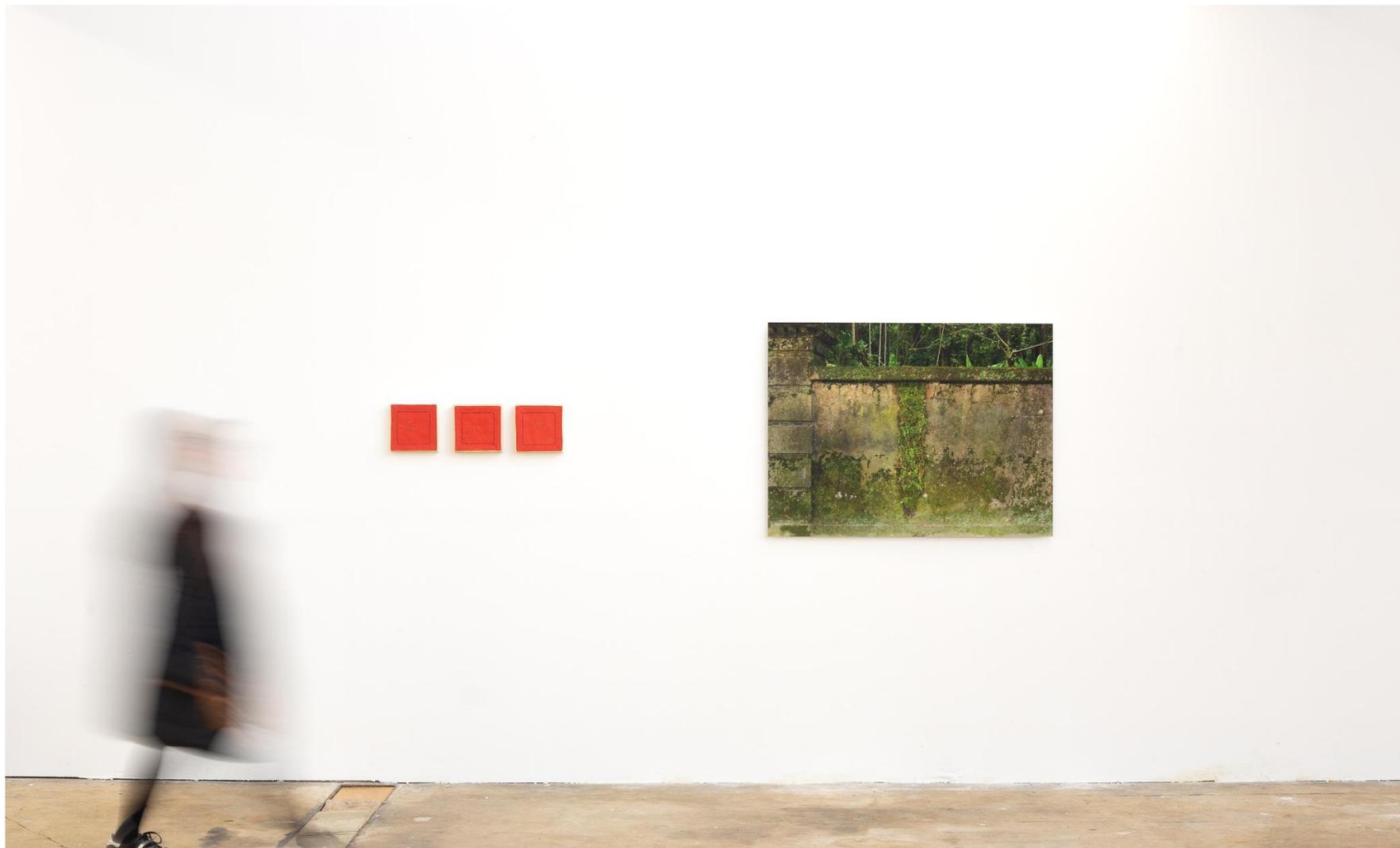
Photo 2-4: *Planting Water* film stills



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



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. — Parque Lage, Rio de Janeiro, Brazil.
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.



[Right] *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.
[Left] *Carrapixações*, 2022 — Sticky seeds (*Desmodium adscendens*) on fabric and wooden frame — 20 × 20 cm each — Installation view from *Unbound Realms* exhibition, Hégenheim, France.



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
Sticky seeds (*Desmodium adscendens*) create textile compositions that migrate through touch — reflecting nature's micro-political strategies of propagation and marking territory.



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



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.

[\[Link\]](#)



Jardim I (Garden I), 2018–2020 — Garden-installation with native plants, compost, bamboo, bricks, pebbles, seeds, millipedes, natural materials and time — $5 \times 5 \times 3$ m — UFRJ Technology Park, Brazil. 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 — $5 \times 5 \times 3$ m — UFRJ Technology Park, Brazil. Photo by: Jady Louise. This 'Agroecological-Sensory Experimentation' proposes that art goes beyond the visual, and that gardens go beyond the aesthetic and the monocultural. It invites passers-by to plant, harvest, eat, smell, listen, touch.



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

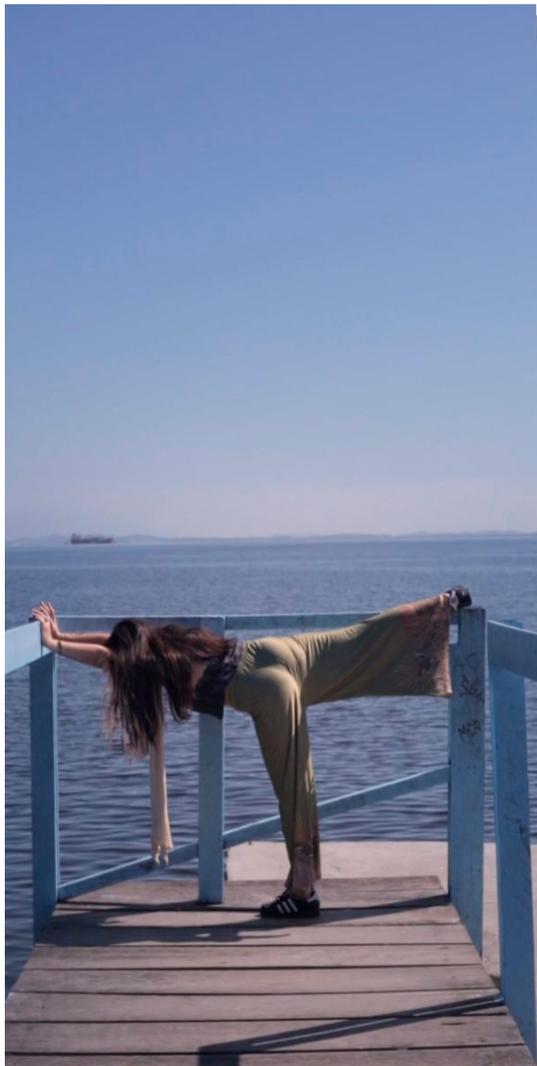


Detail of the vernissage picnic activation at *A Casa da Maga*, 2020. Photo: Pedro Urano.

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

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



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.



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



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



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, Brazil — 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, Brazil



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)



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



Joana Amora, Rio de Janeiro, BR.

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

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

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EDUCATION

2026. **Master's degree** in 'Information and Communication' at Université de Haute-Alsace, Mulhouse, France.

2017 - 2023 **BA in Visual Arts (Sculpture), *summa cum laude***, at Fine Arts School of UFRJ, Rio de Janeiro, RJ, Brazil. With jury's recommendation for publication of the Final work.

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

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

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

2018 - 2022. **Member** of the university extension project 'MUDA' and '*Govz ao Pé da Letra*', of UFRJ Agroecology Network, Rio de Janeiro, RJ, Brazil.

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

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

RESIDENCIES / GRANTS

Upcoming. 2026 **Artistic residency** at *K2 Izmir, Urla, Izmir, Turkey*.

2025 - 2027. The Mediterranean as the Climate Hotspot, **European program** [MATCH EU](#) (*Ongoing*).

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

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

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

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

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

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, Brazil.

LECTURES/WORKSHOPS

2025. **Lecture** 'Agroforestry gardens as living and social sculptures', Kunstraum Kreuzlingen, Kreuzlingen, Switzerland. [\[Link\]](#)
2021. **Interview** 'Episode 3: Joana Amora, Artist-Gardener' in the documentary 'Art-Nature Intersections: Sketching Possible Futures', RJ, Brazil.
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, Brazil.
2021. **Lecture** 'Intersections Art & Nature', Universidade Federal Fluminense, Niterói, RJ, Brazil.
2021. **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.

COLLECTIONS

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).

SOLO EXHIBITIONS

- Upcoming. 2026.* **Solo Exhibition**, K2 Urla Nefes Alani, Izmir, Turkey.
- Upcoming. 2027.* **Solo Exhibition**, FABRIKculture, Hégenheim, France.

SELECTED GROUP EXHIBITIONS/PROJECTS

- Upcoming. 2026.* **Exhibition** 'Haus am Rhein', Basel, Switzerland.
2025. **Exhibition** 'Bienal do Sertão', Diamantina, MG, Brazil.
2025. **Exhibition** 'Unbound Realms', FABRIKculture, Hégenheim, France.
2025. **Exhibition** 'Empreintes de la Terre', Abri mémoire, Uffholtz, France.
2025. **Commissioned installation** for 'Forestival', an art festival in nature, Lahnstein, Germany.
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.
2023. **Exhibition** 'Réverb', Turbulence building, Site Saint Charles AMU, Marseille, France.
2022. **Exhibition** 'Avec ou sans Titre', Biennale Une 5ème Saison, Aix-en-Provence, France.
2022. **Exhibition** 'Um dia a gente viveu Juntos', Xow Rumi Espace, Rio de Janeiro, RJ, Brazil.
2020. **Exhibition** 'Conjunção', Centro Hélio Oiticica, curated by Keyna Eleison and Nadam Guerra, Rio de Janeiro, RJ, Brazil.

PUBLICATIONS

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

SHORTLISTED

2025. Résidence Triangle-Astérides, Marseille, France.
2025. Les Rencontres Artistiques Carré sur Seine, Paris, France.