

SAGE CULTURE PRESENTS

CLIMATOPIA

EQUILIBRIUM PROJECT - SECOND ACT

CLIMATOPIA

THE DYSTOPIC REALITY OF CLIMATE CHANGE

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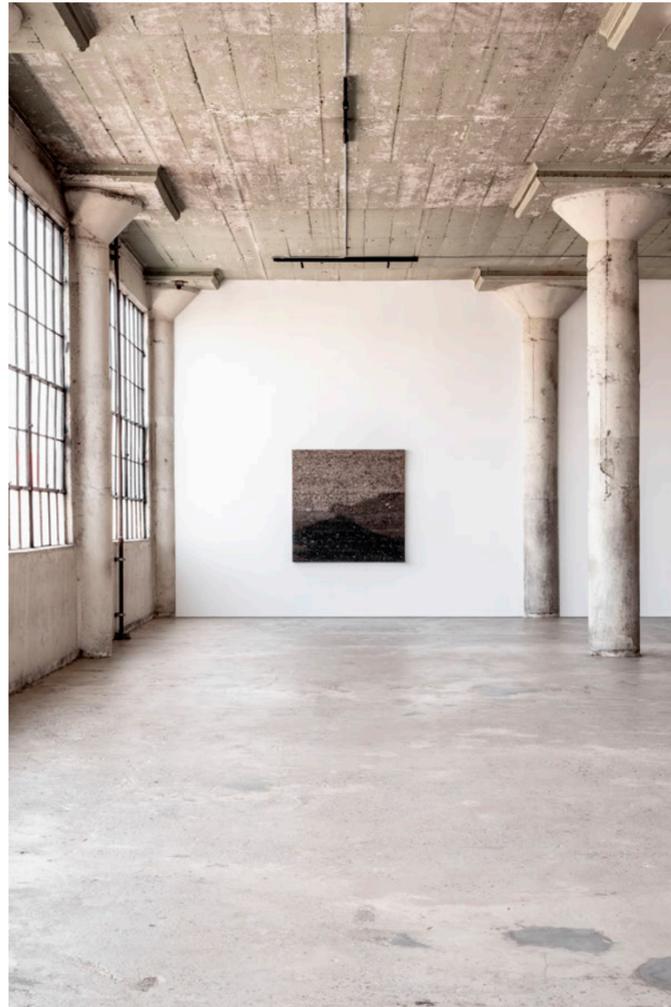
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EQUILIBRIUM PROJECT

A JOURNEY TOWARDS PLANETARY STABILITY



Sage Culture is thrilled to present “Climatopia”, the second act of the “Equilibrium Project”. This three-act exhibition program aims to address the relationship between humans and nature and some of the issues and challenges faced on a journey towards planetary stability.

Exhibited in November 2020, the first act, entitled “Landscapes of Gaia,” introduced planet Earth in its purest form. Gaia, the Greek deity, represents the power of creation, and this first chapter portrayed the beauty of the Earth with no human intervention.

In the second act, “Climatopia,” the gallery aims to present a reflection about the effects of humankind’s presence on Earth. In the Anthropocene age, this presence has proven to be harmful, as it contributed to the planet’s decay: destruction and an utterly unbalanced relationship with the planet reign.

In the third and closing act, “Ephemera,” humankind is presented with two choices determined by its actions: the void or the continuity of life.

In times of disconnection, both from the natural world and from our inner selves, Sage Culture feels the need to reinforce its concept and mission, which is to value the wisdom present in the process of artistic creation.

By using natural materials or promoting discussions on the subject, the artists in this exhibition reimagine our crucial but endangered bond with the Earth. Their contemporary artistic expressions connect this ancient wisdom to the present and future.

CLIMATOPIA

THE DYSTOPIC REALITY OF CLIMATE CHANGE

Sage Culture is pleased to present Climatopia - the second act of the three-exhibition program entitled Equilibrium Project.

The exhibition features works by Mitch Iburg, Domingos Tótor, Zoë Powell, and Valéria Nascimento. These artists constantly reflect on human's relationship with Earth. Their research process is profound, and through their work, they dialogue with a primitive and essential part of our relationship with nature, contributing to reimagining our existence on this planet and bringing awareness to the urgency of the challenging times we live in.



The world is increasingly managed to maximize the flow of material contributions from nature to keep up with rising demands for food, energy, timber, and more. Global trade expands the geographic separation between supply and demand. This unparalleled appropriation of nature is causing the fabric of life on which humanity depends to fray and unravel.

This current scenario marks 'The Anthropocene Epoch,' an unofficial unit of geologic time used to describe the most recent period in Earth's history when the human activity started to impact the planet's climate and ecosystems significantly, as well as human health, livelihoods, food security, water supply, and economic growth in many ways.

The enormous development achieved over the past centuries has been disruptive. The exploitation of natural resources has contributed to unprecedented climate damages, like the destruction of rainforests, the extinction of numerous species of animals and plants, damage to the oceans, and unimaginable loss to humankind, especially to indigenous peoples directly impacted by this destructive pace.

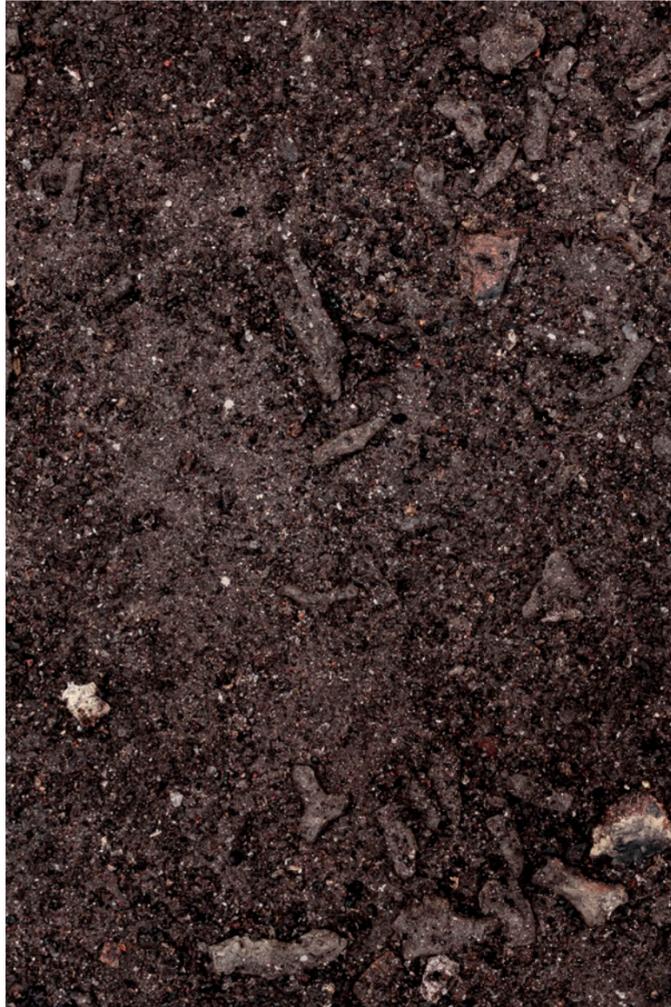


Tropical rainforests have long been home to Indigenous peoples who have shaped civilizations and cultures based on the environment in which they live. Great ancient civilizations developed complex societies and made significant contributions to science. Original peoples were attuned to the ecological realities of their territory from five millennia of experimentation and accumulation of knowledge with a strong understanding of how to manage the natural landscape to meet their requirements within a sustainable capacity.

Living closer to nature, respecting natural resources and other forms of living beings were among the characteristics of native people. These communities suffered the most as humankind established its presence and paved the way for its industrial and technological development. The ancient forms of civilizations resist but have been more than ever threatened by the new ways of living and predominant interests related to progress to be achieved at any cost.

Forest degradation is a ubiquitous form of human disturbance in the forest landscape. Beyond its destructive impacts on biodiversity and the livelihoods of forest-dependent people, it is a major driver of climate change. It accounts for roughly a fifth of global greenhouse gas emissions. The cause of current climate change is mainly human activity, burning fossil fuels, like natural gas, oil, and coal. Burning these materials releases what are called greenhouse gases into Earth's atmosphere. These gases trap heat from the sun's rays inside the atmosphere causing Earth's average temperature to rise. This rise in the planet's temperature is called global warming.





Rainforests play a vital role in global climate stability, locking up atmospheric carbon in their vegetation via photosynthesis. When forests are burned, degraded, or cleared, the opposite effect occurs: large amounts of carbon are released into the atmosphere as carbon dioxide along with other greenhouse gases.

The Amazon Rainforest has a long history of human settlement. Still, in recent decades the pace of change has accelerated due to an increase in human population, the introduction of mechanized agriculture, and the integration of the Amazon region into the global economy. Vast quantities of commodities are produced in the Amazon – cattle, beef and leather, timber, soy, oil and gas, and minerals, to name a few.

In Brazil, the current administration dismantled environmental regulations, reduced environmental law enforcement, stripped conservation areas and indigenous territories of protections. It encouraged a wide range of industries (mining, logging, agribusiness) to expand extraction and conversion in the Amazon, where deforestation started accelerating rapidly. Changes in the global climate and the Brazilian government's hostility toward the Amazon could be driving the forest to the "tipping point" toward an irreversible path to desertification. The impacts are projected to increase the number of people exposed to climate-related risks and poverty by up to several hundred million by 2050. However, it remains difficult to foresee the human impacts of the complex interplay of mechanisms driven by global warming.

If governments and society do not control greenhouse gases, deforestation and respect Indigenous peoples wisdom, a vicious cycle will continue, and the effects of that could be even more devastating. Today we stand at a pivotal juncture, and the solution will depend on our choices at present.

AMAZON WATCH

A CALL FOR ACTION

Sage Culture aims to join forces with like-minded initiatives for the Equilibrium Project to reinforce the message and help bring awareness to such an urgent matter as the climate crisis. Citizens, governments, intergovernmental organizations, and conservation groups are working together to protect these valuable but fragile ecosystems.

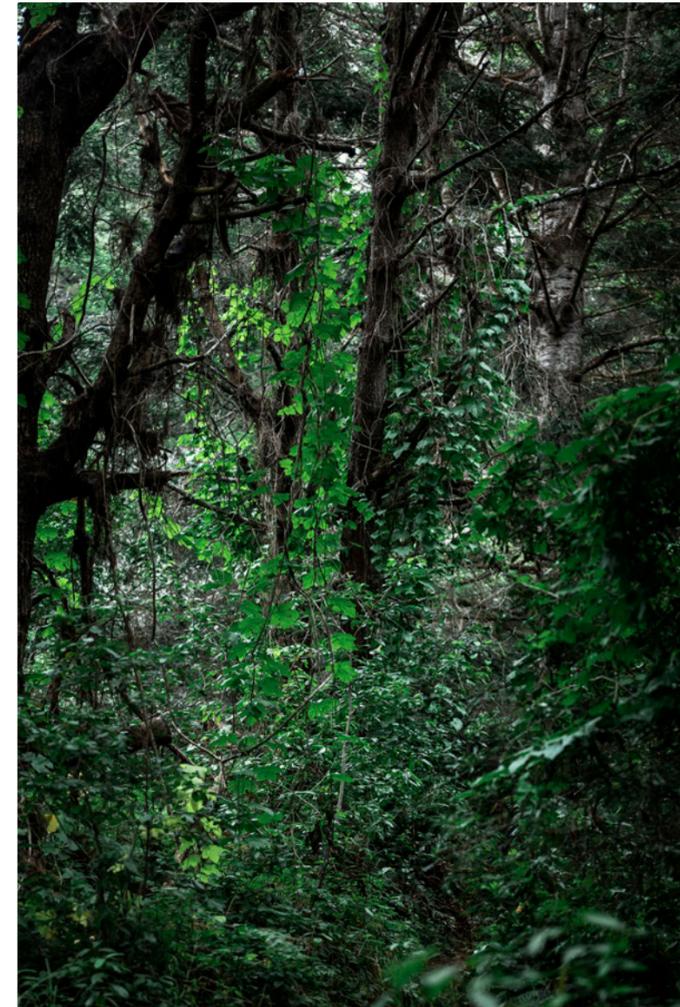
On the occasion of the Climatopia exhibition, Sage Culture is honored to partner with Amazon Watch. Celebrating 25 years of working in solidarity with Indigenous peoples of the Amazon, Amazon Watch works to protect the rainforest and amplify the voices and solutions of Indigenous peoples. In its 25th year Amazon Watch aims to avert the tipping point - the point at which the degradation of the rainforest is irreversible - through its global campaigns for human rights, corporate accountability, and centering Indigenous voices in the movement for climate justice.

“Twenty-five years ago, I decided to answer the call of the Amazon rainforest and founded Amazon Watch to shine the global spotlight on the senseless destruction of this climate-stabilizing biome and to hold governments, companies, and financiers accountable. I am so proud of what Amazon Watch has become: an effective and trusted ally standing in solidarity with Indigenous peoples to protect the Amazon, the biological heart of our living Earth.”

Atossa Soltani, Amazon Watch Founder and Board President

To support Amazon Watch’s initiatives within the Amazon rainforest and its people, 10% of all sales proceeds from the Clmatoipa exhibition will go towards the Organization. For more information about their initiatives, please visit:

[AMAZONWATCH.ORG](https://amazonwatch.org)



FEATURED ARTISTS

MITCH IBURG

UNITED STATES OF AMERICA



Mitch Iburg is an American ceramic artist based in Saint Paul, Minnesota.

His studio practice is influenced by the earth's geological record - specifically, as a manifestation of its ability to remember, rewrite, and inevitably forget the history through which it was formed. The artist translates this concept into his work by using foraged clays, stones, fossils, and glacial debris to re-frame the volcanic eruptions, ancient seas, and ice sheets that have shaped the landscapes around him.

Researching the diversity of Minnesota's geological past has inspired a way of making that both embraces and challenges conventional ceramic traditions. In an effort to promote various materials along a spectrum of art forms, Mitch's work frequently shifts between vessel, sculpture, and two-dimensional formats. Each body of work conveys a unique dialect within the larger language of geological history. Collectively, he views each series as a specific resolution to the tension between artistic intent, ceramic tradition, and the intrinsic properties of natural materials.

"Although all materials are sustainably collected with landowners' permission, I recognize that my practice takes place on territory stolen from Minnesota's Indigenous peoples. I respectfully acknowledge the Dakota and Anishinaabe peoples as the rightful owners and original stewards of the land on which I work".



RECLAMATION SERIES

MITCH IBURG

The Reclamation Series results from Mitch Iburg's research based on the Exploration of Taconite Mining waste. Taconite has been mined for iron ore production in Northern Minnesota for many years. Because of its role in the state's economy, it is widely recognized as a part of Minnesota's cultural identity.

Mining operations have drastically altered the landscape and, in many cases, polluted Lake Superior's beaches and waters with waste tailings - fragments of crushed ore with a less than satisfactory iron content for steel production. Tailings were collected along the Lake Superior shore near Silver Bay, MN, and brought to the artist's studio for use. Taconite's chemical composition (mostly silica with varying amounts of iron) allows the mineral to be used in various ways within the context of ceramics.

The artist is interested in exploring the resource as a granular pigment for a series of ceramic paintings with these pieces. The mineral is used in its natural state and is fluxed to fired tiles using various glazes and porcelain slips.

"I'm fascinated with this material from many perspectives. Geologically, it reflects a unique moment in history when cyanobacteria began introducing oxygen to earth's early oceans - causing dissolved iron to oxidize and precipitate into solid hematite and magnetite. From a contemporary viewpoint it is a symbol of industry and has been a vital part of the region's economic history. Where humans and nature intersect, it is a permanent marker of our presence on earth - the often overlooked scar left by our many industrial achievements. Consisting of varying levels of iron and silica, its chemistry seamlessly blends into the language of ceramic materials like any other mineral. Yet, by being previously removed from nature, brought into and discarded by industry, it has accumulated a new history - one that very obviously sets it apart from other resources".





Mitch Iburg

Reclamation Studies

Taconite mining waste, porcelain, foraged Minnesota clays and minerals fired to 2200 F. in oxidation

36 × 48 in | 91.4 × 121.9 cm







Mitch Iburg
Reclamation II

Taconite mining waste, porcelain, foraged Minnesota clays and minerals fired to 2200 F. in oxidation

16 × 16 × 11/2 in | 40.6 × 40.6 × 3.8 cm



CONSERVATION OF MATTER

MITCH IBURG

The Conservation of Matter series results from Mitch Iburg's exploration of salvaged Brick Waste as a painting medium.

Decomposing Brick Waste from the former Twin Cities Brick Plant was gathered and brought to the artist's studio. The material is pulverized to dust, blended with acrylic, PVA, and cold wax binding agents, and applied on fired clay tiles.

Because the kilns were large and fired inefficiently, the color of the fired bricks varies from red-orange-brown. The color variations of brick naturally result in subtle color changes when used as a painting medium.





Mitch Iburg
The Conservation of Matter
Coal slag, brick dust, soil, mixed media on board (framed)
24 × 24 1/4 in | 61 × 61.6 c



Mitch Iburg
Untitled
Brick dust, mixed media on fired clay
42 × 21 × 2 in | 106.7 × 53.3 × 5.1 cm



Mitch Iburg
Chimera V

Brick dust, mixed media on fired clay
22 1/2 × 14 × 9 in | 57.2 × 35.6 × 22.9 cm



Mitch Iburg
Chimera III

Foraged Minnesota clays, minerals, brick waste Fired to 2200 F. in oxidation
13 × 11 × 13 in | 33 × 27.9 × 33 cm



Mitch Iburg
Chimera I
Brick dust, mixed media on fired clay
11 × 4 × 6 in | 27.9 × 10.2 × 15.2 cm



Mitch Iburg
Chimera II
Coal slag, fossil dust, brick dust, mixed media on fired clay
13 × 11 × 13 in | 33 × 27.9 × 33 cm



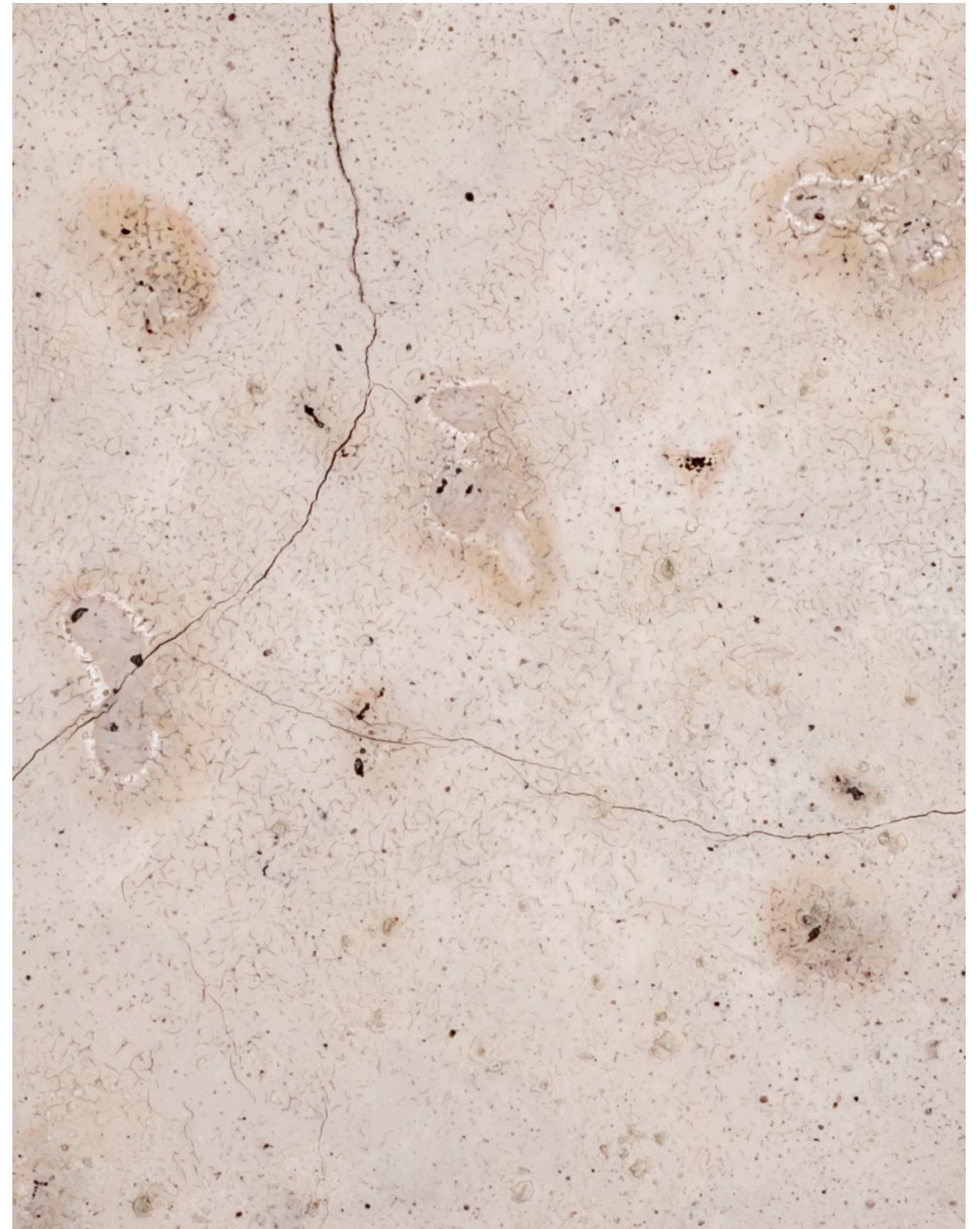
ORDOVICIAN FOSSILS

MITCH IBURG

Ordovician Period, in geologic time, the second period of the Paleozoic Era. It began 485.4 million years ago, following the Cambrian Period, and ended 443.8 million years ago, when the Silurian Period began. Ordovician rocks have the distinction of occurring at the highest elevation on Earth—the top of Mount Everest.

The Ordovician Period ushered in significant changes in plate tectonics, climate, and biological systems. Rapid seafloor spreading at oceanic ridges fostered some of the highest global sea levels in the Phanerozoic Eon. As a result, continents were flooded to an unprecedented level, with North America almost entirely underwater at times. These seas deposited widespread blankets of sediment that preserved the extraordinarily abundant fossil remains of marine animals.

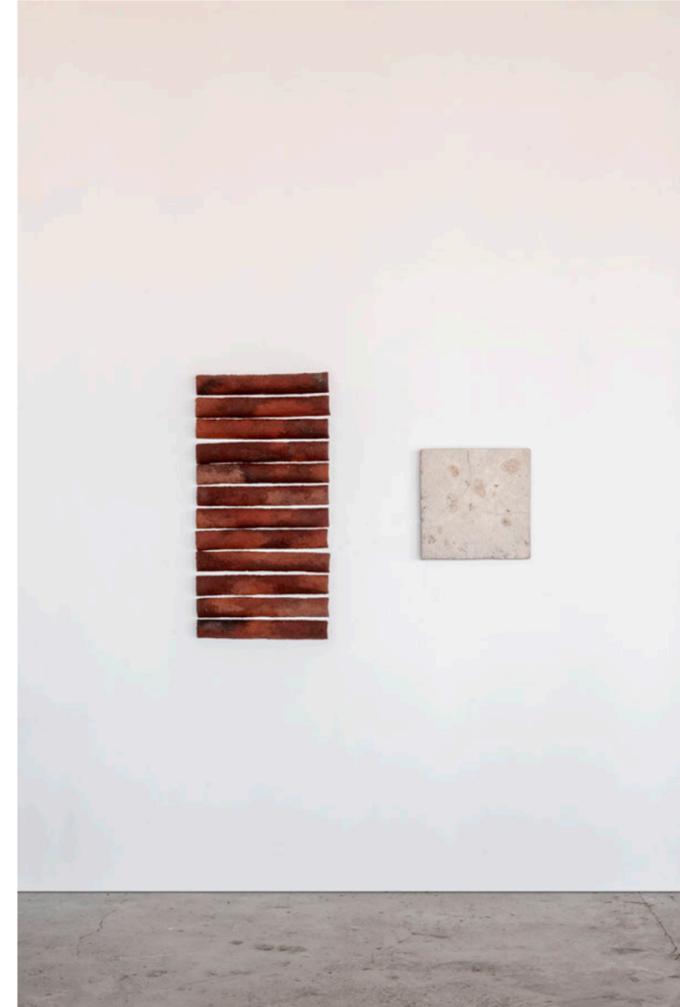
This series represents Mitch Iburg's experimentation of fossils fired on porcelain clay tiles.





Mitch Iburg
Trace Fossil

Porcelain, Ordovician fossils, foraged Minnesota clays fired to 2200 F. in oxidation
18 × 18 × 1 1/2 in | 45.7 × 45.7 × 3.8 cm





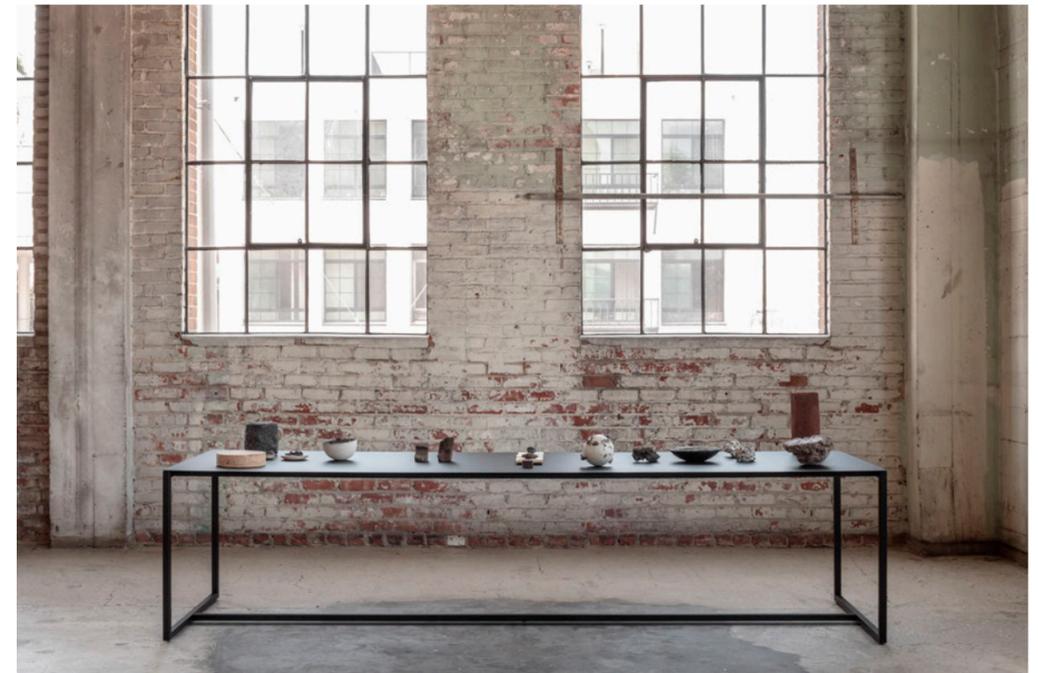
Mitch Iburg
Zoaria

Coal slag, ordovician fossils, mixed media on fired clay

16 × 16 × 2 in | 40.6 × 40.6 × 5.1 c







Mitch Iburg
Material Studies Installation

Small works studies, forms and found/altered objects. Rocks, minerals and materials, including coal slag, fossilized plant matter, bauxite, eroded brick, local soils, taconite minging waste, silica, ceramics and porcelain.

VALÉRIA NASCIMENTO

BRAZIL | ENGLAND



Originally from Brazil, Valéria has drawn her inspiration mainly from the natural world, which surrounded her in her home country. Trained as an architect, she later developed a passion for porcelain, the primary material for her work. According to the artist, this material has the smoothness and the malleability she needs to create new shapes, manipulating it to appear in some cases defiantly.

Valéria's work carries references to both architectural and botanical forms. She has always been fascinated with repetitive sequencing, combining separate elements to form a cohesive group.

Over the years, Valéria's work has come to focus on large-scale installations. Her background as an architect has contributed to creating artworks that blend into the environment, complementing the space.

Since 1999, Valéria has lived and worked in London. She has exhibited her work in museums like Victoria & Albert and was commissioned by brands like Tiffany & Co, Bucherer, and Escada. Valéria's installations can also be seen at Spring restaurant, at the Somerset House in London, and in hotels like the Four Seasons Washington and Marina Bay Sands in Singapore.



TERRA PRETA

VALÉRIA NASCIMENTO

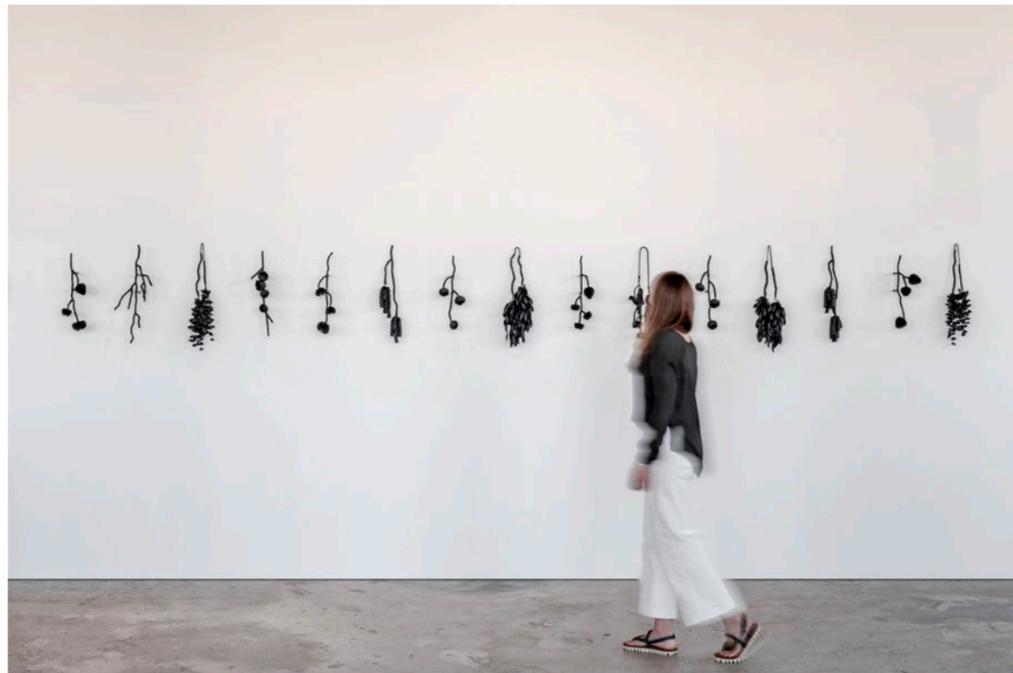
“Terra Preta” installation examines life, fertility, and the challenges of ancient Amazonian societies in their relationship with nature. It comprises 15 porcelain sculptures representing the regional flora species.

“Terra Preta” (Amazonian Dark Earths; earlier also called “Terra Preta do Indio” or Indian Black Earth) is the local name for specific types of soils in the Brazilian Amazon region.

It is now widely accepted that these soils are a product of indigenous soil management. Whether they were intentionally created for soil improvement or a by-product of habitation is unclear. Still, since its discovery decades ago in central Brazil, Amazonian Dark Earths is now regarded as a Pan-Amazonian anthropological phenomenon.

The wisdom of native populations in the application of waste materials to the soil may well have further enriched Terra Preta profiles or, at least, countered their otherwise inevitable degradation. New discoveries are to be expected from interdisciplinary research that combines indigenous knowledge with biogeochemical and geographical data to study landscape development as a path toward sustainable land use in the Amazon and other tropical environments.





Valéria Nascimento
Terra Preta Installation
Black porcelain installation
15 7/10 × 189 in | 40 × 480 cm



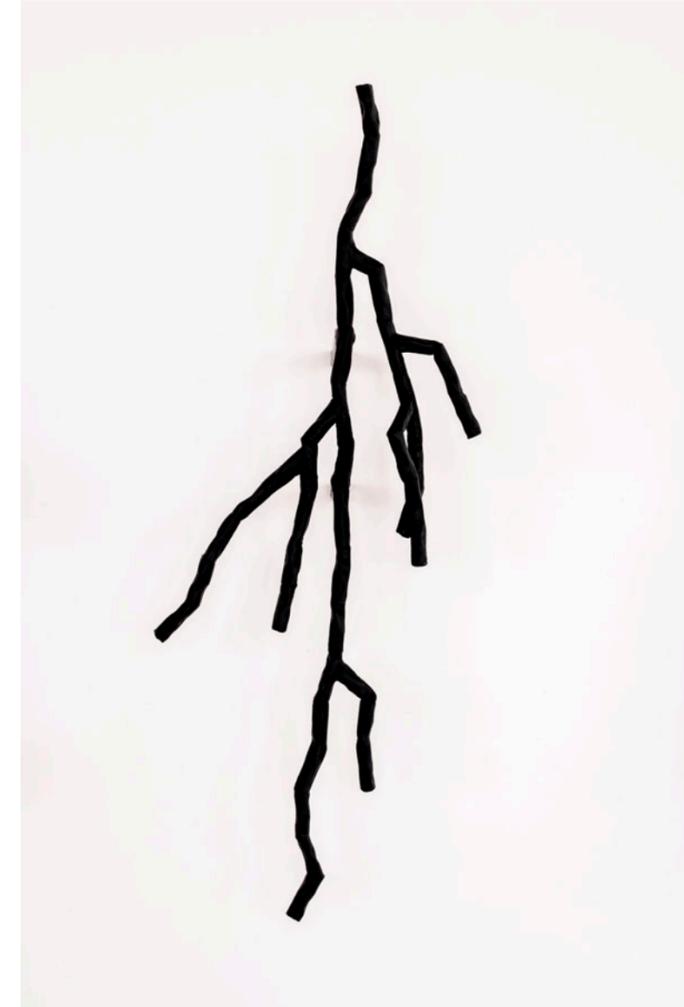
Valéria Nascimento
Terra Preta Installation Detail - Bacuri-Pitanga (*Eugenia uniflora*)
Black porcelain installation
15 7/10 × 189 in | 40 × 480 cm



Valéria Nascimento
Terra Preta Installation Detail - Açazeiro (*Euterpe oleracea*)
Black porcelain installation
15 7/10 × 189 in | 40 × 480 cm



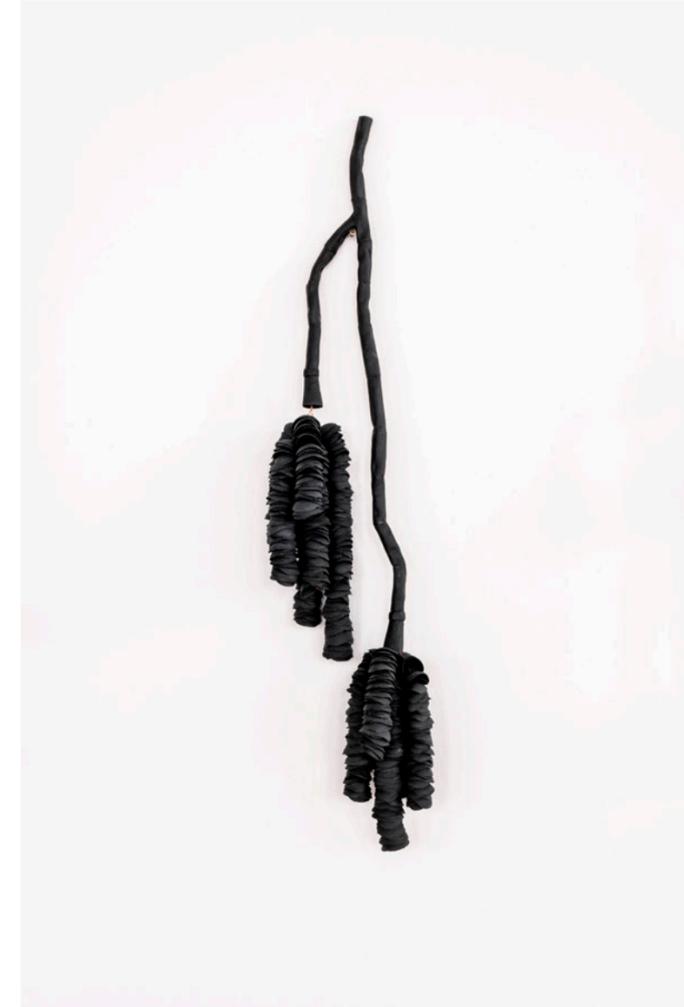
Valéria Nascimento
Terra Preta Installation Detail - Bromélia (Aechmea chantinii)
Black porcelain installation
15 7/10 × 189 in | 40 × 480 cm



Valéria Nascimento
Terra Preta Installation Detail - Ipê Amarelo (Handroanthus albus)
Black porcelain installation
15 7/10 × 189 in | 40 × 480 cm



Valéria Nascimento
Terra Preta Installation Detail - Abricó-de-Macaco (*Couroupita guianensis*)
Black porcelain installation
15 7/10 × 189 in | 40 × 480 cm



Valéria Nascimento
Terra Preta Installation Detail - Lofãntera (*Lophantera lactescens*)
Black porcelain installation
15 7/10 × 189 in | 40 × 480 cm



Valéria Nascimento
Terra Preta Installation Detail - Cipó de Leite (Chonemorpha Fragrans)
Black porcelain installation
15 7/10 × 189 in | 40 × 480 cm





AMAZÔNIA

VALÉRIA NASCIMENTO

“Amazônia” represents the Amazon forests turning into charred Savannas by deforestation. This dystopic future could emerge from the effects of climate change, where the resilience of the rainforest to wildfires declines, causing the Amazon River to die by frequent droughts, leaving only its dried and burnt course.

The Amazon is the world’s largest river basin, covering the vast majority of Brazil’s northern region and spilling over into eight other South American countries. The largest waterway in this system is the eponymous Amazon River, the largest in the world and the result of the confluence of the Negro and Solimões Rivers – all three of which cut through the vast Brazilian state of Amazonas.

The Amazon rainforest has existed for over 55 million years. It is one of the most biologically complex regions globally, home to one-tenth of all living plant and animal species. The entire Amazon basin includes eight South American countries, but Brazil holds about two-thirds of it.

Deforestation has diminished the clouds generated by the Amazon, which dump precipitation across much of South America. In central-western Brazil, the destruction has been causing rainfall shortages for nearly a decade.

As droughts become more frequent and severe, seasonal rains become less dependable, and root mats become a fire hazard. Dry weather raises the risk of intense fires in Brazil’s Amazon rainforest and Pantanal wetlands, scientists say, warning that drought could fuel the destruction of biomes critical to curbing climate change.





Valéria Nascimento
Amazônia

Black porcelain pieces individually mounted onto a charred oak panel
39 2/5 in diameter | 100 cm diameter





Valéria Nascimento
Black Drift Triptych

Black porcelain pieces individually mounted onto a charred oak panel

31 1/2 × 70 9/10 in | 80 × 180 cm



DOMINGOS TÓTORA

BRAZIL



Sustainability has been inherent to Brazilian artist Domingos Tótora since the early stages of his practice.

Born and raised in Maria da Fé, a city in the mountainous region of Minas Gerais, Brazil, the artist chose recycled cardboard as the source material for his work. In his studio, cardboard collected with the community's help is broken up into small pieces and turned into a pulp, which serves as the base for his art pieces.

All artworks are hand-molded, dried in the sun, and finished to perfection. In this careful and labor-intensive process, the cardboard, which originated from wood, essentially is brought back full cycle by taking on a wood quality again.

The beauty of his work not only manifests in the final product but in the process itself. From the artist's philosophy and respect for the environment to his production process, everything translates Domingos' sensitivity, awareness, and deep connections to his roots.

Objects and environment make it clear that this isn't an obsessive search for perfection. Imperfection is a constitutive part of his work.

"I dialogue with the mass of cardboard until the moment that only it speaks. Then I let myself take until I finish the piece. I do not just create; I look for the emotion before even the purpose."

PAISAGENS & CINZAS

DOMINGOS TÓTORA

Landscapes & Ashes.

For Climatopia, Domingos used a charcoal pigment (graphite) on his pieces, representing the ashes from the Amazon fires and deforestation. The artist intends to portray the duality of contemplation of beauty on a vivid landscape, in contrast to an excruciating silence of a scorched nature.

In the artist's words:

"Terra queimada. Terra de cinzas" (Burned Earth. Ashes of a Landscape).





Domingos Tótor
Composição de Silencios (Formation of Silences)
Recycled cardboard and graphite pigment
62 1/5 × 63 × 2 2/5 in | 158 × 160 × 6 cm



Domingos Tótorá
Paisagem em Fuga (Escaping Landscape)
Recycled cardboard and graphite pigment
60 1/5 × 48 2/5 in 153 × 123 × 0.06 cm (each)





Domingos Tótorá
Fronteira III (Frontier)
Recycled cardboard and graphite pigment
30 7/10 × 30 7/10 × 2 2/5 in | 78 × 78 × 6 cm





Domingos Tótoro
Carbono Sculpture
Recycled cardboard and graphite pigment
38 × 16 1/2 × 10 in | 96.5 × 41.9 × 25.4 cm

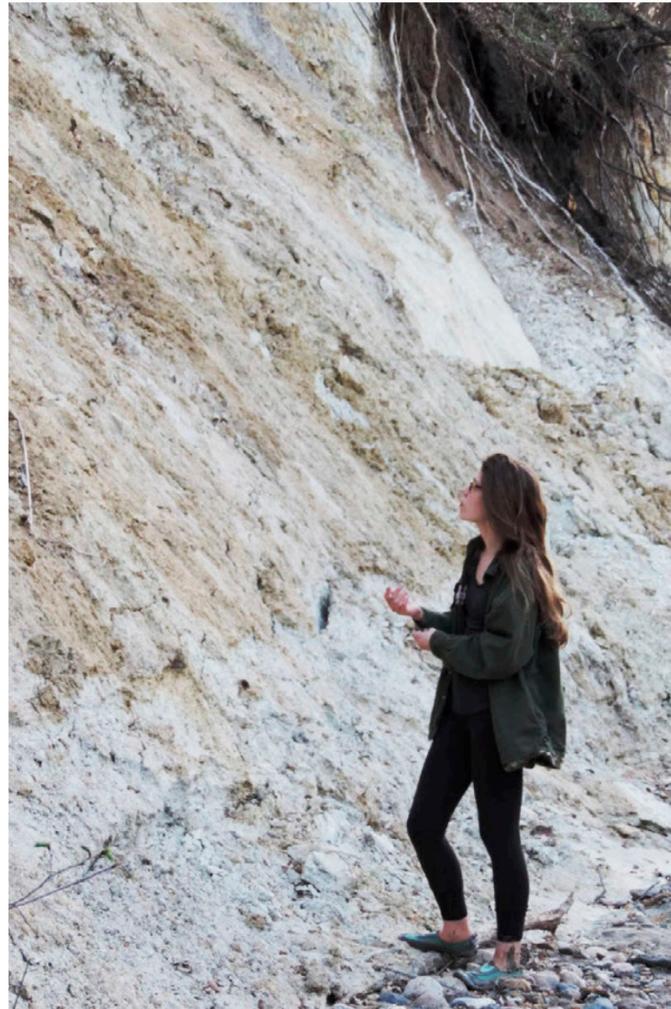




Domingos Tótoro
Carbono Stools
Recycled cardboard and graphite pigment
19 7/10 × 17 7/10 × 15 7/10 in | 50 × 45 × 40 cm (each)

ZOË POWELL

UNITED STATES OF AMERICA



Zoë Powell graduated from the College of William & Mary in 2016 with a B.A. in Fine Arts and a B.S. in Biology. She is currently working as a studio ceramist at Studio Alluvium, a gallery and native clay production studio she co-founded with her partner Mitch Iburg in St. Paul, Minnesota.

Her work consists of organic sculptural vessels made from clays and minerals she collects and processes herself. She views working with locally sourced materials as an exercise in sustainability and aims to take full responsibility for material by honoring it throughout the production process. She is interested in psychological pathology and is currently working on a series focused on transitional space and how certain forms can evoke a sense of comfort to an otherwise vulnerable viewer. Her work has been exhibited in various galleries around the United States and Europe.

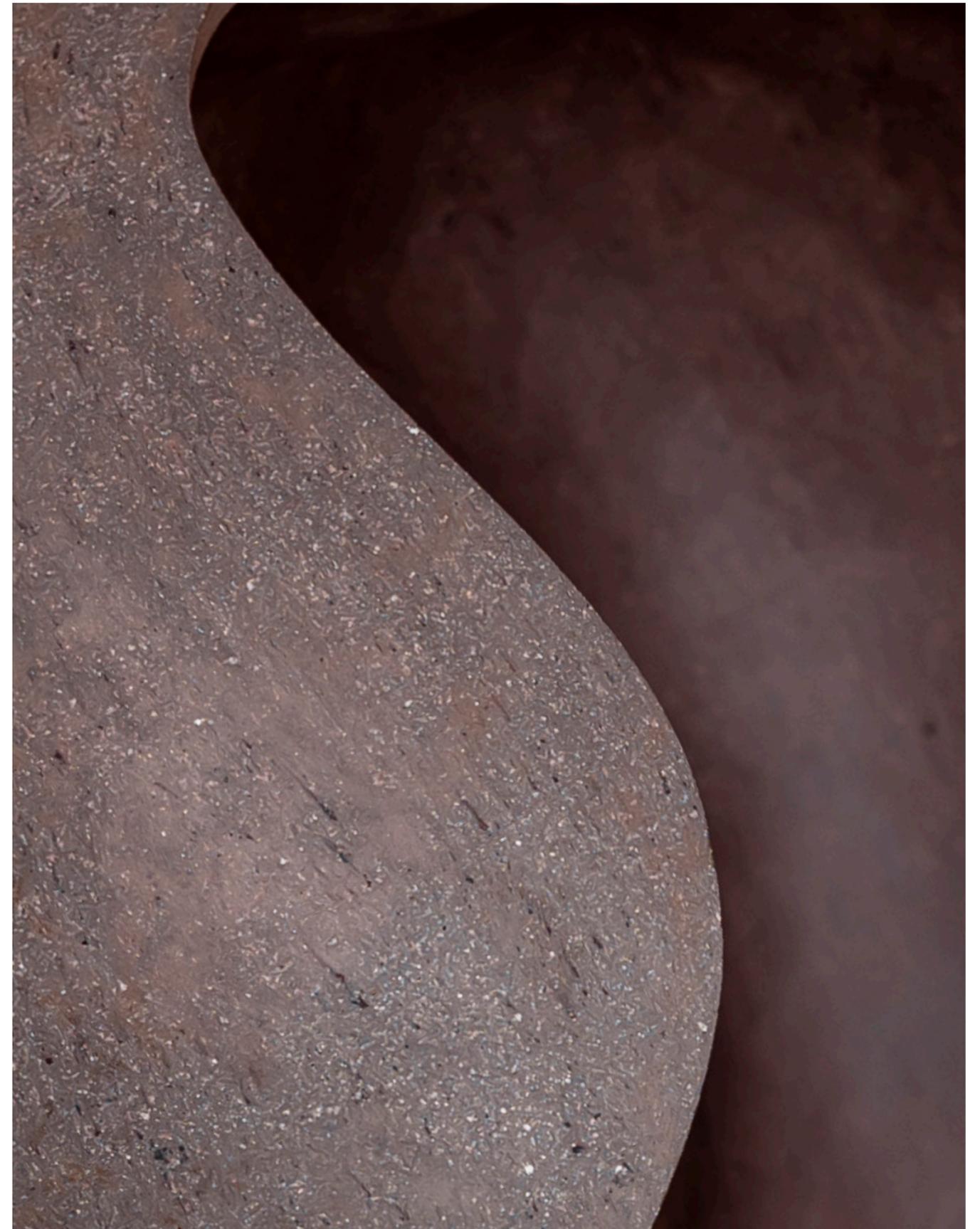
“Many of my sculptures represent two forms pulling away from, or compressing against, each other. They act as metaphors for human relationships that are based on impending separation or forced attachment. Many people find the development of relationships to be a source of anxiety, and I attempt to express this interactive struggle through the physical movement of the clay.”

SILK

ZOË POWELL

The clay used in this collection naturally fires to a warm, yellow-orange color, without the addition of stain or pigment. Using a clay with such inherently beautiful properties gives the artist a responsibility to uphold its native characteristics. Powell's works are dedicated to the research and use of the state's diverse clay and mineral resources. All sculptures from the Silk series are made using hand-processed Minnesota brick clay, kaolin, and taconite sand.

"In an effort to preserve the depth of surface on these works, I do not glaze the exterior. I find that glazing would not only obstruct the appearance of the stones in the clay, it would create a cold, hard gloss that would prove uninviting to the touch. In order to properly honor the allure of the clay, I simply finish the work by polishing the surface to expose the clay's innate luster. The sheen, texture and color of this polished surface all reference the warm, raw tones of natural silk".





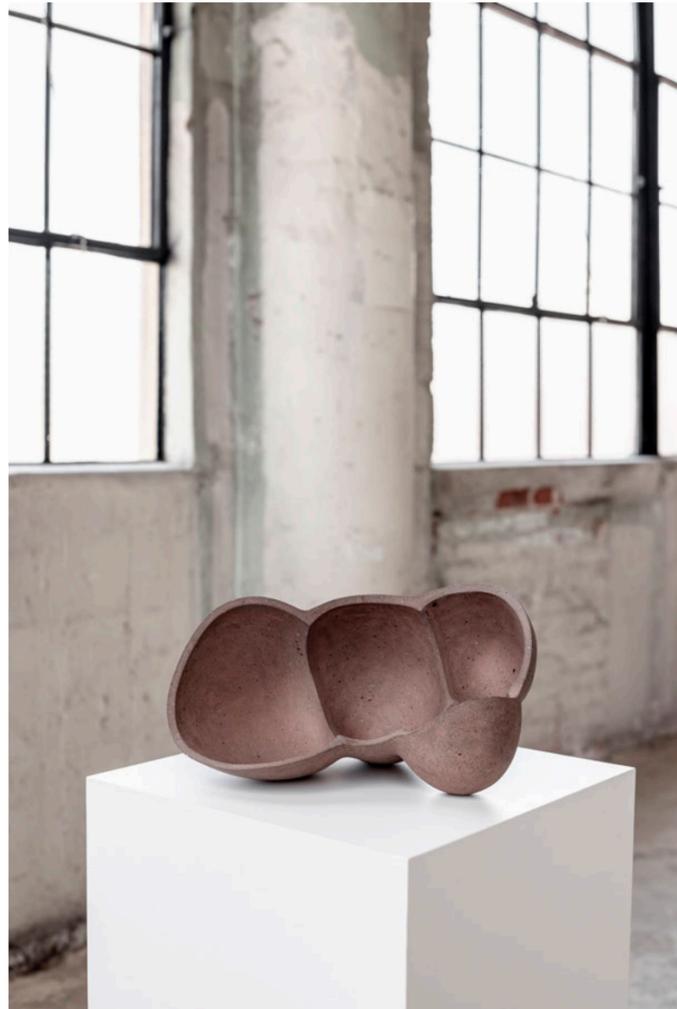


Zoë Powell

Silk 049

Local Minnesota clays with various aggregates: crushed brick waste, kaolin screenings, basalt sand

13 × 20 1/2 × 8 in | 33 × 52.1 × 20.3 cm



Zoë Powell
Silk 048

Local Minnesota clays with various aggregates: crushed brick waste, kaolin screenings, basalt sand
7 1/2 × 14 × 7 1/2 in | 19.1 × 35.6 × 19.1 cm



Zoë Powell
Silk 043

Local Minnesota clays with various aggregates: crushed brick waste, kaolin screenings, basalt sand
7 × 17 × 10 in | 17.8 × 43.2 × 25.4 cm



Zoë Powell
Silk 050

Local Minnesota clays with various aggregates: crushed brick waste, kaolin screenings, basalt sand
13 × 19 × 9 1/2 in | 33 × 48.3 × 24.1 cm





Zoë Powell
Silk 044

Local Minnesota clays with various aggregates: crushed brick waste, kaolin screenings, basalt sand

10 × 11 1/2 × 6 1/2 in | 25.4 × 29.2 × 16.5 cm





Zoë Powell

Silk 040

Local Minnesota clays with various aggregates: crushed brick waste, kaolin screenings, basalt sand

12 × 16 1/2 × 8 1/2 in | 30.5 × 41.9 × 21.6 cm



Zoë Powell
Silk 045

Local Minnesota clays with various aggregates: crushed brick waste, kaolin screenings, basalt sand

17 × 21 × 10 1/2 in | 43.2 × 53.3 × 26.7 cm





ABOUT THE GALLERY

SAGE CULTURE

ART GALLERY & PROJECTS



Sage Culture is an art gallery and multidisciplinary space based in Downtown of Los Angeles. Founded in 2017 by Nicolas Alonso and Marina Figueiredo, it comprises art exhibitions and the development of a diverse range of projects within the arts and culture sector. The appreciation of nature and wisdom in translating this experience into artistic expressions define the gallery's mission, curation, and aesthetics.

A visit to Easter Island was the starting point and primary inspiration for the development of the early concept of Sage Culture. The remote island's rich history and how ancient forms of art have always acted as a powerful transformation tool for humankind profoundly inspired the founders throughout the creative process.

The result is a constant attempt to artistically portray the relationship between people and nature – from observing humanity's primordial cultures and its complete integration with the environment to the contemporary efforts to make sense of this relationship today.

Sage Culture's concept relates to the land and oceans, our deeper soul, and all the inherited transformative power received from our most primitive ancestors. It is the ancient wisdom that is connected to the present and future through contemporary artistic expressions. The gallery represents artists whose deep connection to nature serves as their primary source of inspiration. By using natural materials or promoting discussions on the subject, they contribute to reimagining this crucial but endangered bond with Earth.

These artists are particularly focused on their processes, which are often challenging and sometimes defy traditional practices and techniques. The results frequently blur the lines between media and the established boundaries of art, craft, and design.

CLIMATOPIA

EQUILIBRIUM PROJECT - SECOND ACT

Sage Culture™

&



Photography and words by
Sage Culture & Amazon Watch

This book is published in the occasion of the exhibition
“Climatopia”
at Sage Culture Gallery
from June 19th to August 15th 2021

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by supporting Indigenous peoples

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