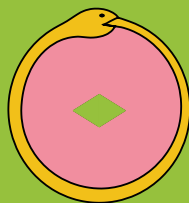
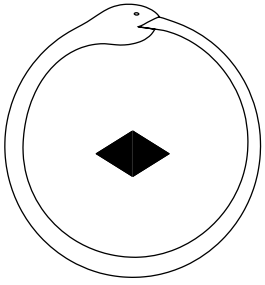


TIME AND LOVE
Wild Arrow 6



notebooks
SELVAGEM



TIME AND LOVE
arrow 6 

The second law of thermodynamics is the only general law of physics that distinguishes the past from the future. Like an arrow of time, heat passes only from hot to cold bodies, never the other way around. If nothing is provoked externally, a cold body does not become hot. This natural flux of dissipation dances with another: the biological flow of life, which coalesces and envelops Gaia in an ongoing metamorphosis.

The biological flow, the metabolism of Earth, is love that reworks the elements and maintains the collective pulse.

Through the experience of braiding together scientific, artistic and traditional understandings, this arrow speaks of entropy and syntropy, without mentioning those words.

It is a vision of Gaia in the cosmos, dreamed of by the Grandmother of the World, who watches us to this day, sitting on her white quartz bench. It is also a commentary on humanity's fear of dealing with the nature of life and its quest to reverse the law of time with methods, machines, anti-aging filters.

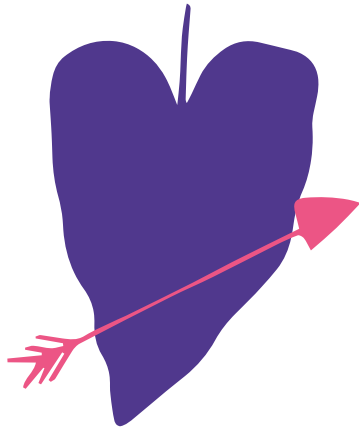
Perhaps it is an arrow on the sorcery that dissociated humans from natural cycles.

It was inspired by the beauty of collaborative relationships which are made in time and space, like planting a tree that one day will be someone's canoe. The consciousness that we gratefully inhabit the same planetary garden.

In *Time and Love*, Lygia Clark is the world's grandmother, Arthur Bispo do Rosário is unconditional love. There is Miró and his wife dreaming of an evasion, *Heritage* ["Herança"] by Thiago Rocha Pitta and many imagistic associations.

Time differs according to the observation point.

May this arrow multiply at every look, at every listen.



Shall we board?



THIAGO ROCHA PITTA,
Herança, 2007.



Let us imagine particles in space.
Each particle is an energy point.



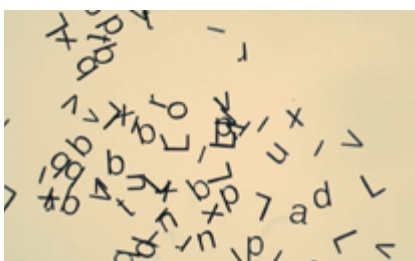
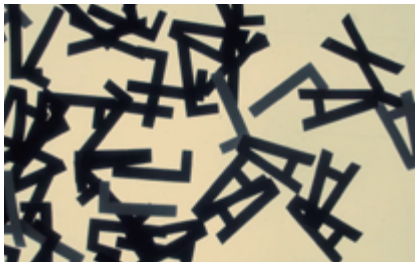
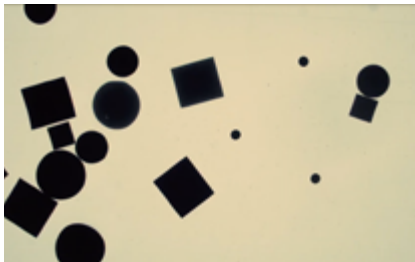
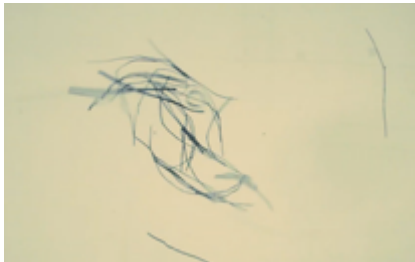
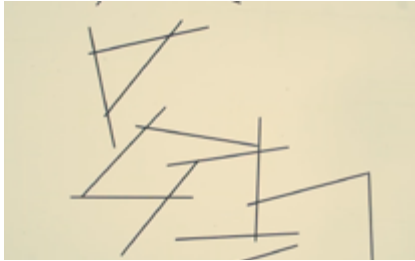
However, nothing exists on its own,
everything exists because there is a dance.



In this flexible cosmos,
each body that irrupts
is a new design
and transforms everything around.

INVISIBLE FLOCK & SUBZERO,
Out from the flood, 2020-2021.

Commissioned by The Finnish Cultural and
Academic Institutes' Together Alone project.



Scientists read these designs
in movement,

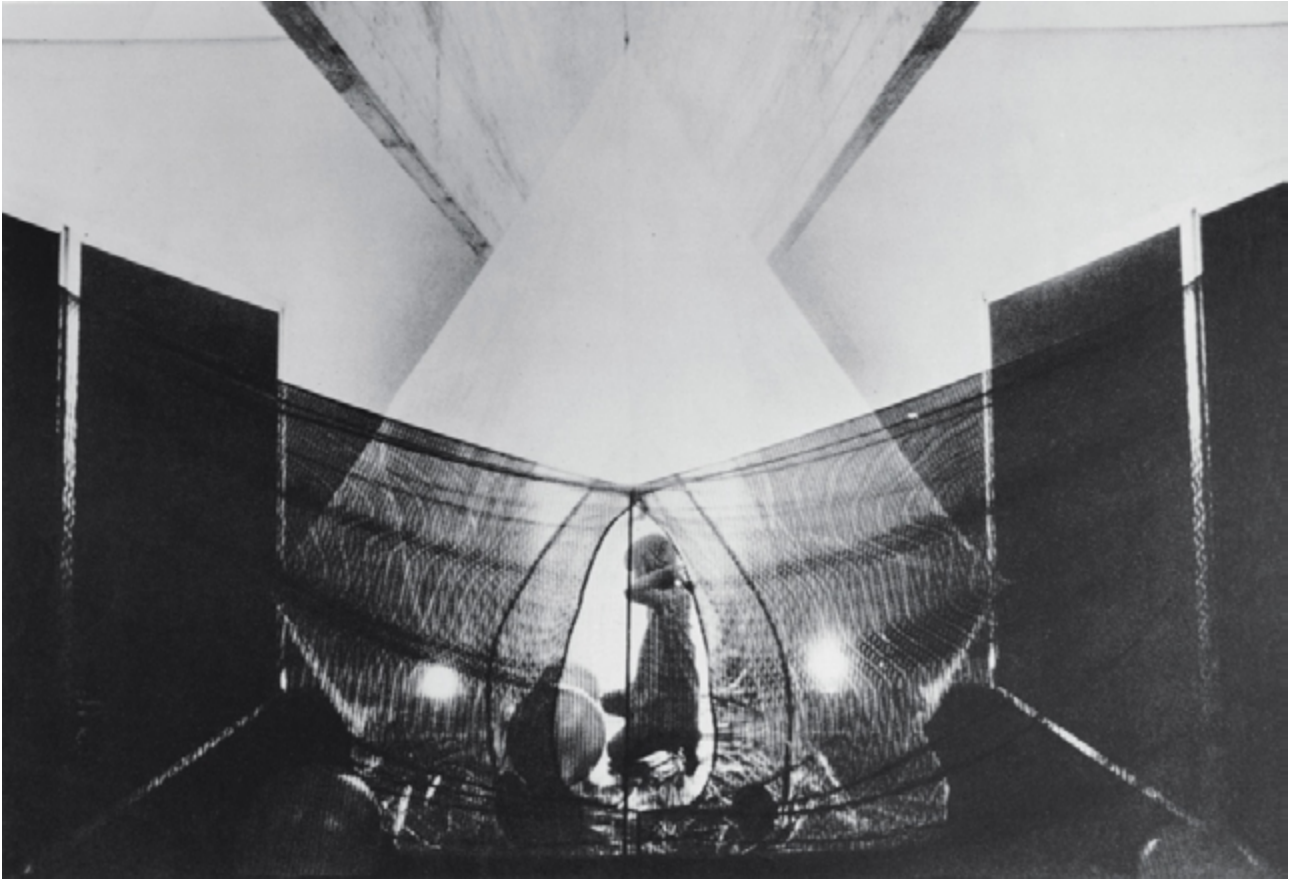
retrace them at times as strings,

at times as light cones,

as loops or cycles.

MIRA SCHENDEL,
Sinais/Signals, 2018.

Images kindly provided by MAM São Paulo.



On her white quartz bench,

before the world existed,

LYGIA CLARK,

A casa é o corpo, 1968.

Caminhando, 1964.

Photographer: Beto Feliciano.

© "The World of Lygia Clark"

Cultural Association



LYGIA CLARK,
Máscara abismo, 1968.
© “The World of Lygia Clark”
Cultural Association

the Grandmother of the World
smokes tobacco with her brother,
Yepa Oãku and observes:



JOAN MIRÓ,
Mujer soñando con la evasión, 1945.
© Successió Miró/AUTVIS, Brazil, 2022

“They are now watching our designs.”



A heliconia flower,



a manioc,

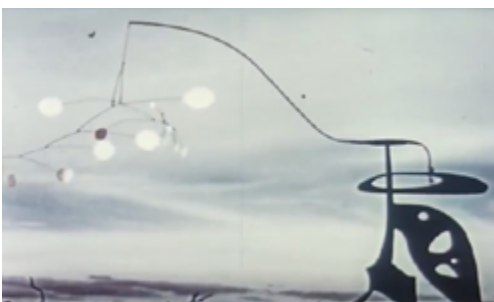
an asteroid,



a water molecule,



a little frog...



are shapes designed
by some desire for collaboration.

HERBERT MATTER,
Works of Calder, 1950.

Produced by New World Film Productions for the Museum of Modern Art, New York. 16mm, color, sound (English); 20 min. Directed and cinematography by Herbert Matter; produced and narrated by Burgess Meredith; music by John Cage. © 2023 Calder Foundation, New York / Artists Rights Society (ARS), New York / AUTVIS



All living organisms are made up of one or more cells.

ITAÚ CULTURAL,
Véio – a imaginação da madeira, 2018.
Images kindly provided by Itaú Cultural.



Complex cells



are the result
of simple cells association.

CÍCERO ALVES DOS SANTOS – VÉIO,
Untitled, 2014. Acrylic paint and wood.

92 x 167 x 28 cm. Photographer:

João Liberato.

Untitled, undated. Acrylic paint and wood.

16 x 11,5 x 15,5 cm.

Photographer: André Seiti/Itaú Cultural.



Shapes that merge,



incorporate each other,

CÍCERO ALVES DOS SANTOS – VÉIO,
Arte não é brinquedo, undated.
Photographer: André Seiti/Itaú Cultural.
O primata, 2009. Acrylic paint and wood.
127 x 100 x 93 cm.
Photographer: João Liberato.



reproduce,

become a profusion of possibilities.

ARTHUR BISPO DO ROSÁRIO,
Grande veleiro, sundated. Assembly,
carpentry, writing, coating, embroidery,
sewing, painting, perforation.
118 x 158 x 65 cm. Photo: Rodrigo Lopes.
Bispo do Rosário Contemporary Art
Museum Collection /
Rio de Janeiro City Hall.



Shapes which are daughters
and mothers of others,

themselves soaked in
minuscule dancing particles



of the cosmos.



While the universe expands,
love coalesces.



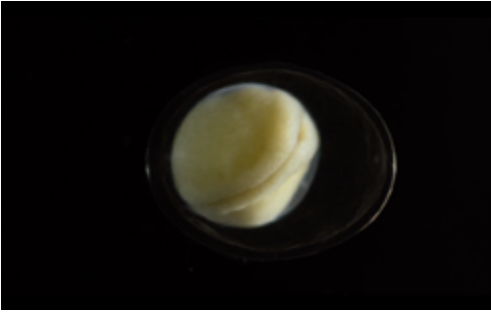
ARTHUR BISPO DO ROSÁRIO,
Talheres, undated. Assembly, carpentry. 137 x
47 x 9 cm. Sewing, embroidery, writing.
Manto da apresentação, undated. Sewing,
embroidery, writing. 118,5 x 141,2 x 7 cm.
Eu preciso destas palavras escrita, undated.
Sewing, coating, embroidery, writing.
126 x 208 x 10 cm.

Photos: Rodrigo Lopes. Bispo do Rosário
Contemporary Art Museum Collection /
Rio de Janeiro City Hall.

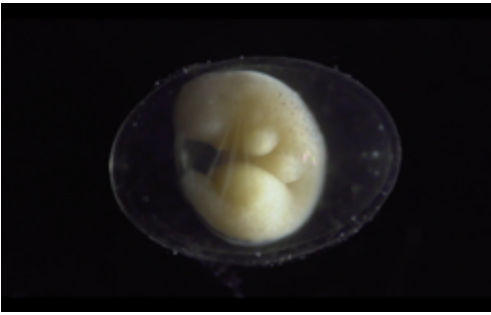


WALTER FIRMO,
Bispo do Rosário, 1985.

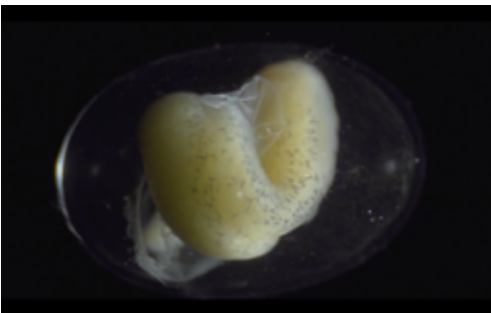
Love is a revolutionary vital energy.



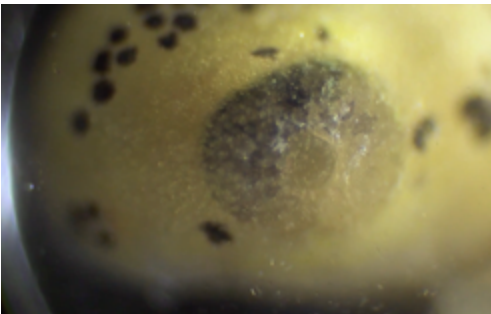
Every being that embarks on life
is a collaborator from the same
planet-house.



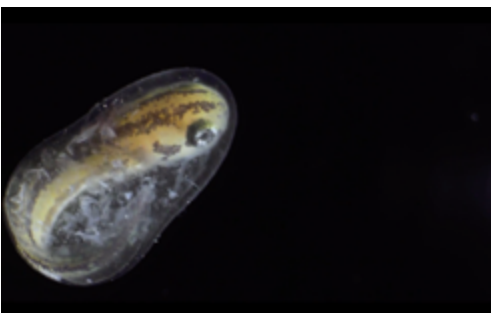
All actions
of all beings and elements



build and rebuild
the same place.

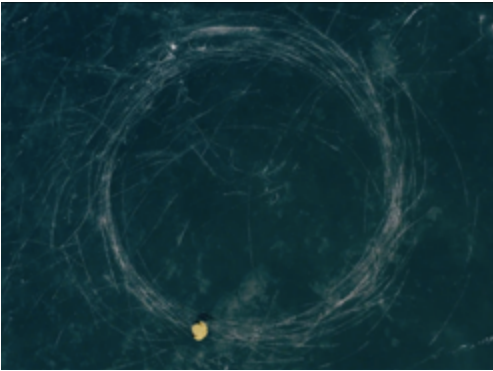


Navigating on Earth is,
therefore,



an act of wonder
and gratitude.

JAN VAN IJKEN,
Becoming, 2018.



*Person skating on frozen lake,
drawing circles on ice.*

As the universe expands,
it cools down.
Like everything, it is also heading
towards its dissipation, its own death.



PEDRO MENCHÉN,
“Sky ladder” by Cai Guo Quiang, 2015.

This path is like an arrow of time.
To deal with the pulse of the law of time,
humans have created processes that generate
friction and alter the behavior of matters.



*3D version of home appliances:
refrigerator, washing machine, microwave,
oven and vacuum cleaner.*

An insane attempt to contain the cosmic flows through machines, artificial procedures which produce an uninterrupted heat-generating technosphere.



Aerial view of heating, ventilation and air conditioning systems installed on the roof.

This apparatus works because everything it produces is consumed.



If these machines do not rest, humanity will have overcome time, reversing its natural law.

LIAM YOUNG,
New City: The city in the sea, 2012.
Directed and Designed by Liam Young.
VFX Supervisor: Alexey Marfin



GASTON BRABERS,
Elephant charging bus in Etosha National Park
Namibia, 2009.



Life unfolds.



Flowing is learning.



JAN VAN IJKEN,
The art of flying, 2015.



Life is its own architecture.



It plants the calabash, the house,
the cup, the atmosphere, the bath,
the food, the medicine, the exchanges...



Gardener beings, whether birds or agoutis,
peoples or insects, microbes or giraffes,



take care of the planetary garden
and its provision.

Life plants itself
and carries along biological messages
and information.

TIM LAMAN,
*Vogelkop Bowerbird – *Amblyornis inornata*.*
© Macaulay Library at the Cornell Lab of
Ornithology.



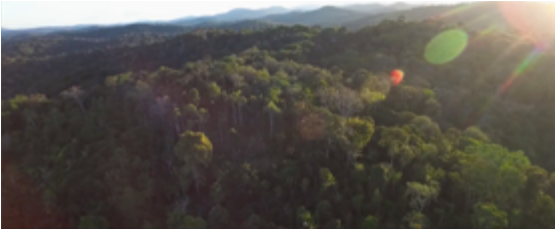
RICARDO WEGRZYNOVSKI,
One stick boat - Guapuruvu tree
handmade canoe, 2018.

When a mother plants a tree,
she is building a canoe for someone
who does not yet exist.



*Goats climb the Argan tree and eat Argan nut in
Morocco.*

Love is the force that keeps
life active in time.



That is the Biosphere,



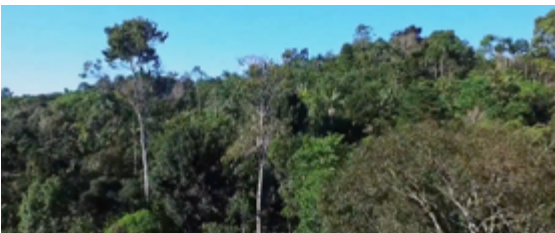
a succession of actions
for the common benefit.



Everything participates in this process.



Humans also integrate the connection.



Some by control,



others by collaboration.

AGENDA GOTSCH,
Life in Syntropy, 2015.
Creative Commons.



DERRY MORONEY,
Tree of life, 2021.

*“There is an unconditional love in nature.
Unconditional.
This is the main line of how the natural system
works, taking care of others.”*



Animation kindly provided by
SPUN “Society for the Protection of
Underground Networks”.



On Rio de Janeiro's coast,
over the last eight thousand years,



the sea rose and descended
three times.



The last time it dropped,



three thousand years ago,
it formed great plains of sand,



like deserts without a single plant.

ESTEVÃO CIAVATTA & REGINA CASÉ,
Um pé de quê? Clúsia, 2011.
Pindorama Filmes/Canal Futura.



The first plants that managed to live on these warm beaches



– so different from Nhě'érỹ, a humid and shady forest –



were the plants which germinated in the treetops,



because germinating in a trunk does not differ much from sand,



due to the scarcity of nutrients.

ESTEVÃO CIAVATTA & REGINA CASÉ,
Um pé de quê? Clúsia, 2011.
Pindorama Filmes/Canal Futura.



ESTEVÃO CIAVATTA & REGINA CASÉ,
Um pé de quê? Clúsia, 2011.
Pindorama Filmes/Canal Futura.

They say that bromeliads
were the first to arrive at the landscape,



and inside them
one day grew a Clusia,
brought by a little bird.

ANA MARIA PRIMAVESI,
A vida do solo, 1950s.



The Clusia lives in the forest world,
hanging from tall trees,



casting long roots to the ground
until it strangles its host and thus



returns to the ground to re-sprout.

ESTEVÃO CIAVATTA & REGINA CASÉ,
Um pé de quê? Clúsia, 2011.
Pindorama Filmes/Canal Futura.



ELISA MENDES,
Untitled, 2018.

On the beach, the Clusia has adapted,
grown, made itself hollow,
providing shade and a home for other beings.



ANNE DUK HEE JORDAN,
Into the wild, 2017–.

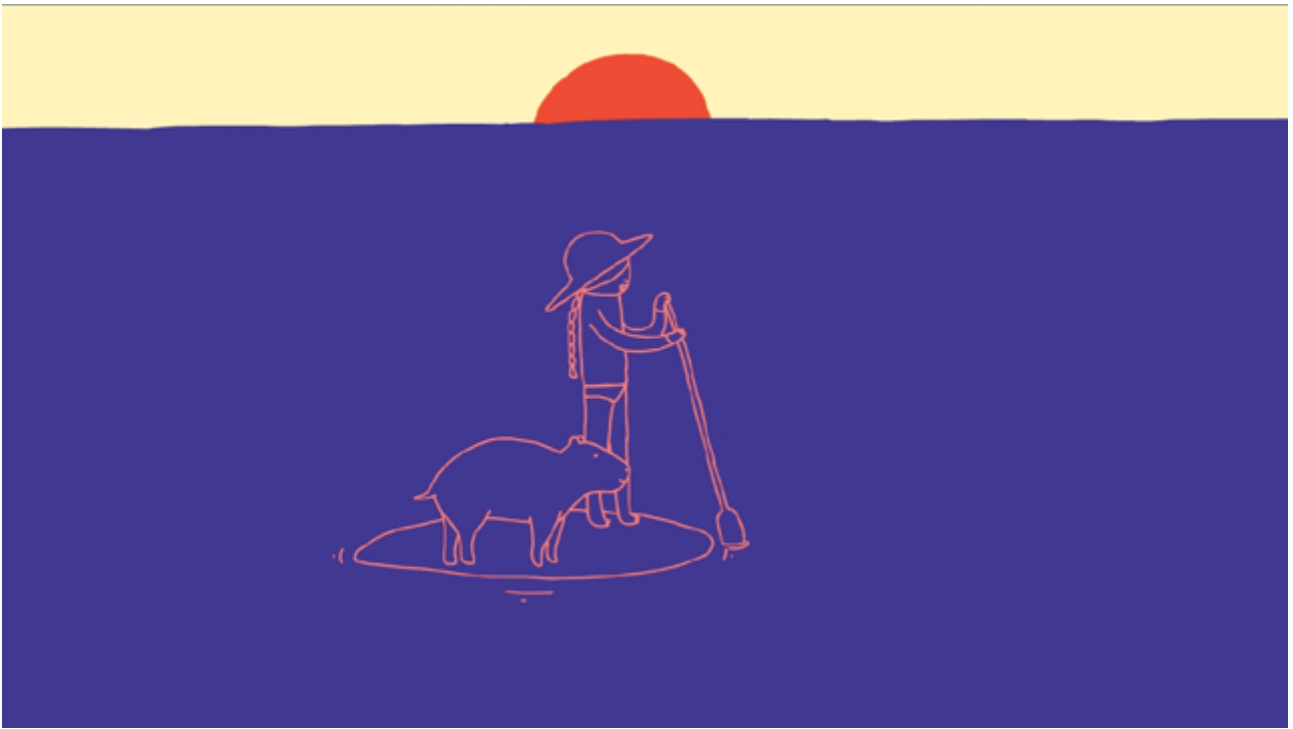
The Clusia stopped being a strangler,
it transformed itself, putting its body
and skills at the disposal of
everyone's well-being.



It is a regenerator of Gaia,
a stem cell of nature.



ESTEVÃO CIAVATTA & REGINA CASÉ,
Um pé de quê? Clúsia, 2011.
Pindorama Filmes/Canal Futura.



Drawing by LÍVIA SERRI FRANCOIO

BIOS:

AILTON KRENAK (1953)

Thinker, environmentalist and one of the main voices of indigenous knowledge. Ailton has created, along with Dantes Editora, the *Selvagem*, cycle of studies about life. He lives in the Krenak village, by the margins of rio Doce, in Minas Gerais, and is the author of *Ideas to postpone the end of the world* (House of Anansi Press, 2020) and *A vida não é útil* [Life is not useful] (Companhia das Letras, 2020).

ANNA DANTES (1968)

Her work extends the editing/publishing experience to other formats in addition to books. For ten years, Anna has been carrying out, along with the Huni Kuĩ people, in Acre, the project *Una Shubu Hiwea, Livro Escola Viva* [Living School Book]. In 2018, she created *Selvagem*.

ANTONIO NOBRE (1958)

He is a scientist and activist, with a relevant role in the dissemination and popularization of science. Antonio graduated in Agronomy, has a master's degree in Tropical Ecology and a Ph.D. in Earth System Sciences. His main focus of study is the Amazon. He was a researcher at the National Institute for Amazonian Research (INPA) and is currently a senior researcher at the National Institute for Space Research (INPE).

THIAGO ROCHA PITTA (1980)

A Brazilian artist born in the state of Minas Gerais and based in the city of São Paulo, he establishes a relationship of co-authorship with nature through multiple media. In his artistic practice, natural phenomena and the effects of the passage of time over elements are incorporated into his works. Through videos, paintings, sculptures, photographs and installations, Thiago observes and privileges the transformation processes in place of finished objects. He worked with cyanobacterial cells in his early works and continues his investigations in dialogue with the natural world. Among the national and international public collections of which his works are part are the São Paulo Museum of Modern Art, the MoMA PS1, in New York, and the Maison Européenne de la Photographie, in Paris.

<http://www.galeriamillan.com.br/artistas/thiago-rocha-pitta>

INVISIBLE FLOCK

It is an award-winning arts studio working at the intersection of art and technology. Based in West Yorkshire and London, the project seeks different ways of dealing with the environmental crisis and has been investigating how digital art practices can offer new perspectives and objective solutions to contemporary problems. Investing in rethinking and renegotiating relationships with the natural world, Invisible Flock creates installations, develops field research and has an ongoing artist residency program. It works in different sectors through an interactive and interdisciplinary practice with the aim of creatively impacting the spheres of ecology, politics, health and society.

<https://invisibleflock.com/>

LYGIA CLARK (1920 - 1988)

Recognized as one of the most important Brazilian artists of the 20th century, in her works she sought to demystify the place of art and remove the spectator from a position of alienation and passivity. Acting at the intersection between art and life, Lygia understood the artist as a proposer inviting the public to participate. She began her artistic studies with Roberto Burle Marx in 1947, in Rio de Janeiro. While in Paris, she was a student of the Cubist painter Fernand Léger. She was part of the *Frente* Group and, alongside Lygia Pape, Hélio Oiticica, Ferreira Gullar and other artists, became one of the precursors of Neoconcretism. *Os Bichos*, artworks in metal with parts joined by hinges, made between 1960 and 1964, were created to be manipulated by the public.

<https://portal.lygiaclark.org.br/>

JOAN MIRÓ (1893 -1983)

An important Spanish sculptor, painter, printmaker and ceramist, Joan Miró is considered one of the great artists of the 20th century. Born in Barcelona, he was a contemporary of Fauvism and Cubism, created his own artistic language and portrayed nature through simple and fluid forms and chromatic explorations. He is a reference in the Surrealist movement.

<https://www.fmirobcn.org/en/joan-miro/>

ALEXANDER CALDER (1898 - 1976)

He was an American sculptor and painter. Calder is internationally recognized for its *móviles*, which are basically a grouping of light materials suspended in the air, which move when animated by the wind or any other type of engine. The name *móviles* was given to Calder's works by his friend Marcel Duchamp. In 1952, Alexander received the grand prize at the Venice Biennale.

<https://calder.org/>

VÉIO (1947)

Cicero Alves dos Santos, better known as Véio, is a Brazilian artist born in Sergipe. He works with sculpture and was nicknamed Véio because he liked to listen to the elders conversations. Interested in stories and legends of the sertanejo culture, he finds in them the basis of his work and his relationship with the world. He created the Museu do Sertão, located in Sítio Soarte, in the municipality of Feira Nova, in the state of Sergipe. There he gathered a collection of 17,000 artworks that recount the ways of life and production of the sertanejo and preserve the popular culture of the region. At a young age, he began to mold small figures with beeswax. Over the years, he abandoned wax and adopted wood as raw material.

<https://enciclopedia.itaucultural.org.br/pessoa559113/veio>

ARTHUR BISPO DO ROSÁRIO (1909 - 1989)

He was a Brazilian artist. Bispo do Rosário created his artworks with items from garbage and scrap, daily objects of the institution where he lived for decades. Born in Sergipe, he moved to the city of Rio de Janeiro where, in 1938, he presented himself at the São Bento Monastery and announced to a group of monks that he was an envoy of God in charge of judging the living and the dead. After the episode, Bispo was arrested, registered by the police and sent to Pedro II Hospice, in Praia Vermelha. From there, he was transferred to Colônia Juliano Moreira, a psychiatric institution in the neighborhood of Jacarepaguá. He is diagnosed with paranoid-schizophrenic and remains hospitalized for years, with occasional periods outside the institution. His artistic production is now recognized nationally and internationally, having been part of numerous exhibitions. It produced embroidered mantles, sashes and banners.

<https://museubispodorosario.com/arthur-bispo-do-rosario/>

WALTER FIRMO (1937)

He is a Brazilian photographer, journalist and teacher. He began his career in photojournalism in 1955, as an apprentice at the newspaper Última Hora. Since then, Firmo has acted in several media vehicles, being consecrated, and receiving awards. Interested in Brazilian popular customs and festivals, he produced extensive documentation of national festivities, from the carioca carnival to the bumba meu boi in the state of Maranhão. He is also known for portraying important singers of Brazilian popular music, such as Cartola, Dona Ivone Lara, Clementina de Jesus and Pixinguinha. In the 1980s, he began to exhibit his work in galleries and museums. He was director of the National Institute of Photography at Funarte and held photography workshops throughout Brazil.

<https://ims.com.br/titular-colecao/walter-firmo/>

JAN VAN IJKEN (1965)

He is a Dutch filmmaker and photographer working at the intersection of art and science. In his work, he investigates the secrets of nature through microscopy, embryology and the relationships between human beings and other animal species. Jan works mainly autonomously on long-term projects. As a photographer, he seeks in his practice to emphasize natural light, composition and details.

<https://www.janvanijken.com/>

DERRY MORONEY

Australian photographer. In 2021, he made aerial records of Lake Cakorra, on the north coast of New South Wales, Australia, which went viral when revealing the design of a “tree of life”. Captured with a drone, the shapes that appear in the water are due to the oil that drips from tea trees located near the beach where the lake is connected. The images will integrate his first exhibition at Coldstream Gallery, in the city of Ulmarra, Australia.

https://www.instagram.com/derry_moroney_photography/

LIAM YOUNG (1979)

He is an Australian film director and architect. His work explores the boundaries between cinema, fiction, design and narrative with the aim

of prototyping and imagining the future of cities. Using speculative design, film and visualization of imaginary cities, her practice questions urban existence. He is co-founder of Tomorrows Thoughts Today, an urban futures think tank that seeks to explore the local and global implications of new technologies. He was described by the BBC as “the man who designs our future” and, through his films and speculative worlds, Liam dialogues with contemporary environmental issues.

<https://liamyoun.org/>

SPUN “SOCIETY FOR THE PROTECTION OF UNDERGROUND NETWORKS”

It is a scientific non-profit initiative founded to map networks of mycorrhizal fungi and advocate for their protection. In collaboration with researchers and local communities, SPUN seeks to accelerate efforts to protect underground ecosystems largely absent from conservation and climate agendas. The project proposes that mycorrhizal fungal networks – and the services they provide – are a global public good, analogous to clean air and water.

<https://spun.earth>

ESTEVÃO CIAVATTA & REGINA CASÉ (1968 E 1954)

Estevão is a film and TV director, screenwriter, photographer and producer. He is a founding partner of Pindorama Filmes. Regina Casé is a Brazilian actress, author, director, producer and presenter. Together, they are part of the TV show *Um pé de quê?*, which is directed by Estevão and presented by Regina. The program talks about Brazilian trees, from all biomes, bringing the most diverse species closer to people’s daily lives. On the air for over 20 years, *Um pé de quê?* serves as educational material in numerous schools and institutions across the country.

<http://www.umpedeque.com.br>

ANA MARIA PRIMAVESI (1920 - 2020)

An agricultural engineer considered a world reference in agroecology and a pioneer in the field in Brazil. By understanding the soil as a living organism, she was responsible for advances in ecological management in agriculture, assuming an important role in the preservation of ecosystems and recovery of degraded areas in the country. Ana Maria

Primavesi was born and raised in Austria, a daughter of farming parents. Persecuted by Nazism, she arrived in Brazil in the 1950s, where she began her academic career and militant activity. She was a professor at the Federal University of Santa Maria, where she contributed to the organization of the first postgraduate course in organic agriculture. She was also the founder of the *Associação de Agricultura Orgânica* (AOO). Throughout her career, she has received a number of awards.

<https://anamariaprimavesi.com.br/>

ANNE DUK HEE JORDAN (1978)

Korean-born artist, Anne currently lives and works in Germany. She became a Master in Fine Arts at the *Institut für Raumexperimente*, an institution coordinated by the artist Olafur Eliasson. In her work, transience and transformation appear as central themes in an attempt to initiate a dialogue between natural phenomena, philosophy and art. Anne creates motorized sculptures, edible landscapes and installations in which organic materials and robotic structures are mixed. Her artistic research articulates ecology and technology to reflect on the relationships between humans and non-humans.

<https://dukhee.de/>

ELISA MENDES (1983)

Elisa experiments with image and words in works of photography, cinematography, audiovisual direction and poetry.

<https://elisamendes.com/director-dop>

LIA DE ITAMARACÁ (1944)

She is a Brazilian *ciranda* dancer, songwriter and singer. Lia was born and raised on the Itamaracá island in the state of Pernambuco, where she lives to this day. She started participating in *cirandas'* circles from age 12 and was the only one of 22 children to dedicate herself to music. In 2008, she received from the Pernambuco Historical and Artistic Heritage Foundation the title of Ambassador of the Casa da Cultura do Recife. Living Heritage of the state of Pernambuco, Lia received the Medal of Cultural Merit from the Brazilian federal government and, in 2019, was

honored with the title of Doctor Honoris Causa from the Federal University of Pernambuco for her services rendered to national culture. She is internationally recognized and has been named “Black Music Diva” by The New York Times. In addition to *cirandeira*, Lia sings and composes *cocos de roda* and *maracatus*.

<https://liadeitamaraca.com/>

The editorial production work of the Selvagem Notebooks is carried out collectively with the Selvagem community. The English notebooks editorial coordinator is Daniel Grimoni.

More information at selvagemciclo.com.br

This notebook features the special participation of Larissa Vaz, who wrote the artists' biographies.

TRANSLATION

GABRIEL PAIXÃO

Interpreter, translator, and multimedia artist. Master of Film Narratives and Bachelor of Cinema and Audiovisual, he has written, directed, and acted in several short films, besides dwelling in music, poetry, drawing, and painting. Through words and images, his work is driven by an ever-present desire for evocation and dialogue.

MAURICIO BOFF

A communication and advocacy consultant for sustainable development initiatives in South America, and also a writer. He lives in Brasilia.

REVISION

ANA LOUREIRO JUREMA

Educator, she has developed and participated in several projects in Brazil and other countries – but she has always been a teacher, mainly focused on teacher's capacity building. She did a doctorate, does research, has academic, technical and didactic publications, is a consultant and an everlasting learner.

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ATRAVES \\
AUTVIS - Fabiana
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SPUN.earth – Rachel Pringle and Toby Kiers
Thiago Rocha Pitta
Virgínia Knabben
Walter Firmo

*Estava na beira da praia
Vendo o balanço do mar
Quando vi uma linda sereia
E eu comecei a cantar*

*Ô Janáina vem ver
Ô Janáina vem cá
Receber estas flores
Que eu vou te ofertar*

LIA DE ITAMARACÁ

*I was standing there on the shoreline
Watching the sway of the sea
When I saw such a beautiful mermaid
That was when I started to sing*

*Oh, Janáina, come see
Oh, Janáina, come here
To receive these flowers
As my offering to you*

LIA DE ITAMARACÁ



LIA DE ITAMARACÁ,
Janaína, undated.
Video and editing: Ytallo Barreto.
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