

LUCY + JORGE ORTA

VITA EXTREMIS

1992-2022



la patinoire | galerie
Royale | valérie Bach

LUCY + JORGE ORTA

VITA EXTREMIS | 1992-2022

SOLO SHOW : 09.09.22 > 27.11.22

Exposition sous le commissariat de /
Exhibition curated by **Alice Audouin** &
La Patinoire Royale | Galerie Valérie Bach,

présentée dans la Grande Nef de la galerie à Bruxelles /
displayed in the gallery's Grand Nave in Brussels



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PROLOGUE

Valérie Bach & Constantin Chariot

ÉCOLOGIE DE L'ESPRIT

L'été 2022 fut incontestablement le plus chaud et le plus dévastateur que l'on ait jamais connu, illustrant au-delà de toutes les (dé)espérances un réchauffement climatique qui ne fait plus débat sur sa réalité. C'est dans ce contexte que la Patinoire Royale | Galerie Valérie Bach a choisi, pour son exposition de rentrée, de redonner la parole au couple d'artistes Lucy + Jorge Orta. Déjà présentés à la galerie en 2014 avec l'exposition FOOD / WATER qui montrait principalement des oeuvres traitant de problématiques actuelles sur l'alimentation et l'eau ; et en 2019 avec l'exposition « Masks » une surprenante nouvelle série de masques en verres réalisés à Murano, dessinés par Lucy alors qu'elle était confinée dans sa maison-atelier parisienne lors du premier confinement en 2020.

Le couple, qui fête cette année ses trente ans de collaboration artistique, ne fait désormais plus qu'un tout créatif, associé dans une trajectoire productive qui ne dévie pas, et pilote une carrière sans faille et sans relâche, toujours engagé aux côtés des causes écologiques, dès la première heure. Si l'on constate, en effet, une accélération artistique autour de cette urgence ces dernières années, par la quantité d'artistes qui se mobilise pour l'écologie, Lucy + Jorge Orta en font quant à eux leur cheval de bataille dès le début des années nonante, véritables précurseurs en la matière.

L'exposition « Vita extremis » proposée du 8 septembre au 27 novembre 2022 à la galerie, et dont le commissariat a été confié à Alice Audouin - Présidente fondatrice d'Art of Change 21 et engagée depuis près de 20 ans dans le

développement durable - indique par son titre l'essence même des préoccupations du couple d'artistes : nous sommes arrivés à la dernière extrémité des conditions rendant la vie possible sur Terre. Se saisissant des grandes problématiques que doit désormais affronter notre monde (eau, climat, migration, alimentation, biodiversité), nos artistes en profitent pour jeter un regard rétrospectif sur trente ans de production, démontrant ainsi la permanence de leurs préoccupations éthiques, écologiques et artistiques.

Car à bien y regarder, si l'écologie constitue la nécessaire réponse à une façon d'être-au-monde déréglée et inégalitaire de nos sociétés occidentales, elle est d'abord et avant tout une réaction indispensable face à la déréalisation de notre lien au monde et à la nature. En fait d'écologie, c'est surtout celle de l'esprit qu'il conviendrait de cultiver. Si notre conscience était mieux alignée avec nos actes, si notre responsabilité sociétale était davantage engagée dans nos choix, si nos modes de consommation étaient plus dignes de ce que la nature nous donne, l'écologie n'existerait pas.

Les Orta nous invitent à réinvestir la part de poésie qui sommeille en nous, et nous incitent à habiter le monde en poètes. Nous devrions tous être des artistes, même dans les plus infimes et insignifiants gestes et décisions de nos existences. Habiter le monde en poète nous rendrait plus attentif à notre lien à l'autre et au réel, recapitalisant ainsi une matière à penser plus douce et plus généreuse, rendant ainsi notre impact à la nature plus respectueux. C'est bien là le rôle des artistes que

de repenser notre monde, en le symbolisant et en rendant intelligible par le questionnement créatif le fond même de notre façon d'exister.

Par cette exposition qui s'égrène telle une ligne du temps de leur vie artistique, Lucy + Jorge Orta nous permet de nous projeter dans leur vision du monde, plus juste et plus mesurée, ce monde que nous aimons en l'outrageant, sans jamais trop s'interroger sur ses limites. « Vita Extremis » est donc une plongée dans leur univers, permettant de mieux saisir l'importance de l'art dans la lutte écologique, qui est aussi, la lutte pour plus de justice sociale, pour la liberté d'expression et pour le progrès humain. Il n'y a aucune écologie qui ne soit pas politique, puisqu'elle constitue la réponse à un dérèglement de notre mode d'existence, en société. Une société éco responsable sera toujours une société qui protège, qui englobe et qui fertilise. Tel est le message que nous envoie les ORTA : *Vita extremis*, mais aussi *vita brevis*. Le temps urge. Soyons tous les artistes de notre vie.

AN ECOLOGY OF MIND

Summer of 2022 was undoubtedly the hottest and most devastating ever, illustrative beyond all expectations of a global warming no one can question any more. In this context, La Patinoire Royale - Valérie Bach Gallery chose, for the reopening season exhibition, to once again give the floor to artist couple Lucy + Jorge Orta. They were already present at the Gallery in 2014 at the gallery in 2014 with FOOD/WATER, an exhibition that raised questions about actual issues related to food and water ; and 2019 with "Masks", a remarkable series of glass masks manufactured in Murano and imagined by Lucy when she was confined to her studio in Paris during the first lockdown.

The couple, celebrating their 30th anniversary of artistic collaboration, has become a single creative unit, combined in a production trajectory that never deviates. They pilot a flawless and impeccable career, committed to environment causes since the very first day. If an artistic acceleration can indeed be observed around that emergency in the last years, due to the increasing number of artists mobilised by ecology, Lucy + Jorge Orta, true forerunners in that respect, have made it their basic principle since the early 90s.

The "Vita Extremis" exhibition, from September 8 to November 27, 2022, curated by Alice Audouin – founder and president of Art of Change 21 and involved in sustainable development for nearly 20 years – reveals by its very name the essence of

the artist couple's concern: we are arriving at the last extremities of the conditions that make life on Earth possible. Appropriating all the major issues our world has to face (water, climate, migration, food, biodiversity), our artists seize the opportunity to retrospectively reflect on a 30-year production, demonstrating the persistence of their ethical, ecological and artistic preoccupations in the process.

As a matter of fact, a close look convinces that if ecology is the necessary answer to an unfit and inegalitarian way of being-in-the-world of our western societies, it is above all a reaction, a necessary consequence of our bond with nature and the world's derealisation. As far as ecology is concerned, we should cultivate an ecology of the mind. If our conscience was more harmonised with our acts, if our common responsibility determined our choices, if our consumption was more respectful of nature, ecology would be redundant.

Through the exhibition, the Ortas invite to embrace our dormant poetical side and incite to inhabit the world as poets. We should all be artists, even in the most minuscule and insignificant moments of existence. It would make us pay more attention to our bond with reality and other living beings, regenerating gentler and more generous food for thought, making our impact on nature more respectful. The artist's very position is to reshape the world with symbols and make the essence of existence more intelligible through creative questioning.

With an exhibition to be explored like a timeline of their artistic life, Lucy + Jorge Orta allow us to get immersed into their own fairer, more adapted vision of the world. A world we love and outrage, never inclined to question its limitations. "Vita Extremis" dives into their universe, to better grasp the importance of art in the ecological struggle, which is



MOTHER THREE, 2022
FABULAE FLORAE, 2022
Exhibition view





À PROPOS DE VITA EXTREMIS

par Alice Audouin

Alice Audouin est pionnière et experte du lien entre l'art contemporain, l'écologie et le développement durable depuis 2004, date où elle a organisé le premier colloque international « L'artiste comme partie prenante » à l'UNESCO. Elle est la présidente fondatrice de l'association Art of Change 21, parrainée par Olafur Eliasson, qui agit à échelle internationale depuis 2014 et qui publie le media Impact Art News. Commissaire invitée d'Art Paris 2022 sur le thème « Art et Environnement », elle a curaté de nombreuses expositions autour d'enjeux environnementaux telles que Novacène (2022), Biocenosis21 (2021), Warmingland (2018), Post-Carbon (2015)... Ayant créé et enseigné un cours « Art et développement durable » à la Sorbonne, Alice Audouin est également art advisor, consultante en développement durable et conférencière.

Le 19 juillet dernier, 38,1 degrés étaient enregistrés à Uccle, Bruxelles. Un record de température parmi tant d'autres en cet été 2022 parcouru par les canicules, les incendies de forêts et la sécheresse, entraînant une surmortalité d'animaux, de plantes et mettant aussi les humains à rude épreuve. Cet été « le plus chaud » est pourtant aussi qualifié sur les réseaux sociaux comme #leteleplusfroidurestantdenosvies, rappelant le caractère irréversible du réchauffement climatique, qui s'aggravera si nous n'agissons pas. Avec des conséquences sociales majeures, alimentaires, migratoires, etc.

L'anthropocène semble atteindre son point culminant. Le « point de bascule » (*tipping point*) vers l'effondrement s'annonce imminent.

Conscient et prescient de ces grands enjeux sociaux et environnementaux, le duo Lucy + Jorge Orta répond depuis sa création en 1992 par un art « catalyseur », porteur de solutions et d'optimisme. Mobilisant la dimension participative et l'empathie, il éveille et fédère ses publics autour d'une « éco-conscience », enrichissant le bien commun par l'art (et réciproquement, l'art par le bien commun).

L'exposition retrace l'itinéraire exceptionnel de ce couple et célèbre ses trente années d'existence. Elle montre un parcours rebondissant et interpellant aux côtés de ces éclaireurs engagés sur les enjeux

majeurs de notre temps, réchauffement climatique, réfugiés, chute de la biodiversité, pénurie et pollution de l'eau, alimentation...

Le duo mêle l'utopie et l'activisme autour de meta-projets au long cours (Antarctica, Food, Amazonia, OrtaWater, Clouds, Nexus Architecture...) et s'appuie sur de multiples supports : sculpture, couture, peinture, photographie, performance, dessin, vidéo, etc.

Présenté par les plus grandes biennales (Venise, Gwangju, Johannesburg, La Havane...), musées et centres d'art (Barbican Centre, Yorkshire Sculpture Park, Pirelli Hangar Bicocca, MAXXI, Museum Boijmans Van Beuningen...et en novembre prochain au Centre Pompidou-Metz), le duo a également réalisé des commandes publiques prestigieuses (Gare Saint Pancras, Marseille Capitale Culturelle, Capitale Européenne de la Culture à Friesland aux Pays-Bas, Emscherkunst en Allemagne...).

Primé en 2007 par l'honorifique Green Leaf Award du Natural World Museum et l'ONU Environnement récompensant les défenseurs les plus emblématiques de l'environnement, le duo mêle le terrain à sa pratique, lors de nombreuses expéditions en Amazonie ou en Antarctique et collabore avec les scientifiques et les ONG. Il mène

des actions artistiques au cœur-même des temps forts institutionnels ou militants sur les enjeux qui les préoccupent, comme par exemple au Forum des Migrations, de Nansen Initiative en 2015 ou plus récemment à la COP26 en 2021 avec l'association Art of Change 21, avec l'action participative sur le climat « Nexus Architecture ». Cette action collective utilisait un vêtement qui relie les individus entre eux et qui fait partie de leur répertoire d'objets-interventions aux côtés de parachutes, de tentes-refuges, de gilets de sauvetage ou de brancards, créés pour évoquer notre monde sous tension, où la survie devient un enjeu.

« Vita extremis » offre à la fois un regard rétrospectif sur l'œuvre prolifique du duo ces trente dernières années, autour de leurs principaux meta-projets et accueille de nombreuses nouvelles pièces du projet *Amazonia*.

Les peintures éclatantes de la nouvelle série « Fabulae Florae » en dialogue avec les floraisons de nouvelles créations textiles, révèlent leur investissement encore renouvelé dans leur projet au long cours *Amazonia*, consacré à la biodiversité depuis 2010. Un « Life Guard » veille à la diversité du vivant et une collection d'objets en porcelaine (œuf et os de dinosaures...) invitent à plonger dans l'extraordinaire histoire de l'évolution des espèces. Un grand poème brodé donne la parole à Gaïa, que « le Progrès » finit par écouter. Cette ode passionnée à la biodiversité et à la flore luxuriante de l'Amazonie, invite à la protéger. La remise d'un certificat de protection de la forêt amazonienne (dont les artistes sanctuarisé une parcelle) lors de l'acquisition d'une œuvre de la série « Perpetual Amazonia » relie de manière inédite achat d'œuvre et protection de l'environnement.

Au centre de la galerie, la courbe d'un parachute émerge au-dessus des cimaises. Entouré de fragments d'une tente aux multiples écussons, il

désigne l'univers pacifique et « universel » du meta-projet *Antarctica*. L'Antarctique sans frontières ni armées est aussi une région inhospitalière aux températures extrêmes, où la survie est en jeu. Mêlant symbolique de l'urgence et du bien commun, Lucy + Jorge Orta illustrent l'une des dernières « utopies réelles » de notre monde et unissent ses partisans, grâce au « Passeport Universel Antarctique » qui rassemble plus de 50 000 citoyens depuis 2008.

L'eau, elle aussi précieuse et menacée, ondoie sur les abords de l'exposition. *OrtaWater* (meta-projet inauguré en 2005) s'unit à *Clouds* (meta-projet lancé en 2011) pour aborder les enjeux de l'eau, de la pollution plastique... Un nuage bleu de bouteilles recyclées sur un tricycle cargo, un gilet de sauvetage, un petit bateau viennent rappeler les enjeux de la mer et rappelle l'exode périlleux de nombreux réfugiés. En 2005, leur « oeuvre-machine » à mi-chemin entre une sculpture et une station mobile de dépollution de l'eau, « Purification Unit » dépolluait les eaux de la lagune de Venise, les canaux néerlandais ou la rivière Huang Pu.

Parsemés dans l'exposition, des « Life Guards » veillent. Ces vigies de la joie de vivre, représentent à la fois la fragilité et la résilience. Elles prennent la forme de brancards, ayant chacun une fonction de secours.

« Nous ne sommes pas arrivés à la fin de l'histoire (...) mais seulement au commencement. Nous avons à peine pris conscience de n'avoir cessé de transformer la terre. Maintenant, nous avons la chance d'affronter ce fait et notre coexistence avec tous les êtres » annonce le philosophe Timothy Morton dans son livre fondateur « La pensée écologique ».

Lucy + Jorge Orta, ainsi que les artistes actuels qui adressent des thématiques environnementales ne

sont déjà plus perçus comme des « écolos », mais comme des « passeurs » vers ce nouveau monde, qui succèdera à l'Anthropocène, notre ère géologique actuelle façonnée par l'utilisation de pétrole.

La sortie de l'Anthropocène est en cours et les Orta se rangent du côté de ceux qui regardent les changements actuels (les énergies renouvelables, les sanctuaires de biodiversité, des modes de vie moins carbonés...) poussés par une jeunesse à la fois éco-lucide et militante, avec quiétude et sérénité. Car ils savent que l'après-anthropocène est déjà là. Qu'elle s'appelle Symbiocène selon le philosophe australien Glenn Albrecht ou Novacène selon le célèbre scientifique anglais James Lovelock, cette nouvelle ère se définit comme une période plus heureuse et d'alliance avec le vivant. "Il est possible que le Novacène soit l'un des âges les plus pacifiques que la Terre ait connu » affirme James Lovelock. Même optimisme pour Glenn Albrecht pour qui cette période « sera une affirmation positive de la vie, offrira une réintégration complète du corps, de la psyché humaine et de la culture avec le reste de la vie ».

La conscience des dangers de notre époque se double chez les Orta d'une dimension poétique et symbolique, qui se veut aussi l'esquisse d'une proposition positive pour mieux protéger et conserver la diversité du monde et le lien social.

Vita extremis crée le point de rencontre entre la vie, la beauté et l'urgence et invite à prendre conscience « in extremis ».

Lucy Orta est née en 1966 en Grande-Bretagne
Jorge Orta est né en 1953 en Argentine
Ils vivent et travaillent entre Paris, la Seine-et-Marne et Londres

ABOUT VITA EXTREMIS

by Alice Audouin

Art Advisor Alice Audouin is a pioneer and specialist in the link between contemporary art, ecology and sustainability. She organised the first international symposium on the subject at UNESCO in 2004, 'The artists as a stakeholder' She is the founding president of the association Art of Change 21, supported by Olafur Eliasson, which carries out art-ecology related actions on an international scale and publishes the Impact Art News. Guest curator of Art Paris 2022 on the theme 'Art and Environment', Alice has curated exhibitions on climate and biodiversity including, *Novacène* (2022), *Biocenosis21* (2021), *Warmingland* (2018), *Post-Carbon* (2015). She has taught the Master 'Art and Sustainable Development at the Sorbonne University, Paris (2017) and lectures regularly on the subject internationally.

On July 19, Uccle's meteorological station (Brussels) measured 38.1 degrees Celsius. Another temperature record in that summer 2022 which saw heatwave after heatwave, forest fires and drought. All resulted in increased animal and plant mortality and put human beings to the test. A "hottest" summer social media called #thecoldestsummeroftherestofourlives, a reminder of the irreversible aspect of global warming, which will worsen if we don't take action. With major social and migratory consequences and aggravated world hunger, among others.

Anthropocene seems to have reached its climax. The tipping point to general collapse looks imminent.

Conscious and prescient of those major social and environmental issues, Lucy + Jorge Orta respond, since they joined together in 1992, with "catalyst" art that provides with solutions and optimism. Mobilising participation and empathy, it stimulates and federates its spectators around "eco-awareness", nurturing common good through art, and vice versa.

The *Vita Extremis* exhibition retraces the couple's itinerary and celebrates their 30th anniversary. It offers a colourful, abundant and challenging journey alongside a couple of whistle-blowers

concerned with all major issues of our time, global warming, refugees, biodiversity, water shortage and pollution, hunger,...

Their prolific artistic output combines utopia and activism around large scale and long term meta projects (Antarctica, Food, Amazonia, OrtaWater, Clouds, Nexus Architecture,...) and relies upon multiple media: sculpture, needlework, painting, photography, performance, drawing, video and so on.

Presented by the most prestigious Biennales (Venice, Kwangju, Johannesburg, Shanghai, Havana...), museums and art centres (Barbican, Yorkshire Sculpture Park, Pirelli Hangar Bicocca, MAXXI, Museum Boijmans Van Beuningen, and next November Centre Pompidou-Metz), the pair was also commissioned for prestigious public installations (Saint Pancras Station, Marseille Capital of Culture, Friesland European Capital of Culture in the Netherlands, Emscherkunst in Germany, ...).

Laureates of the famous Green Leaf Award in 2007 (granted by the Natural World Museum and the United Nation's environmental programme to honour environment's most prominent advocates), the duo's activity includes fieldwork with numerous expeditions to the Amazon or Antarctica and they collaborate with scientists and NGOs. They take

artistic actions at the heart of institutional or militant highlights, on issues they feel concerned with. Like, for instance, at The Migration Forum by the Nansen Initiative in 2015 or more recently the 2021 COP26 where they collaborated with Art of Change 21 to create a participative action on climate with "Nexus Architecture". The collective action used clothing to interconnect people, a regular among their "intervention objects" alongside parachutes, tents, life vests or stretchers, used to evoke a tense world where survival becomes an issue.

Vita Extremis offers a retrospective glance on the couple's prolific body of work for the last 30 years, built around their main meta projects. It also proposes a large number of new pieces from their Amazonia project.

A dazzling series of new paintings called "Fabulae Florae" enter into a dialogue with the blooming textile creations and reveal the couple's reinvented commitment to their long-time project Amazonia, dedicated to biodiversity since 2010. A "Life Guard" keeps watch on the diversity of the living and a collection of porcelain objects (dinosaur eggs and bones) invite to a journey through the history of evolution. A large embroidered poem gives a voice to Gaïa, whom "progress" concedes to. This passionate ode to biodiversity and the Amazon's lush flora calls to us for protection. The couple have imagined a certificate of Amazon Forest protection for each work of art sold, "Perpetual Amazonia", a sanctuary plot. It is an unprecedented way to connect art-acquisition to environment protection and preservation.

At the centre of the gallery, a parachute's curve emerges above the cyma. Surrounded by tent fragments decorated with multiple flags, it refers to the peaceful and universal universe of the meta project Antarctica. Antarctica is a common good, a precious continent with no border nor army and

at the same time a very inhospitable place where survival is at stake due to extreme temperatures. Combining the symbolism of emergency and common good, Lucy + Jorge Orta illustrate one of the last "real utopias" of our world and unite their supporters with the "Antarctica World Passport", which has brought together over 50 000 citizens since 2008.

Water, precious and threatened in the same way, flows around the exhibition. *OrtaWater* (a meta project started in 2005) joins with *Clouds* (another meta project, started in 2011) to address both the water and plastic pollution issues. A blue cloud made of recycled plastic bottles on a cargo tricycle floats on paddles and objects like a life vest or a tiny boat remind of the sea and many a refugee's dangerous exodus. In 2005, a machine they created halfway between a sculpture and a mobile water treatment unit, "Purification Unit", was used to clean up the waters of Venice's Laguna, Dutch canals or the Huang Pu river.

In position all over the exhibition, "Life Guards" are on watch. Defenders of *joie de vivre*, they are represented by coloured stretchers arranged vertically, ready for their rescue duties.

"This isn't the end of history (...), only its beginning. We are barely conscious of how much we have been transforming the Earth. Now we have the opportunity to confront this, as well as our coexistence with every being" announces philosopher Timothy Morton in his founding book "The Ecological Thought".

Anthropocene is coming to an end and the Ortas are on the side of those who serenely observe the current changes (sustainable energies, biodiversity sanctuaries, less carbonated lifestyles) pushed forward by eco-lucid and militant younger generations.

For they know that post-anthropocene is already here. Call it Symbiocene like Australian philosopher Glenn Albrecht or Novacene like famous English scientist James Lovelock, the new era spells happier times and calls for a new alliance with the living. "It may be that the Novacene becomes one of the most peaceful ages of the world" prophesises Lovelock. Glenn Albrecht is as optimistic : "This period (...) will be a positive affirmation of life and it will offer the possibility of the complete re-integration of human body and psyche and culture with the rest of life".

Aware of our time's dangers, the Ortas add a poetical and symbolic dimension, a positive and optimistic blueprint aimed at protecting and preserving both global biodiversity and social bonding.

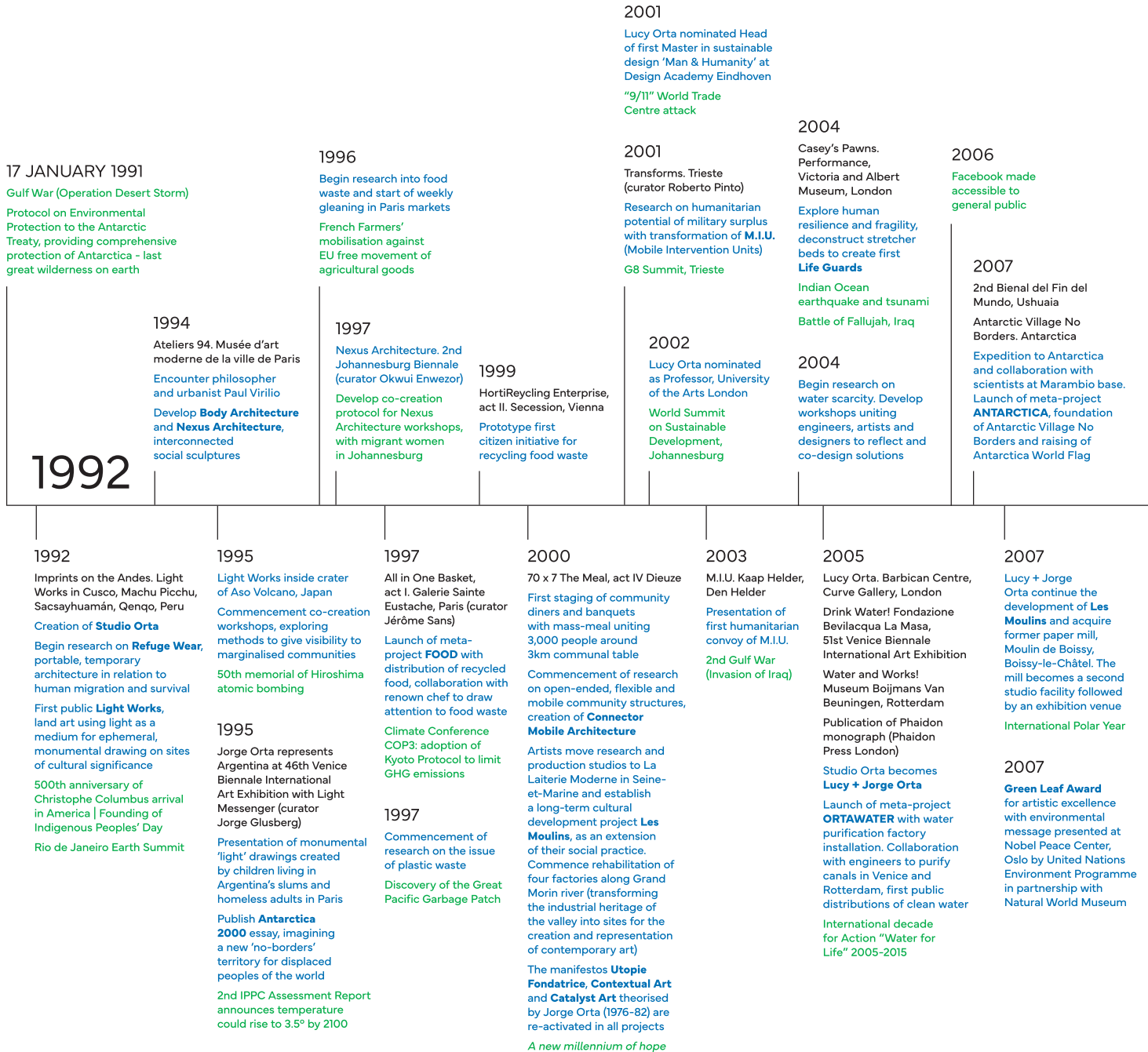
Vita Extremis establishes the meeting point between life, beauty and emergency. Alerted by multifaceted aesthetics, empowered by urgency, it is now the human being's duty to act "in extremis" to secure the treasure that is life on Earth.

Lucy Orta was born in England in 1966
Jorge Orta was born in Argentina in 1953
They live and work between Paris, Seine-et-Marne and London





LUCY + JORGE ORTA 30 YEARS



● ARTISTIC TRAJECTORY AND SIGNIFICANT EXHIBITIONS

● RESEARCH AND LONG-TERM PROJECTS

● IN THE WORLD

2008

Antarctica. Pirelli Hangar Bicocca, Milan Publication of Antarctica monograph (Electa Mondadori)
First edition of **Antarctica World Passport** printed, 10,000 copies

2011

Amazonia. Natural History Museum, London, UK
Fukushima nuclear disaster

2011

Clouds] Nuages. La Maréchalerie centre d'art contemporain, ENSAV Versailles
Research trip to Zabbaleen community, Cairo. First material experiments modelling recycled plastic bottles

2009

Lucy Orta becomes research affiliate at MIT, Art Culture Technology Lab. Launch beta version Antarctica World Passport citizenship database

2013

Clouds Meteoros. Barlow Shed, St Pancras International train station, London
Awarded inaugural Terrace Wires commission for Barlow Shed monumental inverted plinth
22-million people displaced by natural disasters and climate related events – almost three times more than by conflict in the same year.

2013

Lucy Orta nominated as Chair of Art & the Environment, University of the Arts London

2013

Symphony for Absent Wildlife. Nuit Blanche Calgary

2015

70 x 7 The Meal act XXXIX, Peterborough
Mass-mobilisation of **70 x 7 The Meal** united over 10,000 guests around the world since 2000

2015

Lucy Orta launches **Art for the Environment Residency Program (AER)** at University of the Arts London

2017

Antarctica World Passport. Frieze Projects London
Record distribution of 5,000 passports over 5-days
Global Warming since 1992 contributed to around 8mm sea-level rise and 2700 gigatonnes of Antarctic ice-loss

2019

Life Guards. Palazzo Vecchio, Museo Salvatore Ferragamo, Museo Novecento, Florence
Gazing Ball. Yorkshire Sculpture Park
Development of **Life Guards** in relation to water scarcity and pollution
First sculpture to enter into major public collection UK

2020

Interrelations. Les Tanneries centre d'art contemporain, Amilly
128,918 species on IUCN Red List 35,765 threatened with extinction

2022

2010

Publication of Food Water Life monograph (Princeton Architectural Press)
Expedition to Amazon with Capefarewell and Environmental Change Institute, Oxford University. Commence research on climate change and biodiversity loss. Collaboration with scientists to mark 1-hectare art-science plot in rain forest.
Research collaboration, entomology and palaeontology scientists at Natural History Museum London. Launch meta-project **AMAZONIA**
International Year of Biodiversity

2012

Food Water Life. Tufts University Art Gallery, Massachusetts (curated by C2)
Major exhibition tour across five US museums, closing at La Villette, Paris
2012
OrtaWater, Antarctica World Passport, Nexus Architecture. 9th Shanghai Biennale (curator Qiu Zhijie)
Research on water filtration and purification with engineers in China with purification of Hang Pu river

2015

Antarctica World Passport. Nansen Initiative Global Consultation, Geneva and Le Grand Palais, Paris
First collaboration with Nansen Initiative, Platform on Disaster Displacement and curatorial research project Displacement: Uncertain Journeys
Creation of Antarctica World Passport citizen charter, online database and launch of antarcticaworldpassport.com
Residency expedition Brazilian Amazon with Labverde, mark out second 1-hectare plot for art-science research in the Adolpho Ducke Reserve
Climate Conference COP21 Paris, Paris Agreement (keep temperature below 1.5°)
Adoption of Agenda for the Protection of Cross-Border Displaced Persons in Context of Disasters and Climate Change
Adoption of UN Sustainable Development Goals (SDGs)

2016

Publication of Food and the Public Sphere monograph (Black Dog Publishing)

2018

Antarctica World Passport. Migration Week Marrakesh
2,000 Antarctica World Passport distributed during Migration Week, further embedding charter in communication actions of Platform on Disaster Displacement
11th Global Forum on Migration and Development Summit and UN Intergovernmental Conference to Adopt Global Compact for Safe, Orderly and Regular Migration, Marrakesh
Great Thunberg speaks at Climate Conference COP24, Katowice: "My name is Greta Thunberg. I am 15 years old..."

2018

Procession Banners 1918-2018. Mass march from Holloway Prison across London
Begin research on women's rights with Historic England, start of co-creation workshops inside HMP Downview women's prison
Centenary of women's right to vote (UK). Representation of the People Act 1918

2021

Diversity United. Flughafen Tempelhof, Berlin, and New Tretyakov Gallery, Moscow
German, Russian, French, English, Dutch language passports printed totalling 76,000 passports in circulation
2021
Nexus Architecture. Co-creation with art and design students in Glasgow and London
Publication of Lost Species Handbook and Mask Making Kit (UAL)
Research begins on **Lost Species**, recording species decline through historical cultural and spiritual connections to wildlife
Climate Conference COP26, Glasgow

2022

Vita Extremis. La Patinoire Royale Galerie Valérie Bach, Brussels
Gateway to Possible Worlds. Art & Science Fiction. Centre Georges Pompidou Metz, France
30th anniversary of Lucy + Jorge Orta
Launch of **Perpetual Amazonia**, uniting amazon research with ecological responsibility through public engagement
Connector Mobile Village and Antarctic Village No Borders united for first time in France
Warmest June temperatures on record over world's land areas
660,000 hectares ravaged by fire across Europe
Antarctic sea ice shrank to lowest record
28% of world's species are endangered
Record Brazilian Amazon deforestation from January to June





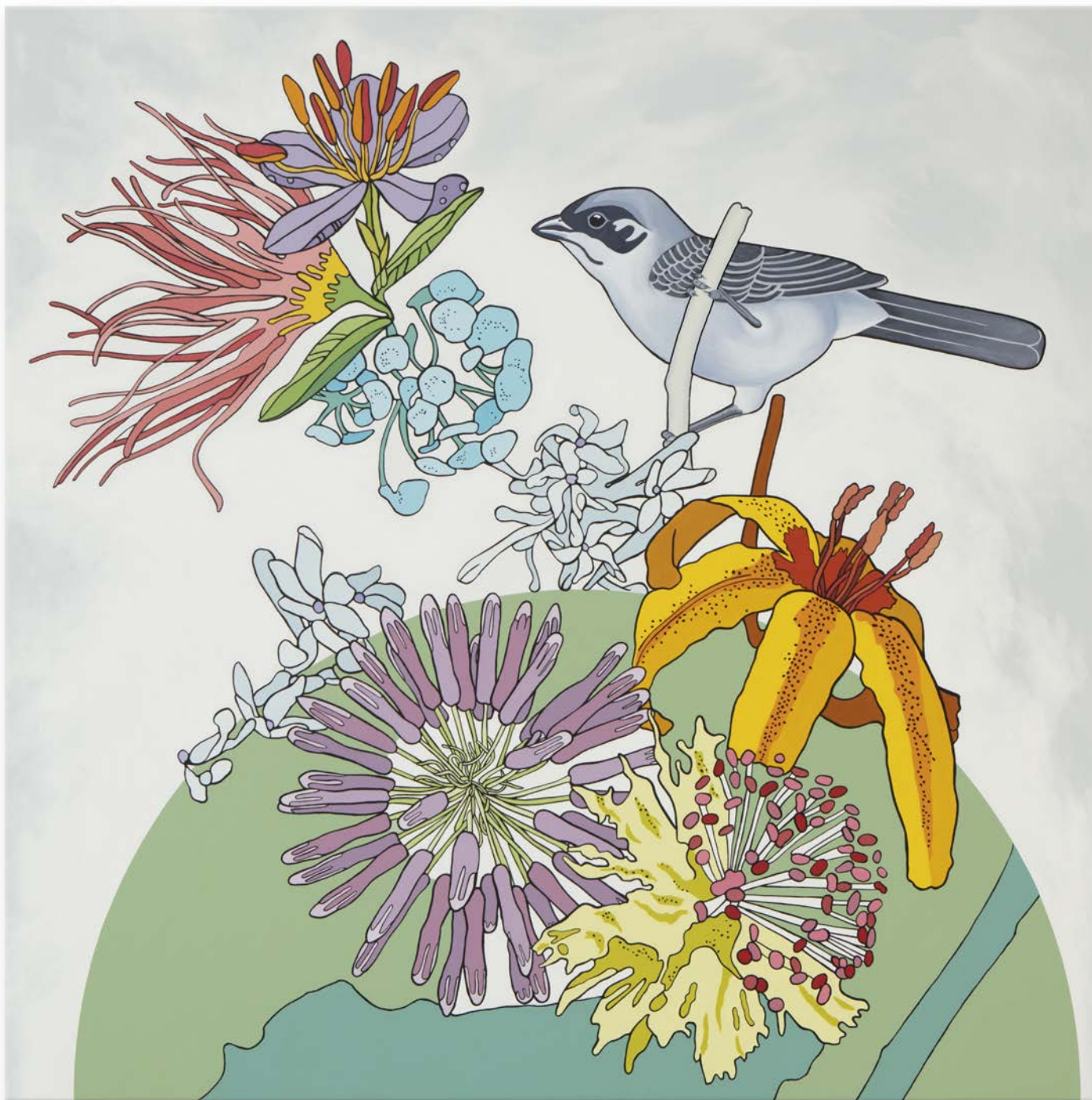


OEUVRES ARTWORKS

FABULAE FLORAE (détail), 2022

Textile divers, technique mixte sur toile. Certificat Perpetual Amazonia, 70 x 70 x 4 cm

Diverse textile, mixed media on canvas. Certificate Perpetual Amazonia



FABULAE NATURAE, 2022

Technique mixte sur toile. Certificat Perpetual Amazonia, 190 x 190 x 4 cm

Mixed media on canvas. Certificate Perpetual Amazonia



FABULAE NATURAE, 2022

Huile sur toile. Certificat Perpetual Amazonia, 190 x 190 x 4 cm

Oil on canvas. Certificate Perpetual Amazonia



FABULAE NATURAE DERRAME, 2022

Technique mixte sur toile. Certificat Perpetual Amazonia, 190 x 190 x 4 cm

Mixed media on canvas. Certificate Perpetual Amazonia

FABULAE NATURAE DERRAME, 2022 (détail, page de droite)

Technique mixte sur toile. Certificat Perpetual Amazonia, 190 x 190 x 4 cm

Mixed media on canvas. Certificate Perpetual Amazonia





FABULAE NATURAE, 2022

Technique mixte sur toile. Certificat Perpetual Amazonia, 150 x 150 x 4 cm

Mixed media on canvas. Certificate Perpetual Amazonia



FABULAE NATURAE DERRAME, 2022

Technique mixte sur toile. Certificat Perpetual Amazonia, 80 x 80 x 4 cm

Mixed media on canvas. Certificate Perpetual Amazonia



FABULAE NATURAE, 2022

Technique mixte sur toile. Certificat Perpetual Amazonia, Diptyque 81 x 100 x 4 cm chacun

Mixed media on canvas. Certificate Perpetual Amazonia, Diptych



FABULAE NATURAE DERRAME, 2022

Technique mixte sur toile. Certificat Perpetual Amazonia, 80 x 80 x 4 cm

Mixed media on canvas. Certificate Perpetual Amazonia



FABULAE FLORAE, 2022

Textile divers, techniques mixtes sur toile. Certificat Perpetual Amazonia, 225 x 225 x 4cm (9 canvases 70 x 70 x 4 cm each)

Diverse textile, mixed media on canvas. Certificate Perpetual Amazonia



AMAZONIA COLLECTION: AEPYORNIS, GALLIMIMUS, PELAEOMASTODON 2009-2010

Moulages de fossiles en porcelaine royale de Limoges, dessins en platine et émail, bois, verre laqué.

Certificat Perpetual Amazonia, 110 x 100 x 150 cm

Royal Limoges porcelain fossil casts, platinum and enamel drawings, wood, lacquered glass. Certificate Perpetual Amazonia



AMAZONIA COLLECTION: AEPYORNIS, GALLIMIMUS, PELAEOMASTODON 2009-2010 (détail)

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Certificat Perpetual Amazonia, 110 x 100 x 150 cm

Royal Limoges porcelain fossil casts, platinum and enamel drawings, wood, lacquered glass. Certificate Perpetual Amazonia





LIFE GUARD AMAZONIA , 2016-2017

Lit-brancard, mannequin en bois, textiles divers, mains et pieds en résine céramique. Certificat Perpetual Amazonia, 188 x 188 x 70 cm, Plinth approx. 350 x 125 cm

Stretcher bed, wooden mannequin, diverse textiles, ceramic resin hands and feet. Certificate Perpetual Amazonia



AMAZONIA EXPEDITION DRAWING, 2009-2010

Crayon, encre pigmentée, aquarelle sur papier Fabriano. Certificat Perpetual Amazonia, 56 x 76 cm
Pencil, pigment ink, watercolour on Fabriano paper. Certificate Perpetual Amazonia



LIFE GUARD AMAZONIA (détail) , 2016-2017

Lit-brancard, mannequin en bois, textiles divers, mains et pieds en résine céramique. Certificat Perpetual Amazonia, 188 x 188 x 70 cm, Plinth approx. 350 x 125 cm

Stretcher bed, wooden mannequin, diverse textiles, ceramic resin hands and feet. Certificate Perpetual Amazonia

<p>My centre is everywhere Everything - huge and hung together</p>	<p>Reality. We sense it in us as a single course - each of us the head of our one river. But a river sources all water.</p>	<p>We saw her. Walking barefoot on the brink. Green leaves for plumage, her womb of water. Those many legs. So close, we glimpsed the webs between her woody fingers. Higher - till our boots rang on ice. Close enough to smell her. Each aroma: loam and root. And that stink enticing - of glacier meeting fire.</p>	<p>beneath fragmentation - the whole the centre everywhere from poles to pole my molecular hard-won everything: huge and held and hung together</p>	<p>Tug at any one thing The rest will move.</p>
<p>Fish. A living force for water. Chief source of nourishment for billions. Estuary, reef, open sea. River, stream and lake. Approximately 2000 species of fish team in the Amazon Basin - five times the number in the entirety of Europe.</p>	<p>I will show you fear in a handful of dust. Tug at any coast - any nation The market touch</p>	<p>My centre everywhere</p>	<p>Homo sapiens. A single species, sitting squarely on the benefits of Biodiversity. The short-sighted, hungry for energy, hungry for trees. By 2100, the Amazon could shrink to one-third its original size. A key portion of the planet's powerhouse - burning. Sapiens sapiens. That green lens of forest, shrunk and falling.</p>	<p>Gaia - meet Modern Culture. This climber sawing to the trunk the high branch on which it sits. And Metropolis. The tourist who sets fire to the Mona Lisa to fry a few chips.</p>
<p>that liver that fat wedge didodging earth but insects are glue - those dodging molecules that bind my bulk against friction burning failure in valley & pasture the new unit the fresh currency on view ten's savoureux</p>	<p>riches sit in kindly niches [in rubber glass] But my swaying dances in ruin antennae - those true partners unswayed by science picking up your stoked-up order your crackly blackly-rhythmed smoke</p>	<p>Beetles. Here, thousands can come off one tree. Easily, between one moon and the next - a bushel of beetles.</p>	<p>One tree. A hulking ship with its crew of ants. An ark for the earnest ant. Underneath that ghost-ship of root. Sixty ant species, setting sail. A slew of green sails, heading west. The rain, champagne on its hull. A single tree launching through forest as many ant species as in the entire British Isles.</p>	<p>Last night worm and ant disappeared. Trees stiffened. Solla perspired. Grain by grain who would serate and turn? From root to rain canopy to shoot the inhuman moulted Last night humanity died. Trees and Soil sighed. Moved on.</p>
<p>Each of you, a paper boat upon my water. Some carry candles - some not. You own words in hope, but I am water. I am indifferent - I torture I busy you - I drown. View yourself with the selfsame curiosity a writer brings to words, or a child to a tree. Bring me that openness a tree has to water, or water to a tree. You are clown and sailor, on gentler river, on miser, difficult seas.</p>	<p>I will show you the future in handfuls of dust.</p>	<p>Industrial Society. Scientific Ingenuity. Better Management. Greater Efficiency. Save the Whale. Pray to God. The hand of Luck. Research specific strands of Being Struck. Be faithful to one Assumption - Progress means mounting ever-mounting Production.</p>	<p>This century - a moment. In a moment the forests half gone 2080 will need, not one but, three planets to feed our consumption</p>	<p>We boom what is wrong but are seduced by our systems Stumped in our forests of systems Environment: the meta-organism - not a robotic system. So long as forest is removed for Economics Ecology slumps. Humanity must become Ecology. Or be shrunk with the system.</p>

It all happens here -
between mind and air
between water and vapour
between a plant and its root
between sunbeam and green
Here - between my forest
and the steam it makes
of rain: the world
is that web string
Between.

They trust to the wind. These mild
men of vapour. Women of the future.
Each raindrop a child of dust.

There is a world in trees
furled within the rings
There lives the dearest freshness
Deep down things

Tug
at any one thing
in nature and the rest
will move

I will show you fear in a handful of dust

The world may carry between
10 and 50 million species.
Plants, animals, bacteria.
So far, a mere 1.8 to 2 million
have been named and recorded.
The Amazon alone may be shared
by 4 to 6 million kinds of organism.
In Manú, you can find 200
varieties of tree in a single hectare.

Globally, something like a dozen hectares
of forest are lost every minute - over six
million annually. Twice the size of
Belgium. Each year, between 16 and 50
thousand species may sink into history.
Each hour, approximately four extinctions
- between 100 and 1000 times the
natural rate. The fate of as many as a
million species may hinge on habitat loss
and climate change.

Humantly. Hatched from its pond one
minute before dark. Flying into deep
history - the history of rocks: the history
that runs with roots. Mayfly. Landing in
the dusk of a May Day.

The forest is a green canary.
The Amazon: a canary in our coal mine.
Or is that the problem: seeing the
entire world as mine? What about
trees - the green-moneyed banks of the
young? Doesn't that tie up mahogany
and pine with money? Try: each forest
is a lung. Lungs on the inside. Lungs on
the outside. Why not be honest?
Forest is forest.

Tug at any one moment, any human
And the rest will move

We are walking
Carbon. The human, the gibbon
Carbon. The oxys and termites
Carbon. Each bird and butterfly
Carbon in flight

There is a kind of cuckoo
in my nest. A species
of dust that flies
blind. Insect
on true wings
It flaps towards
night - magnificent
shbird. Dust in flight
from itself. Icarus Bird

The Mand Biosphere Reserve may carry
as many avian species as the whole of
North America. Tropical forest, seven
per cent of the land surface, serving an
immense biological variety. Worldwide,
roughly two-thirds of Biodiversity -
crammed into that equatorial band.

I am one vast bird in flight around the
sun. You are ticks in my plumage - you
are flight feathers. Indigenous roses
embrace me with emotion and experience.
You are high and strict on sentence. But
I am not bent on reward or punishment.
There are only consequences.
If you pluck all my feathers, we cannot
fly together.

You come to me with questions
Your pupils dilate with questions
Amber eyes swarm my night. Blue eyes
of alligator blink my water. Blue eyes
over-warm with sun. Look deep
- see the bank of my almighty
river. Wait by my many
-eyed water. How it
winks: there is
an answer.

Quick, quick - quick-quick quick
Eous lango comes to an end
Flow, slow - slow-slow slow
Grow, supple elastic
Band

And one man made a speech. About
the slaughtering of green.
And while he was speaking a woman
tug a pit in me, placed within it
a green branch. Laid it gently as
though it were her daughter.
And gave it water.

Each human. Limited in space in time.
So we see ourselves. And so we make our
prison. Each with ambitious desires.
Affection for just a few persons. A
particular car. Those prison bars. What
if our edges could dissolve? Each of us
infinite. Endless.

Your future is jungled
with choice. The nature of that
jungle is up to you. Felling to choose
can jungle future too. And the future looks
back. Humanity has always looked over
its shoulder. Backer or boss - each
has everything

Nation to nation, human to human
dust to dust. What are we trying to
prove?

Touch the nation, any Human. Tug
At any moment. Our future will move

to lose

You can see your grand
children to chance
or my blossoming

Choose

Last night worm and ant
disappeared Trees stiffened
Soils perspired Grain by grain
who would aerate and turn?
From root to rain canopy
to shoot the unhuman
mourned

 Last night humanity
died Tree and Soil
sighed Moved
on

GAIA MEET PROGRESS (double-page précédente, et page de gauche), 2022

Coton biologique, impression, broderie. Certificat Perpetual Amazonia, 175 x 420 x 2 cm (40 canvases each 50 x 41 x 2 cm)
et page de gauche 51 x 42 x 4cm

Organic cotton, print, embroidery. Certificate Perpetual Amazonia



MOTHER TREE, 2022

Coton, soie, tissus divers, cordon, perles de verre. Certificat Perpetual Amazonia, 150 x 150 x 4 cm

Cotton, silk, various fabrics, cord, glass beads. Certificate Perpetual Amazonia

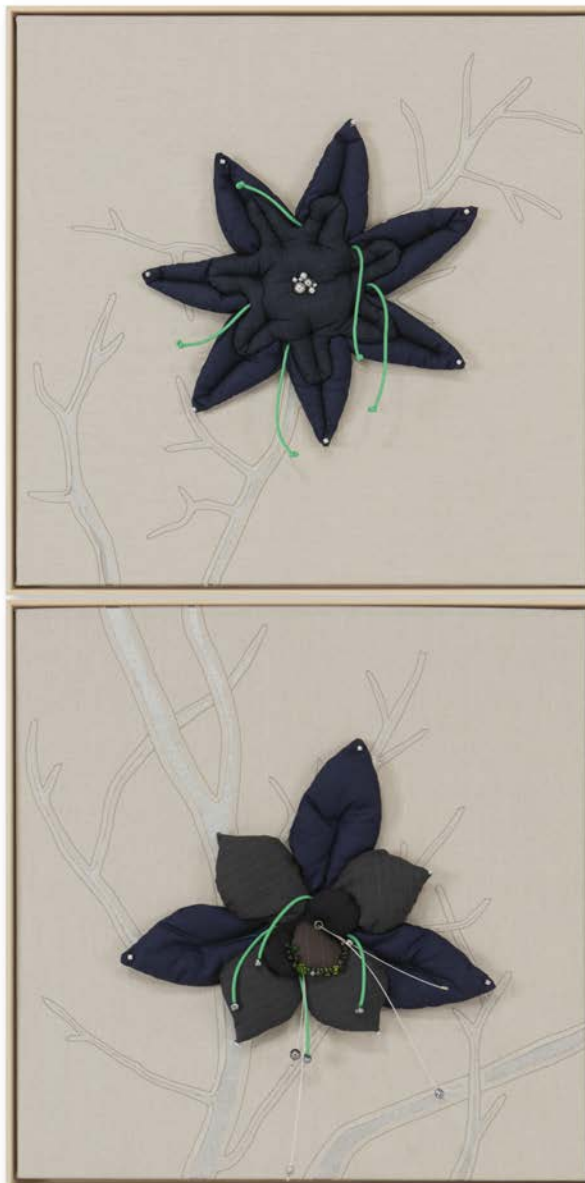




FABULAE FLORAE, 2022

Lin, soie, tissus divers, cordon, perles de verre. Certificat Perpetual Amazonia, 125 x 125 x 4 cm

Linen, silk, various fabrics, cord, glass beads. Certificate Perpetual Amazonia



FABULAE FLORAE, 2022

Lin, soie, tissus divers, cordon, perles de verre. Certificat Perpetual Amazonia, 125 x 60 x 4 cm
Linen, silk, various fabrics, cord, glass beads. Certificate Perpetual Amazonia



ANTARCTIC VILLAGE - NO BORDERS, DROP PARACHUTE, 2007

Cadre en acier, divers textiles, drapeaux, sérigraphie, sangles, caisse de la Croix-Rouge, gourdes, pots, ustensiles de cuisine, 120 cm de diamètre

Steel frame, various textiles, flags, silkscreen print, webbing, Red Cross crate, water gourds, buckets, utensils



AMAZONIA EXPEDITION DRAWING, 2009-2010

Crayon, encre pigmentée, aquarelle sur papier Fabriano. Certificat Perpetual Amazonia, 56 x 76 cm

Pencil, pigment ink, watercolour on Fabriano paper. Certificate Perpetual Amazonia



AMAZONIA EXPEDITION DRAWING, 2009-2010

Crayon, encre pigmentée, aquarelle sur papier Fabriano. Certificat Perpetual Amazonia, 38 x 56.5 cm

Pencil, pigment ink, watercolour on Fabriano paper. Certificate Perpetual Amazonia



ORTAWATER - ANTARCTICA, 2016

Bois, textiles divers, acier, verre quadrillé, 24 bouteilles de plasma, 3 bouteilles d'OrtaWater, 2 rames, 150 x 150 x 60 cm
Wood, diverse textiles, steel, laquered glass, 24 plasma bottles, 3 OrtaWater bottles, 2 oars



ORTAWATER - LIFE LINE, 2005-2008

Gilets de sauvetage OrtaWater, photographie Lambda laminée, sérigraphie, clips, corde, approx. 235 x 60 x 10 cm
OrtaWater life jackets, laminated Lambda photograph, silkscreen print, clips, rope

LIFE LINE - SURVIVAL KIT, 2008-2009

Cadre en acier, photographie Lambda laminée, sérigraphie, divers tissus, sangles, 4 flotteurs, 2 flacons, jerrycan, sifflet
150 x 80 x 15 cm

Steel frame, laminated Lambda photograph, silkscreen print, various fabrics, webbing, 4 floats, 2 flasks, jerrycan, whistle





CLOUD - MIU TRICYCLE, 2011-2014

Tricycle chinois, bouteilles d'eau recyclées, papier-mâché, résine, peinture époxy. 260 x 245 x 225 cm

Chinese tricycle, recycled water bottles, papier-mâché, resin, epoxy paint

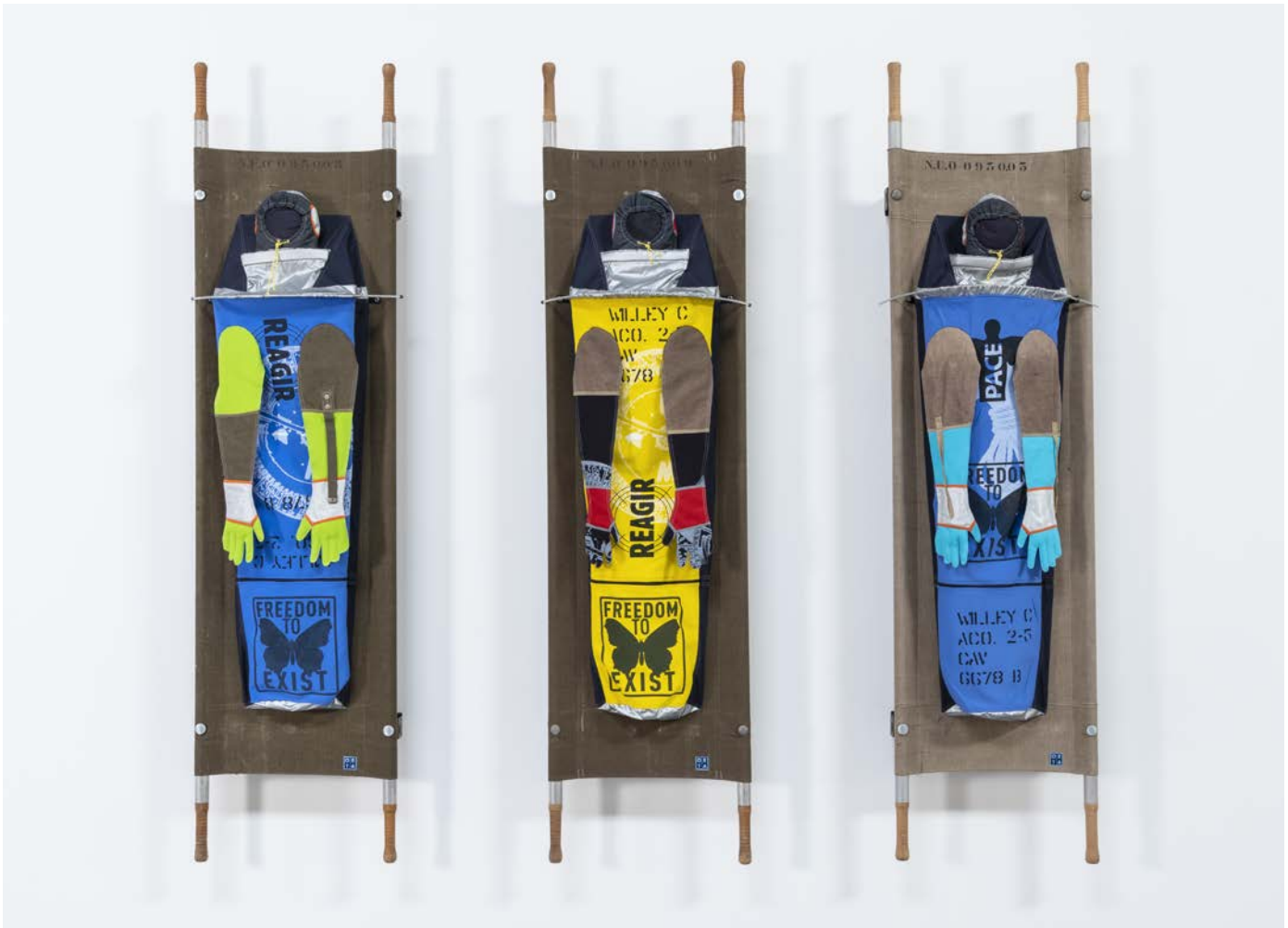




CLOUD-CHAIR (DIPTYCH), 2014

Verre laqué, bouteilles d'eau, résine, papier-mâché, chaise, 150 x 90 x 90 cm each
Lacquered glass, water bottles, resin, papier-mâché, chair





LIFE GUARD, 2006

Brancard militaire, tissus divers, sérigraphie, 62 x 32 x 24 cm each

Military Stretcher bed, diverse fabrics, silkscreen print



LIFE GUARD, 2006

CLOUD - MIU TRICYCLE, 2011-2014

ANTARCTIC VILLAGE - NO BORDERS, MÉTISSE FLAG, 2007

Exhibition view





SLEEPING UNIT, 2022

Acier, bivouac, jacquard, sangles, 62 x 32 x 24 cm

Steel, bivouac, jacquard / lycra, webbing



drea
ba

URBAN LIFE GUARD - AMBULATORY SLEEPING LINEN, 2002

Structure de lit de camp pliable, bâche en lin, poyamide enduit de PU, jacquard / lycra, tissus divers, fermetures éclair sérigraphiées, 195 x 70 x 65 cm

Folding campbed structure, linen tarp, PU coated poyamide, jacquard / lycra, various fabrics, zippers silkscreen print



ANTARCTIC VILLAGE - NO BORDERS, MÉTISSE FLAG, 2007

Impression sur polyamides. Edition deux de sept originaux, 100 x 150 cm

Inkjet on polyamide. Edition two of seven originals





BODY ARCHITECTURE - STUDY MURALE, 2010

Textiles divers, polyester, sangles, structure télescopique, 250 x 270 cm

Diverse textiles, polyester, webbing, telescopic structure



ANTARCTIC VILLAGE - NO BORDERS, EXPEDITION DIARY, 2006-2007

Crayon, encre pigmentée, échantillons de tissus, aquarelle sur papier Fabriano. Certificat Perpetual Amazonia, 56 x 76 cm
Pencil, pigment ink, fabric samples, water colour on Fabriano paper



BODY ARCHITECTURE - STUDY MURALE, 2010

Textiles divers, polyester, sangles, structure télescopique, 150 x 170 cm

Diverse textiles, polyester, webbing, telescopic structure





This catalogue was published for the exhibition *LUCY + JORGE ORTA 'VITA EXTREMIS'. 1992-2022*
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Mixed media on canvas. Certificate Perpetual Amazonia, Dimensions: 150 x 150 x 4 cm

Backcover : Exhibition view by Vincent Everarts, *LUCY + JORGE ORTA, VITA EXTREMIS, 1992 - 2022*, Grand Nave

Antarctic Village - No Borders, Drop Parachute, 2007

Steel frame, various textiles, flags, silkscreen print, webbing, Red Cross crate, water gourds, buckets, utensils,

Dimensions: 120 cm diameter

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