

About

born in Lisbon (1991) lives in Zurich

I am a visual artist working with ecologies of knowledge and representation. In my research-based practice, I understand the term ecology as a metaphor to establish relationships between images, ideas, and their social and natural environments. My work is informed by theory and an interdisciplinary approach, often leading me to deal with concepts from anthropology, economics, or biology. Using different media — like video installation, 3d animation, and drawing — I am interested in narratives that denaturalize 'reality' and show the contingencies of history and politics.

Besides my artistic practice, I co-programmed *Art & Anthropology*, a series of film screenings at the Ethnographic Museum of the University of Zurich. I was the founder and co-curator of Dietikon Projektraum, a contemporary art space exploring the relationships of local and global narratives. In 2020, I co-curated *al_vista*, the exhibition space from Fine Arts at ZHdK.

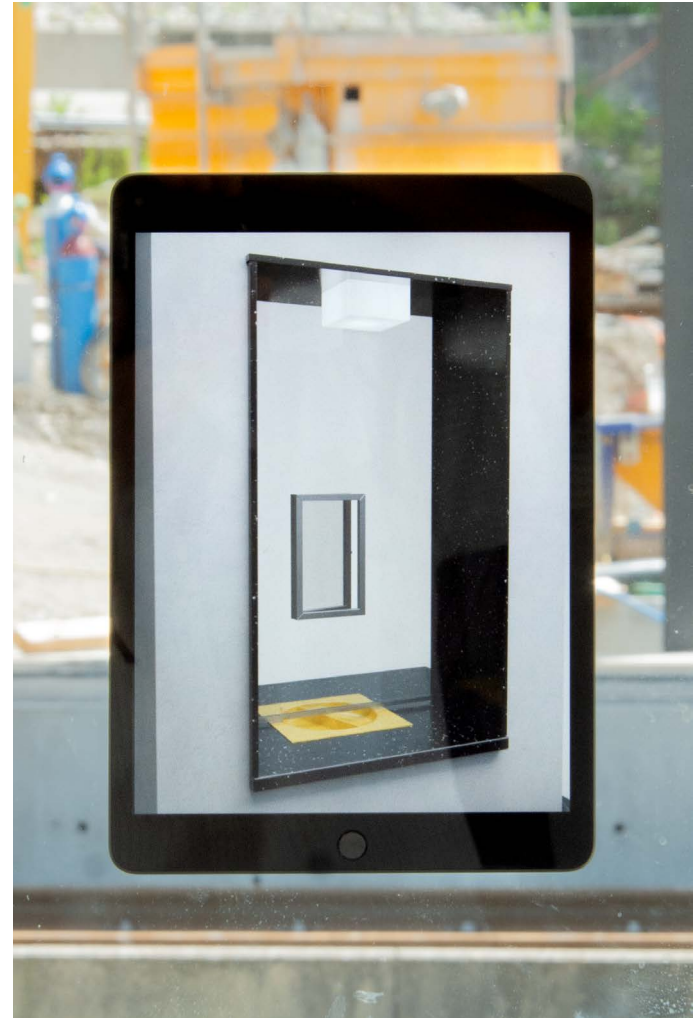
I studied architecture and visual arts in Lisbon, Tampere, and Rome. In 2021, I finished my master's in Fine Arts at ZHdK in Zurich.

***Gifts Make Friends* with Jonas Etter**

multimedia installation: video animation, sound, plasticine stones, text; 2024

Gifts Make Friends was a collaboration with Jonas Etter around the idea of reciprocity. Departing from the history of the exhibition space as an old ticket office, we were interested in the degrees of reciprocity that shape the economic and social relationships between two people: from the impersonal transaction between customer and employee at a ticket counter to the creative exchange between friends who conceive an exhibition together.





installation view at Wartsaal Wipkingen

Vicious Cycles of Prosperity

multimedia installation: animation on digital flipchart,
drawing on whiteboard, furniture, text, sound; 2023

Vicious Cycles of Prosperity is part of a recent body of work that uses the imagery and vocabulary of mainstream economics to reflect on ecology, time, and capitalism. The video and drawings are based on the supply and demand graphs usually used to describe price changes in free market economies. Instead of commodities, though, these graphs are inhabited by nonhuman beings that present different logics of growth.

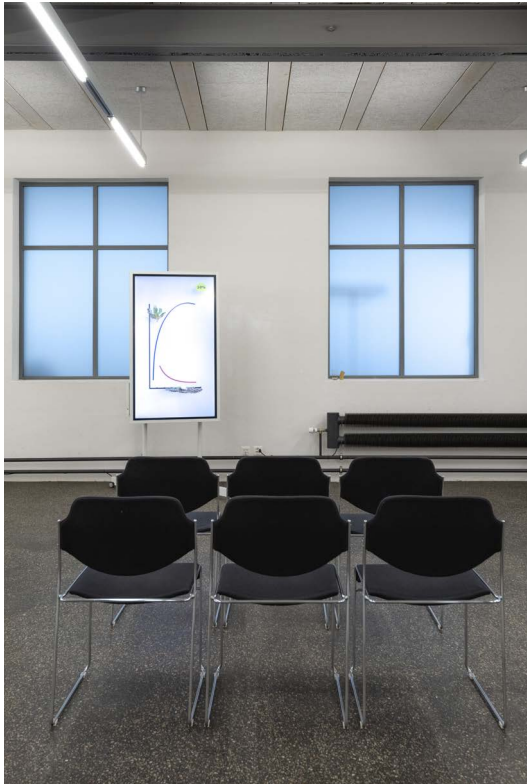




DEMAND/SUPPLY

multimedia installation: animation on digital flipchart, furniture; no sound; 2023

Together with *Vicious Cycles of Prosperity*, *DEMAND/SUPPLY* is part of a body of work exploring the design of conference rooms and the aesthetics of Powerpoint presentations.



installation view Altefabrik (Sebastian Schaub/GSfk)

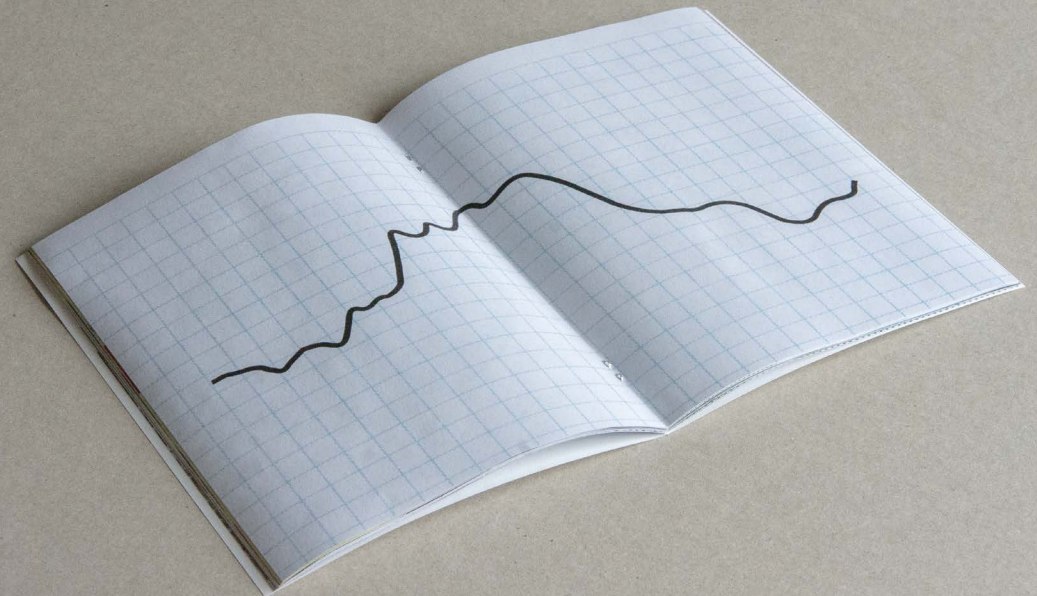
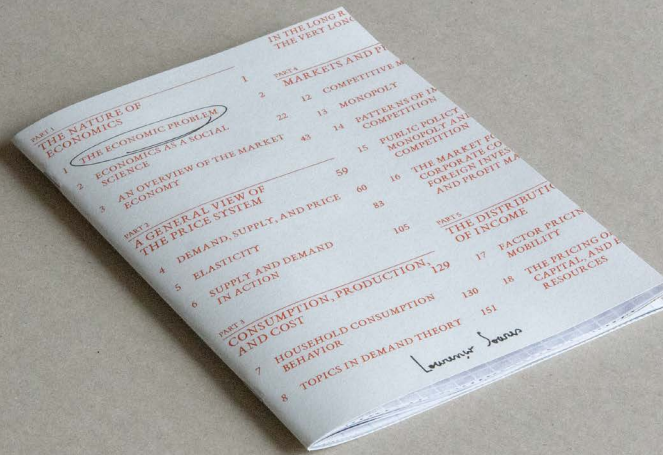


The Economic Problem

publication with Lemon Press Zurich, 2024
vimeo.com/lourenco-soares/economic-problem

The Economic Problem is made up of images selected from economics textbooks. Through a process of zooming into these images, Lourenço Soares exposes the hidden ideologies within the non-space of the textbooks, in effect, deconstructing their original context. Along with the textbook narrative, the publication delves into the reader's capitalist identities, offering a critical exploration of the intersection between visual representation, ideology, and personal economic perspectives.

text by Niki Yelim



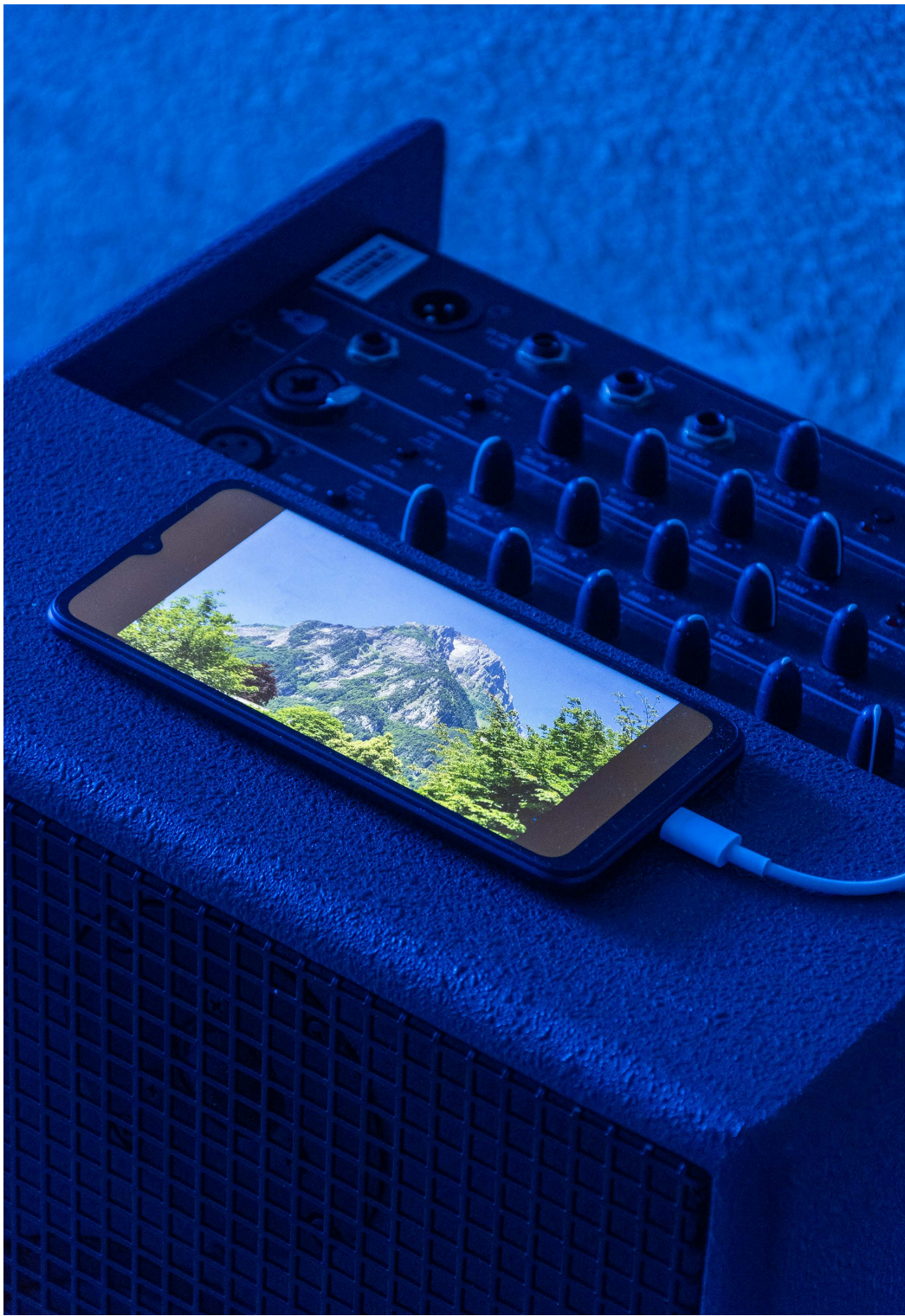
lalala expedition (100 million years of progress)
with Jonathan Ospina, multimedia installation: video, sound; 2023

The exhibition at Gepäckausgabe developed from an artist residency in Glarus with filmmaker Jonathan Ospina. *lalala expedition* follows the narratives of the earth around Glarus to reflect on how geological events relate to political imaginaries. Constructed as a liminal space where the historical and sensorial articulate different visions about landscape, mining, and time, this multimedia installation was made up of material collected in field recordings, photo archives, and theoretical texts.



installation view at Gepäckausgabe





fossil_images (table i, ii, & iii)

narrator: Jerry The Cat; sound: Leonor Arnaut, João Carreiro
single-channel video installation, 9:40 min, sound; 2022

fossil_images (table i: primitive accumulation; table ii: man-the-hunter, table iii: industrial capitalism) is a video essay presented at the Sauriermuseum in Aathal. The work takes a look at the relationships between the history of dinosaur representation and the various stages of capitalism. Against a gridded backdrop, reminiscent of sketches from paleontological sites, a series of texts describing different phases of capitalism are brought together with illustrations of specific models of dinosaur imagery. Here the dinosaur is thought of as a speculative figure that often follows the development of political ideologies, particularly those associated with narratives of power, gender, the free market, obsolescence, and extinction. An overlap emerges between nature-cultural imaginaries — stories from the past that are also science fiction.



fig. a dream of the image that resurrects the past



installation view at Sauriermuseum in Aathal



Stegosaurier-Rücken

Die Stegosaurier-Rücken sind die charakteristischen, rechteckigen, knorpelartige Strukturen, die den Rücken der Stegosaurier bilden. Sie sind aus verknorpeltem Knochen (Osteoderm) gefertigt und dienen der Wärmeabfuhr und der Verteidigung.

Die Abbildung zeigt die Anordnung der Rückenplatten und die Verbindung zwischen den Wirbelsäulen.

Panofelis ferox

Die Panofelis ferox ist eine Art von Raubdinosaurier, die im Mesozoikum lebte. Sie ist für ihre charakteristische, gebogene Halswirbelsäule bekannt, die es ihnen ermöglichte, ihren Kopf nach unten zu neigen, um Beute zu fressen.

Die Abbildung zeigt die Wirbelsäule und den Kopf der Panofelis ferox.

Stegosaurier-Rücken

Die Stegosaurier-Rücken sind die charakteristischen, rechteckigen, knorpelartige Strukturen, die den Rücken der Stegosaurier bilden. Sie sind aus verknorpeltem Knochen (Osteoderm) gefertigt und dienen der Wärmeabfuhr und der Verteidigung.

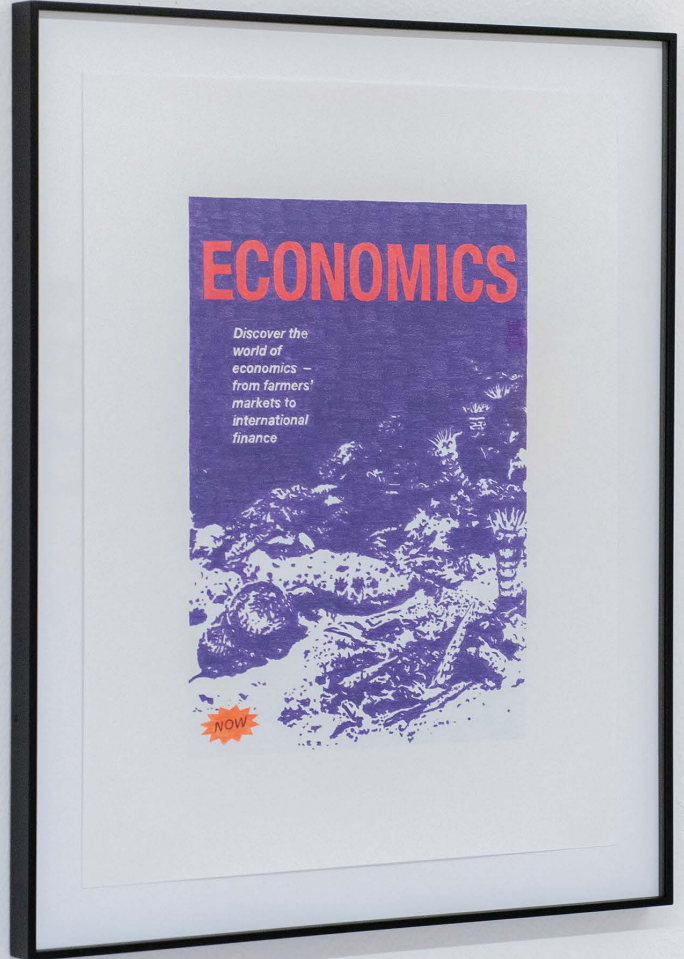
uma biblioteca feita de estrume e cascas de fruta

Color pencil on paper, text on wall; 2023

The exhibition is made up of a drawing series and wall text elements that create a fictional library for existent and speculative knowledges about naturecultures, politics, and history. The drawings refer to book covers, and while some use elements from published books, others combine text, typography, and images from different sources in collages that question epistemic categories and ideologies. The text above each door refers to the sections of a library: mixing the elements necessary for successful garden composting with the traditional human sciences.



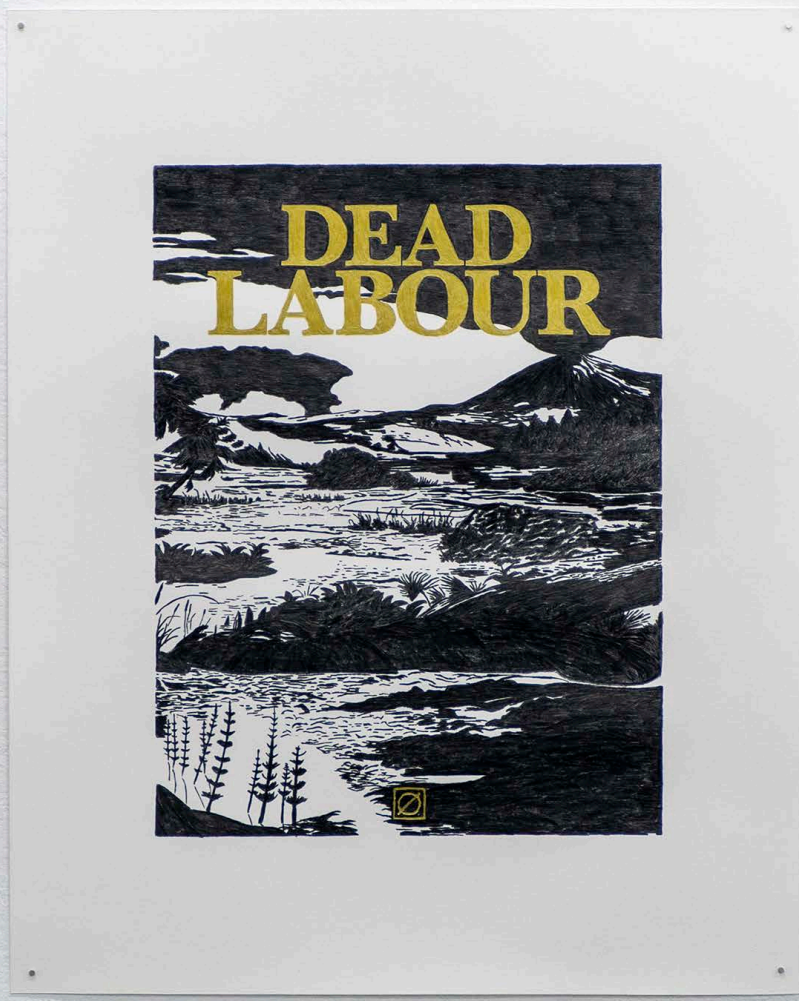
RENAISSANCE GARDENS



Fossils: a critique of political imaginaries (fig. books)
colored pencil on paper, selection of books from the Volumes Archive; 2022

Fossils: a critique of political imaginaries (fig. books) is made up of two parts. The first, on a table, is composed of publications from the Volumes archive and books from my library to create a dialogue between my current research and that of the artists present at Volumes. The second part is made up of a *Books* — a series of drawings.





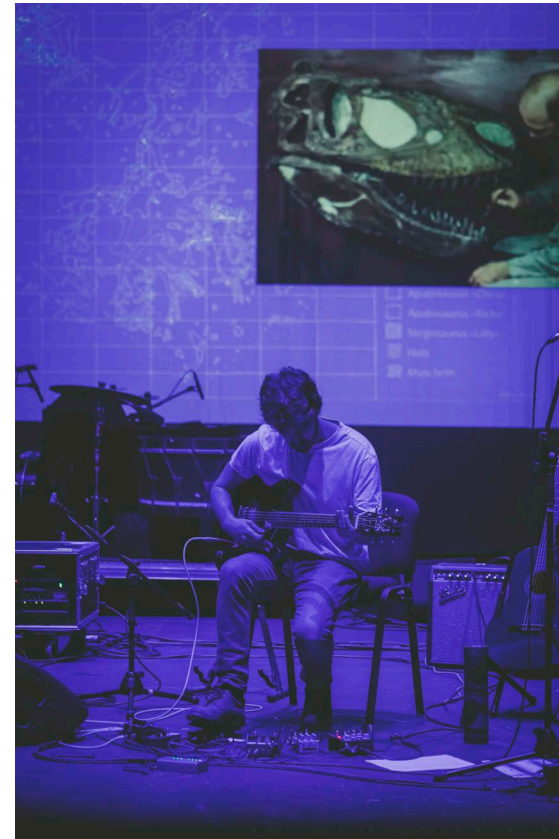
Living With a Couple & Jerry the Cat & Lourenço Soares

Leonor Arnaut (voice), João Carreiro (guitar), João Pereira (drums), Jerry the Cat (percussion);
live performance, two-channel video installation; 2022

link video documentation: vimeo.com/717833158/287df22c11

After an invitation by Living with a Couple, and during an artistic residency in Portugal, we developed a narrative framed by sonic chapters and speculative geologies that looked at the relationship between dinosaur representation and politics. The work reflects on how political ideologies have influenced the history of paleoart especially in legitimizing neoliberal imaginaries in narratives of power, the free market, obsolescence, and extinction.

The work was first presented at Teatro do Bairro Alto in Lisbon.



flipcharts (cars, dinosaurs, free markets)

four drawings on flipcharts, wall drawing; 2022

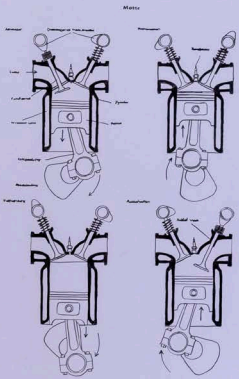
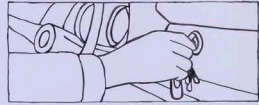
(...) The practice of Lourenço Soares is a practice of research by the means of art. A research on the syntax, forms and ecologies of knowledge. It is a work of de/monstration and his projects often borrow from the so-called hard sciences a methodology of models analysis. For *Plattform22*, Lourenço Soares presents an installation composed of a mural and four iconological panels, composed of hand-drawn images taken from scientific or educational publications. It is an exercise in montage and analogy, whose methodology is similar to that developed by Aby Warburg with the *Atlas Mnemosyne*, an attempt to read the present by freeing itself from the categories and grids of reading imposed by traditional historiography. The panels oppose, on the one hand, the visual paradigm of the representation of a history that has become canonical through the image itself, and on the other hand, the epistemological paradigm of knowledge, in other words, a form of knowledge that tends towards immutable ideas and concepts. Clearly in line with critical theories, the work participates in subverting the integrity of images that persist as dominant and defining principles of an era. By reconstructing history through analogy, Soares proposes a new way of reading the world in the present. (...)

text by Julie Marmet



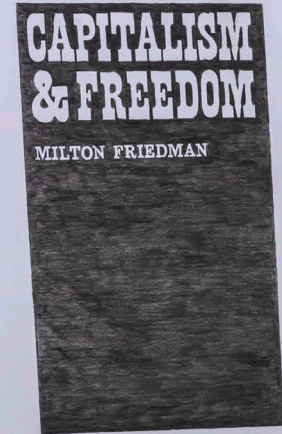
ÖKONOMIE

Feuer



TIPOS DE SISTEMAS ECONÓMICOS

↳ **Economía de mercado libre** Controlo gubernamental mínimo. As leis da oferta e da procura determinam de que forma os recursos do país são distribuídos e a quem. Este sistema é também chamado «capitalismo», porque o capital pode ser possuído e controlado por qualquer indivíduo.



THE FLESH-EATERS

Carnosaurs were the dreaded, giant killers of the dinosaur world. Their small, clawed front feet grasped their prey, while two hind feet were equipped with four sharp, deadly claws for the kill. These frightening monsters had powerful jaws lined with saw-edged teeth that made eating their enemies a cinch. With muscular bodies and strong legs, some stood as tall as houses!

ALLOSAURUS
A greatly feared hunter and very fast runner, Allosaurus's easily built its victims trying to escape.

TYRANNOSAURUS
Measuring about 50 feet long, Tyrannosaurus was slightly larger than Allosaurus. It has strong jaws lined with razor-sharp teeth.



piece of dry wood to make fire.

installation view at Kunsthalle Palazzo; photo credits: Guadalupe Ruiz

The Naturalist's Doubt (knowledge & furniture)

video installation (4 min, loop, no sound), iPhone, stone; 2021

The Naturalist's Doubt (Knowledge & Furniture) is a work of speculative fiction that questions the foundations of the natural sciences. A naturalist — a figure inspired by Carl Akeley and Carl Linneaus — writes a text message expressing his anxieties about the history of collecting and displaying in the natural history museum. 3d models from museum furniture are fossilized in rocks. They point to the role of display technology in reifying the conceptual structures of western thought.

In the context of the exhibition, a public talk between Lourenço Soares and Filipa Ramos was held at the Naturmuseum Luzern.



installation view at Keiraum



firstpersonsingular@hyper-separation.episteme

video installation (11min, sound), plants and rocks; sound by Leonor Arnaut and João Carreiro, 2021;

firstpersonsingular@hyper-separation.episteme uses pronoun categories to look at how language represents nonhuman agents and ideas of human exceptionalism and individuality. 3d models are overlapped by diagrams, drawings, and texts taken from encyclopedias, grammars, and theoretical texts. The sound was performed by two musicians who interpret a score made up of word classes, pronoun declensions, and verb conjugations from Portuguese grammar.



installation view at Lièvre

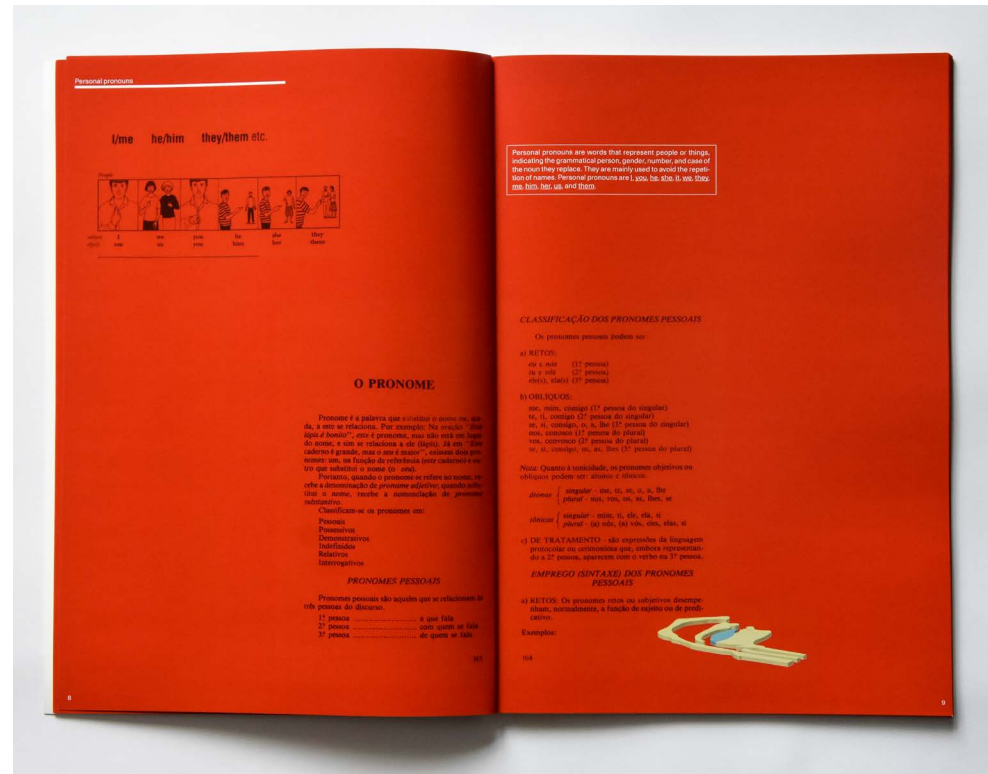


IYOUSHEHEITWETHEY (pronoun ecologies)

master's thesis, 2021

Lourenço Soares' *IYOUSHEHEITWETHEY* can be described as a speculative essay that clearly and rigorously reflects western hegemonial and normative (power) structures on the basis of the analysis of the function and use of pronouns in grammar. Thanks to the analysis of the individual pronouns, Soares is able to describe the complex relationship between people and nature or — following newer philosophies such as New Materialism — to reflect the overcoming of the central position of the human subject, i.e. of hegemonial anthropocentrism in philosophy. During this reflection, Soares seems to be strongly influenced by deconstruction — which is understood as critical scrutiny and resolution. Soares methodically explores every pronoun in the series, analyses them systematically and questions them as well as the ontological status of the topic itself in *IYOUSHEHEITWETHEY*. By means of this deconstruction, Lourenço Soares manages to outline complex questions and discourses on both the Anthropocene, the relationship between humans and animals as well as humans and multispecies (or non-humans) in a remarkable manner in order to contribute to the analysis of “human, animal nature and cultures”.

text by Marie-France Rafael



48 Grammatik und Funktion

Subjektpronomen

Das Subjektpronomen *ich* (1. Person Sg) ist ein grammatisches Personpronomen. In der deutschen Sprache gibt es für jede grammatische Person ein Subjektpronomen, das die Funktion des Subjekts übernimmt. Die Subjektpronomen sind *ich*, *du*, *er*, *es*, *man*, *wir*, *er/sie/es*, *wir*, *sie*.

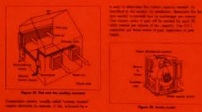


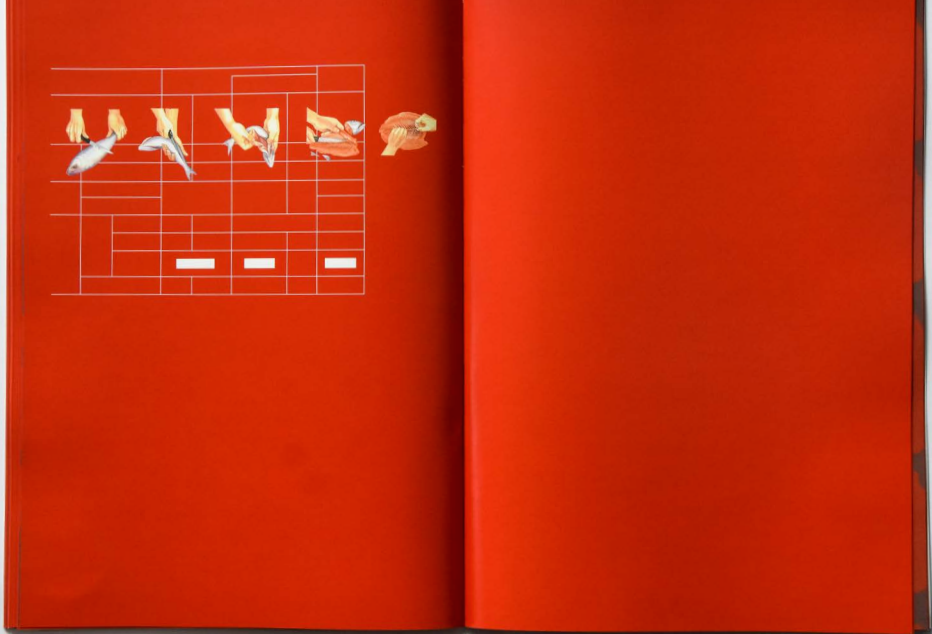
The first person refer to the speaker(s). The second to the person addressed by the speaker(s). The third to the people or things outside the situation.

The first person singular I usually means ONE person speaks. But it is important to understand exactly the limits of this subject. I can be either primary and explicit (there is still human error individuals but larger entities made up of multiple bodies. Like other living things, humans like us, multitudes symbolic entities, grammatically, which always made up of different species co-existing in permeable systems with outside world and temporal borders. Reasonably that every species conduct as well as conduct as changes with the environment. The idea of an isolated individual is therefore inaccurate. Every species conduct even perform like functions... the speaker(s) - without these symbolic partners, there is no individual without perception there is never only ONE. Humans become with bacteria, viruses, and plants in movements of interdependence. Like all other forms of organisms, our bodies are protobiosphere and bioprocess complexes - not vessels. We understand, therefore, that the first person singular I, not come and is not a person (Margolis, 2001; Haraway, 2016; Gilbert et al., 2012).

Grammatische Person

Die grammatische Person ist eine Eigenschaft der Wörter, die den Sprecher, den Adressierten oder die Teilnehmer der Handlung bezeichnen. In der deutschen Sprache gibt es drei grammatische Personen: die 1. Person (ich), die 2. Person (du) und die 3. Person (er/sie/es).





The third-person singular is used for objects and animals.

Grammatische Person

Subjektpronomen

Ich	du	er	es	man	wir	er/sie/es	wir	sie
Das Kind	Die Mutter	Der Vater	Das Haus	Das Tier	Wir Eltern	Die Kinder	Wir Lehrer	Sie Schüler
Die Mutter	Der Vater	Das Haus	Das Tier	Wir Eltern	Die Kinder	Wir Lehrer	Sie Schüler	

By grouping animals in the same class as inanimate things, the use of the pronoun it constitutes a derogatory definition. (Although this distinction doesn't apply to other languages – like Portuguese or German – its implications are useful.) The pronoun *it* – the very impersonal pronoun in English – implies the absence of individual traits such as name or gender, further erasing traces of individuality associated with the pronouns such as identity, like with *informatic* value. *It*-based pronouns can be used for animals if they maintain some kind of relationship with people (pets, farm animals). But this anthropocentric framework establishes a strong linguistic divide. A classification that opens up a structural space facilitating the abuse of nonhuman animals (Dunayev, 2011).

The human-animal dichotomy is performed not only through disjunct personal pronouns but also by other linguistic operations. Languages – like English or Portuguese – use different vocabularies for identical actions or behaviors directed to humans and nonhuman beings. For example, the verb used for humans is *to murder*, whereas the killing of an animal would be described as *to slaughter*. This use of distinct terminologies emphasizes a distance between human and nonhuman worlds, valuing human superiority as a privileged semantic category. Humans have the monopoly of speech, thought, and consciousness, while nonhuman animals are employed for personal affronts with the intent to diminish the opponent or to emphasize abuses that deeply disturb notions of human dignity. If someone dares to use terms like *think*, *feel*, or *love* while referring to nonhuman agents, they will be accused of anthropomorphism. This is a border that cannot be crossed without disturbing a fundamental epistemic belief. The use of it-terminology creates a psychological distance that enables actions that would probably not be accepted if described in different terms (Dunayev, 2011).

Hans D. Dossenbach



Wörter

Die Ameisen	Die Bienen	Die Käfer	Die Wespen	Die Hummeln	Die Motter	Die Fliegen	Die Mücken	Die Tische	Die Stühle	Die Lampen	Die Bücher	Die Teller	Die Gläser	Die Tassen	Die Kugeln	Die Bälle	Die Schuhe	Die Hemden	Die Hosen	Die Röcke	Die Mäntel	Die Hüte	Die Handschuhe	Die Socken	Die Strümpfe	Die Schuhe
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The authority of Western knowledge is grounded on the paradigm of modern science – the model that measures all systems of thought. The revolution of the multicultures of the world contrasts modern science with local knowledges to describe them as primitive or magical (Ducos, 2011; 2012). This distinction creates the Great Divide, which that forces the West to stand as accurately different from all other cultures. A belief mainly held by scientific objectivity and the split between objective and social sciences. According to it, the privilege of Western science is to have access to the properties of things without the biases of society, prejudice, or emotion. By contrast, non-western cultures cannot stop projecting moral values and religious beliefs into reality (Lehou, 1999). Of course, this belief is a false separation, since every culture is made up of myths more or less identified. But the desire to recognize another culture's beliefs as systematic forms of knowledge reduces them to a marginal position of credibility. An act of violence parallel to the destruction of the material worlds in which these exist, since dequalifying another's knowledges involves undermining other agents – like rivers, animals, or plants – participating in the production of its worlds. If knowledges are regarded as worlds, their removal becomes a logical outcome. Something that may help us understand the lack of loyalty in the methodical destruction of multiple rainforests (Sinha, 1963). This kind of epistemic violence is intrinsic to the project of a universal grammar.



Books

hand-painted acrylic on 40 kg cement bags, 2020

Books connects the production of knowledge about nature to the construction practices in urban development by painting covers of fictional encyclopedias and scientific treatises into cement and gypsum bags. The bags represent, on the one side, the necessary technical and bodily labor during construction projects which subjugate nature for the sake of urban growth and, on the other side, they can vaguely serve as a reminder for a wide range of extractivist practices executed by multinational companies. In both dimensions, there would not be the possibility to profit from nature without the knowledge about it. The installation shows clearly one of the relations in which capitalism appropriates nature and highlights how the economy and environment are not separated in the ventures of urban development.

text by Jose Cáceres Mardones



installation view at *Oops a daisy!*



Sara's Dream Linnaeus' Nightmare

installation, sound: drawings, cell phone and megaphone; 2019

The first step in wisdom is to know the things themselves; this notion consists in having a true idea of the objects; objects are distinguished and known by classifying them methodically and giving them appropriate names. Therefore, classification and name-giving will be the foundation of our science. (Linnaeus: Systema Naturae)

We hear a fictional voice message from Sara (Linnaeus' wife) to Linnaeus (Sara's husband). She describes her day. Or a dream she had. On the wall, the drawings show Linnaeus' hallucination: empty taxonomic systems or diagrams exploding within their own logic.



Of Gardens

text on paper; wallpaper; 2019

The text *Of Gardens* is organized around the ideas of garden and extinction: how to build a garden and how to imagine the possibility of our own (and others') collective death. The garden is an image-diagnosis for western's relationship with the earth. Since the Renaissance, the garden is a form to illustrate human control over its environment. This tradition understood the natural world as an economic resource or source of pleasure reserved for human necessities. The current climate crisis can be seen as a symptom of this epistemic construction.



installation view at *Digital Ecologies*

Landscape Paradise: a dialogue

single-channel video, no sound; (7:34min); 2018

Landscape Paradise sets a posthuman future that explores the contradictions in the nature/culture separation introduced by the paradise narrative. Is paradise a productive figure to imagine new forms of living? What images can we use to represent our dreams and fears in the context of a climate crisis? A and E arrive to paradise; or to an image of paradise: a photographic album or virtual reality, past or future.



Natural Death

single-channel video, no sound; (8:40min); 2018

In questioning the fundamental concept of nature and breaking the binaries of classical western philosophy — such as nature/culture and natural/artificial — *Natural Death* tries to dissolve these distinctions into more troubled entanglements.



