

**WE ARE NATURE.  
A WALL AGAINST  
CLIMATE CHANGE:  
BUTTERFLY EFFECT**

**An experience in activism and cultural  
diplomacy for the climate**



**Goal 13:** Take urgent action to combat climate change and its impacts

**Goal 17:** Revitalize the global partnership for sustainable development

2030 Agenda for Sustainable Development. United Nations General Assembly, September 2015



## Embassy of Spain to the Kingdom of Belgium, 2020



## User Guide

It can be downloaded on your mobile or computer. Frequent and over-the-counter use is recommended (no negative effects of overdose have been identified). We know it's missing an unambiguous label (and it's not that we didn't try...). It can be several things at the same time: a multimedia installation, a catalog, a repository, a toolbox, a documentary, a record, a book, a manifesto, an exhibition...

The components can be operated together or separately, using one or more senses, and almost always in the way that the user PREFERS. It is recommended to use the index as a navigation chart, so you can organise your own roadmap. By selecting the desired item, the visitor can scroll directly from the index to the preferred content. You can also start at the very beginning if you want to accompany your navigation with one of the three musical pieces that have been specifically composed for this project. This can be done by selecting the buttons that appear next to this text.

It has a beginning, but we didn't know how to end it. The reader has the option to become a writer, to participate, share and express his reaction in the final section. By this contribution – if you wish – you will help us achieve its main mission: share as widely as possible the experience and the resources generated through this artistic process and cultural diplomacy, with a desire for public service and identifying synergies with other initiatives. It is also intended to remind us that indeed “we are all nature” and that the urgency of climate change demands the mobilisation of all resources available to safeguard the planet.

## Playlist for the climate

Garden of improbable creatures, Abdul Moimême  
[Listen on Soundcloud](#)

Butterfly effect, Albert Vila  
[Listen on Soundcloud](#)

All about dance, Pepa Niebla y Toni Mora  
[Listen on Spotify](#)



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– Deborah Seward. Director of United Nations Regional Information Center in Brussels	



## We are Nature. A wall against climate change: Butterfly Effect

[Video >](#)

## Presentation

This digital catalogue recounts the story of a wonderful experience of artistic creation and institutional cooperation in support of climate action, as told by the people and institutions directly involved, with the aim of sharing it as widely as possible. It is the story of an evolving and open-ended process that begins with an international public competition called “We are nature. A wall against climate change”, organised by this Spanish Embassy and Brussels City Council, with the collaboration of the Directorate-General for Climate Action (#EUClimatePact). The purpose of the call was to find a work of art to cover the main wall of the Chancellery of the Spanish Embassy in the Kingdom of Belgium, in the heart of the European Quarter, and thereby contribute to the worldwide efforts to raise awareness of the importance and urgency of climate action.

The competition jury selected “Butterfly Effect”, the 21 m x 6.1m mural submitted by the Madrid-based artists Esther Pizarro and Olimpia Velasco, and which now adorns the main wall of the Chancellery.

I am particularly pleased with the success of this institutional partnership, which seeks to promote public awareness of the importance of Sustainable Development Goal (SDG) 13 of Agenda 2030: “Take urgent action to combat climate change and its impacts.” This project has been co-funded by Brussels City Council and by this Embassy, as well as with cultural action funds from the Spanish Agency for International Development Cooperation (AECID), especially through #ProgramaVENTANA, whose ongoing aim is to promote the internationalisation of Spain’s artists, creators and cultural industries, in spite of the difficulties imposed by the COVID-19 pandemic, through networking and mainly digital media.

I congratulate the Cervantes Institute in Brussels and

this Embassy's Office of the Cultural and Scientific Attaché for managing the project, which includes a digital exhibition featuring the 16 shortlisted entries, as selected by the jury.

I had the honour of officially opening the “Butterfly Effect” mural installation together with the Councillor for Culture, Tourism and Major Events of the City of Brussels, Delphine Houba [[website link](#)], on Wednesday 23 September 2020.

As well as raising awareness of the need for climate action, the mural is now part of the “ParcoursStreetArt” route through the European capital's urban art landscape.

We present this first experience, carried out in the capital of Europe thanks to a fruitful institutional collaboration and to the creativity and generosity of the artists involved, in the hope that we can share this “good Brusselian practice” with as many people and organisations as possible, inviting them to express, through their own initiatives, international society's commitment to take urgent action to safeguard the future of our planet.

I hope you enjoy this multimedia experience, through the suggestive languages, forms, images and sounds that remind us that, indeed, “we are all nature”.

My heartfelt thanks go to the institutions and artists who have made it possible.



**Beatriz Larrotcha Palma**  
Ambassador of Spain to the Kingdom of Belgium  
[Web](#)





It was an honour for me to inaugurate, in the company of Her Excellency Ambassador Beatriz Larrotcha Palma, the Butterfly Effect fresco by Esther Pizarro and Olimpia Velasco in the magnificent setting of the Spanish Embassy. As the Councillor for Culture, Tourism and Major Events, I hope this collaboration will serve to raise public awareness, through urban art, of the importance of Agenda 2030's Sustainable Development Goal 13: action for climate change. What better than urban art, that universally accessible form of art and expression, to alert as many people as possible to such goals? If sustainability is one of the values I promote and defend every day as a citizen of the world and as a politician, access to culture is also, without doubt, one of my priorities.

Furthermore, I am delighted that two women have won this competition, because I believe it is essential to feminize not only urban art but all forms of artistic expression. Therefore, I wish to congratulate Esther Pizarro and Olimpia Velasco once again for their remarkable work of art, which exudes an unusual power and poetic force.

Finally, I would like to thank the Ambassador again for her hospitality and for this magnificent collaboration, which reflects the ties that have united Belgium and Spain for a very long time. This is the first time a Parcours Street-Art fresco has adorned the walls of an embassy and, in my opinion, that is an important gesture from the diplomatic point of view. It is proof, once again, of the profound respect that has always underpinned Belgian-Spanish relations. And may it be so for many centuries to come!



**Delphine Houba**

**Brussels City Councillor for Culture, Sports and Great Events**

[Web](#)

## Building the European climate movement together

Climate change is no longer a faraway problem for future generations. Its impacts on people, planet and prosperity are very real, and we feel them here in Europe. There is a shared and clear scientific consensus that the heatwaves and droughts, floods and other extreme weather conditions are not accidental, but are the results of global warming and it is due to human activity – especially the burning of fossil fuels. But if we act decisively and we act now, we can still keep the rising temperatures within the safe limits.

To counter the climate crisis, the European Union aims to become the first climate-neutral part of the world – an economy with net-zero emissions of greenhouse gases by 2050. This goal is at the core of the European Green Deal, a strategy launched by the European Commission in December 2019.

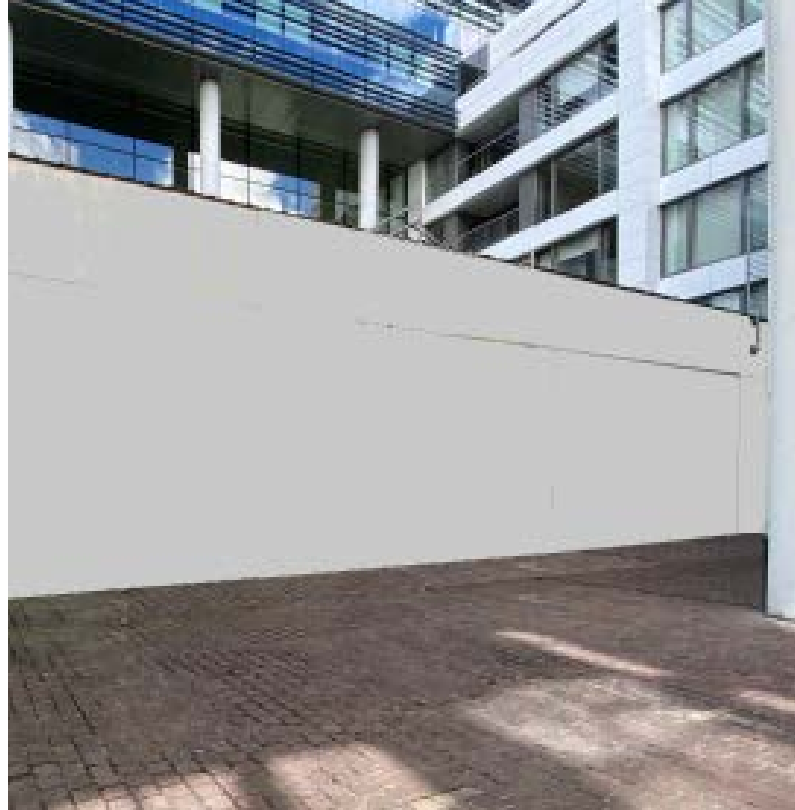
The transition to a climate-neutral society is both a challenging task and an opportunity to change our society for the better. The transition is about people and our daily lives: how we produce, consume, move, heat or cool our houses, work and live together. Alongside government policies, industries and regulation - citizens, communities and organisations in all sectors need to do their part.

To this end, the European Commission is launching a **European Climate Pact** (#EUClimatePact), an EU-wide initiative to give everyone a voice and space to share information, design new climate actions, showcase and support existing solutions that others can follow.

The Pact aims to inform, inspire and foster cooperation between people and organisations from all walks of life, ranging from national, regional and local authorities to businesses, unions, civil society organisations, educational institutions, research and innovation organisations, consumer groups and many more.

As the Pact wants to be an open and evolving initiative, there will be many ways for individuals and organisations to take part. For example, we are looking for Climate Pact Ambassadors: people willing to spread the word about the climate crisis and climate action ranging from artists to sports people, from scouts to highly experienced citizens. We are also encouraging concrete commitments from individuals and organisations wishing to join the movement with a climate action pledge or project.

The “**We are nature. A wall against climate change**” project fully embodies the spirit of the #EUClimatePact. This initiative, involving the Embassy of Spain to Belgium, the City of Brussels, the European Commission and artists, is an inspiring example of how art can convey our shared hopes and concerns and bring people together to build a more sustainable future. No action is too small, and together we can make it!



**Clara de la Torre**

Deputy-Director General, Directorate-General for Climate  
Action, European Commission  
[Web](#)

## Introduction

Context, genesis and rhizomatic  
diversification from a blank wall

Sergi Farré:

[A blank wall](#)

[The precise idea](#)

[Rhizomatic diversification](#)



disease affected not only artists as individuals but also the ways in which they created and expressed themselves.

What is relatively **new is institutional support** and the frequency with which visual artists put their imagination and the symbolic power of their creations at the service of topical issues. Every year they are increasingly present in galleries, on the street or at major art events such as the Venice Biennale, Art Basel, Frieze in London, Art Brussels or ARCO. Besides creating and exhibiting on an individual basis, as was the prevailing norm in the past, there is a growing tendency for artists to collaborate in structured and coordinated alliances through collectives, platforms and networks that support and promote activist art by combining creativity and militancy with the help of the digital world. The French association COAL or the **European project ACT** (Art, Climate, Transition) are examples of cooperation that generate community. We note the growing interest shown by museums and institutions (and even the market). Equally telling is ARCO's recent tribute to the Cuban **Félix González-Torres**, one of the emblematic artists of the AIDS crisis. Another standout event is the brilliant **Keith Haring** retrospective in Brussels. In this exhibition, BOZAR highlights the artist's political commitment, an activism long obscured by the merchandising of his work.

As **issues that affect us as a society, climate change and ecology** cut across the art world because of their global significance. Fortunately, the number of artistic projects in this area has been on the rise for some years now. Ecological or environmental art has long been **expressed in a wide variety of artistic practices**: sculpture, painting, photography, installations, videos, poetry, cinema, etc., intertwined with politics, culture, economics, ethics and aesthetics, since its purpose is to **influence and provoke a collective commitment**. These projects often involve the collaboration of scientists, philosophers and activists, combining an aesthetic,

informative and educational dimension with a desire for transformation. This was the case of the installation of an indoor solarium ("The Weather Project", 2003) in the Tate Modern, which etched itself on the memory of thousands of people. Likewise the controversial installation of twelve large blocks of ice ("Ice Watch") by the same Danish-Icelandic artist, **Olafur Eliasson**, a project he conceived with the geologist Minik Rosing during the COP21 climate change summit, or his pan-European project "**Earth Speakr**", designed in collaboration with children of all ages and currently on display at the European Council's premises in Brussels. Unlike a couple of decades ago, when climate change was the concern of only a few, the message is now being spread as a matter of urgency.

Art has its own vitality, its own strength, and **the voice of street art can be heard loud and clear** in numerous awareness-raising works that reach new audiences. This was the deep conviction that inspired the call for mural artworks to invigorate and imprint a message on the huge blank canvas of the Spanish Embassy. One aim was certainly to fill a visual vacuum, but the overriding purpose was to respond to **a need that concerns us all**, that of highlighting the challenges posed by climate change, which can only be tackled on the basis of cooperation among various actors. Because the biggest danger would be inaction.

Among the numerous high-quality projects submitted, **Butterfly Effect**, a collaborative work by two female artists, responds perfectly to this need. Because **any action, whatever it is, is important and can have far-reaching consequences**. Esther Pizarro and Olimpia Velasco decided to express their message through a two-dimensional work, unusual in frescoes of this type, beautiful and poetic, collaborative and imaginative. They believe in **the power of beauty** to provoke a psychological effect and change people's mentality. In the classic sense, the mural evinces a genuine search for harmony and balance.

To prevent the message from getting lost in an overly complex work, they chose a simple language that gives it greater strength: a circular tree, a woman and some butterflies; that is, flora and fauna to remind us that **we are part of this endangered nature. We are part of a balance so vital and yet at the same time so fragile!** Certain areas of Brussels have been mapped on the wings of the butterflies, symbolically uniting the city with nature. The circular tree, this tree that cannot flee, that is repeatedly attacked by humans, symbol of life, merges with flight and the butterfly effect. How can we combine technological changes and advances with the need to stay connected with the environment? Before our eyes, beauty is not only expressed in the formal aspect; it manifests itself in the beauty of the approach, the magnitude of the message, the genius of the artists, the ability to open up the mind and search for a new ideal. **Yes, art connects us and gives us wings to imagine the best.**



## Call for projects | We Are Nature: A wall against climate change

[Video >](#)



**Elisabeth Martín**

Art critic. Responsible of the ART@work actions,  
Directorate-General for Budget, European Commission



Presential and online meeting of the jury at the LAB of the Embassy of Spain, Brussels 29/06/20

## International public art competition



### An institutional partnership, an international competition through ParcoursSreetArt Brussels and a pictorial-sculptural installation on a wall against climate change: Butterfly effect

If the initial idea seemed solid and relevant, putting it into practice presented certain difficulties. Not only did the process involve using a Spanish State-owned wall to serve such a vital cause through public art; it had to be naturally respectful and, even more so, synergistic with the historical and modern urban environment. Fortunately, the idea had the enthusiastic support of the **Office of the Deputy Director General for Historical Heritage Affairs** of Spain's Ministry of Foreign Affairs, European Union and Cooperation (in Spanish, MAUC), which is responsible for managing the State's heritage abroad, and whose buildings and artistic and decorative works illustrate and illuminate centuries of history of Spanish diplomacy throughout the world.

Nevertheless, another important element of support was still needed to help realise this ambition, one that corresponds to a basic principle of diplomacy (cultural diplomacy in this case), namely, cooperation and the forging of networks and lasting affinities with institutions and agents of the host State. Of all the possible Belgian partners for carrying out this project together with the Embassy, **Brussels City Council** was the most suitable for various reasons. The Councillor for Culture, Tourism and Major Events, the socialist **Delphine Houba**, also responded very positively to the “seductive enquiring presence” of the Embassy courtyard wall. In fact, the Council suggested jointly organising an international public art competition to select a mural work for the wall, as part of the city-wide programme dedicated to urban art, “Parcours Street Art Brussels”.

### **Partnership with Brussels City Council – ParcoursStreetArt**

**ParcoursStreetArt** is a Brussels City Council programme which offers a catalogue and a public art route through the European capital that now includes the Butterfly Effect installation. The Council’s initial reticence, owing to the fact that this would be the first artwork in the catalogue that is not on a public thoroughfare but instead in the grounds of a private property, of an Embassy no less, was dispelled by the MAUC’s willingness to offer future visitors access to the wall by prior appointment.

Brussels City Council also took a very positive view of the activist dimension and the heritage enhancement aspirations that the Embassy’s proposal entails. The Embassy’s open-doors policy ties in perfectly with the Council’s wishes and with the **heritage-oriented sensibilities** of people and institutions who will surely make the most of an opportunity like this to promote greater accessibility and public awareness, and to revalorize unique heritage assets.

At the same time, the complicity and institutional

collaboration between the Spanish Embassy and Brussels City Council allows for a **combination of tradition and modernity**, which is a hallmark of cultural diplomacy and of Spain’s image abroad. In view of certain enduring stereotypes that many Belgians still harbour with regard to Spain, which, after centuries of the Black Legend in Flanders, is still the “exotic” holiday destination of more than two and a half million Belgians every year (20% of a population of eleven million) and, more recently, has suffered a reputational crisis due to the effects of Catalan secessionism, the “We are nature. A wall against climate change” project is set within a framework of Spanish cultural diplomacy in Belgium that should persist with its efforts to impress upon certain sectors of society the reality of Spain’s internationally renowned modernity and ground-breaking qualities in all artistic and cultural disciplines.

So, a century on from the acquisition of the two official properties that make up this Embassy, brought about by Spain’s decisive humanitarian and diplomatic work, as a neutral country, in favour of occupied Belgium during the First World War, Spain is now reinforcing a dynamic of circular exchange with Belgium by jointly managing this heritage to the benefit of a common planetary cause, and through a language that pushes boundaries in terms of the chosen artistic mode and the shared vision of heritage as a driver of urban transformation and social revitalization.

### **Partnership with the European Commission – #EUClimatePact**

Finally, the importance of the theme chosen for the international competition was too far-reaching to be limited to an exclusively bilateral approach, between Belgium and Spain. As highlighted by the **Agenda 2030 Sustainable Development Goals**, including Goal 13 which requires urgent action to combat climate change, no country or group of countries alone can tackle global challenges such as climate change.

The partnership with the **European Commission's Directorate-General for Climate Action** and the **#EUClimatePact** has provided a broader and more systemic view of the phenomenon, thanks especially to the generosity and receptiveness of Deputy Director-General **Clara De La Torre** and her team. Our DG Clima partners attached a specific value to the project, measuring it in terms of its capacity to generate debate and promote more public awareness of the climate emergency and the need to take urgent action through public art, through activism.

The institutional partnership has given a truly **"glocal" dimension** to the project, whose message was also reinforced by the winning project, **Butterfly Effect**: the accumulation of small actions in a local sphere such as the city of Brussels – whose maps decorate the butterfly wings of the selected installation – can have an effective impact on the pursuit of goals as ambitious and global in scope as taking urgent action to combat climate change.

### **The deliberations of an international jury, a reflection of the institutional partnership**

Naturally, the composition of the jury had to reflect the collaborative spirit of the institutional partnership, so it was formed with an equal number of members proposed by the Embassy and by Brussels City Council, respectively, plus a representative of the European Commission – Directorate-General for Climate Action. Both the Embassy and the Council also took technical advice from other experts.

During the six-week submission period between April and May 2020 following the call for entries to the "We are nature: a wall against climate change" competition, 107 artworks were received from individual artists and collectives from all over Europe, but mainly from Belgium and Spain, to cover the 120 m2 blank wall in the grounds of the Spanish Embassy. The call also announced the **12,000 euro budget**

for executing the winning project, provided by the City Council and the Embassy on a 50-50 basis. The Embassy's contribution came from the cultural action funds of the **Department of Cultural and Scientific Relations of the AECID**, the Spanish Agency of International Cooperation for Development that administers the cultural action budget that Spanish Embassies and the AECID's cultural centres use to manage programmes to promote culture or cultural cooperation programmes for development purposes in their respective countries.

In addition to the requirements of sufficient quality and originality, the terms and conditions of the competition put special emphasis on the desirability of entries submitted by more than one artist, thereby showing a spirit of collective effort and transcultural dialogue, very much in keeping with the cosmopolitan nature of the city of Brussels. It is no coincidence that the winning entry reflects a process of collaboration between two artists who work in different disciplines and have had different career paths. Another of the assessment criteria was the use of eco-friendly materials. Entrants were also encouraged to use any possible techniques and approaches for the wall installation, thus establishing a distinct and much broader conceptual framework than traditional muralism and pictorial expression.

The majority of entries fulfilled the international competition's criteria. Many of them reflected a great collective effort to combine different disciplines, including architecture, sculpture, painting, music and even gardening. The jury had to discard entries of excellent quality and great originality precisely because of their complexity and questionable viability.

After the 31 May deadline, the members of the jury deliberated throughout the following month before meeting to select the winning entry, in a single session, on 29 June at the Spanish Embassy LAB. Despite the prevailing diversity of opinion among



the jury members, there soon developed a climate of respect, understanding and joviality that enabled them to gradually narrow the list of contenders down until they eventually decided on a winner. Although each member of the jury had a specific preference that was not shared by the rest of the group, it was not long before a relatively small number of entries had the unanimous support of the jury. This was the case of the eventual winner, "**Butterfly Effect**", as well as the other 15 works that make up the **digital exhibition**. In fact, the idea of organising such an exhibition, put forward by **Ana Vázquez**, Director of the Cervantes Institute of Brussels, was welcomed with great enthusiasm by all the members of the jury, as this new rhizomatic twist offered a new way to disseminate and enhance the value of the wonderful work carried out by the shortlisted artists.

One of the aspects that most pleased the competition jury members was the apparent simplicity with which **Esther Pizarro and Olimpia Velasco** captured strength, dynamism and multidimensionality in **Butterfly Effect**. In fact, the butterflies and the tree may appear to present opposing logics and dynamics: roots anchor the tree, giving it solidity yet hindering its movement, whereas the butterflies are seemingly fragile, given to fly, but it is precisely their movement that reinforces the dynamism and multidimensionality, highlighting the interaction between fauna, flora and the figure of a woman representing humanity, as well as with the local urban and historical heritage imprinted on their wings.



**Sergi Farré**

**Cultural and Scientific Counsellor, Embassy of  
Spain to the Kingdom of Belgium**  
[Web](#)

## WE ARE NATURE

Art gallery of Cervantes Institute - Brussels

Enter >



Planimetric view of the exhibition.  
Virtual gallery of Instituto Cervantes

## Virtual Exhibition: WE ARE NATURE

### Online exhibition Instituto Cervantes in Brussels

The exhibition brings together the projects of finalists having received the highest scores from the jury. In the first part, the visitor can observe the artworks in the actual dimensions of the blank wall for which they were intended. In the second part, an account is provided of the creative process and background of the artists.

Throughout the tour, the viewer can visit both spaces, wandering about freely. The visitor can choose to focus on a particular artwork, to zoom in on it for detail, or to read a brief description.

**During the tour, visitors can listen to the musical piece “Garden of improbable creatures”, by Portuguese composer Abdul Moimême**

### Beyond The Wall

The online exhibition represents a selection of the best entries submitted in response to the **“We are nature. A wall against climate change”** call for a mural measuring 21 x 6.10 m to cover the main wall in the Chancellery of the Spanish Embassy in Brussels. Out of a total of 107 entries, the 17 on show here made the final shortlist. This great virtual wall is therefore an extension and transposition of the physical wall, its aim being to give visibility to the numerous works of merit that were submitted, and which in these cases usually remain unseen, unpublished, forgotten.

**The virtual exhibition is a good reflection of the rich and eclectic heterodoxy** of the works received. **The palettes, the compositions, the exploration, combined with an aesthetic that points more towards experimentation, illustration and design than towards traditional graffiti, have managed to form a fertile ensemble, rich in timbres, vibrations and nuances.** From geometry to organic forms, from textured finishes and collages to the most minimalist designs, from symbolism and dreamscapes to naïve settings or structuralism... In all of them, the delicacy of the forms, the underlying creativity and the relationship between humans and nature that each work addresses as its central theme offer multiple interpretations and experiences. And in all of them **“the metaphor” is a constant presence, in**

**keeping with the epistemological function that art sometimes performs when it tells us something we already know to enhance our understanding.**

Within the framework of this diversity, **the intersection between art and the city triggers new dynamics in the reinvention of common space**, where in this case the graffiti-mural is also an aesthetic tool that gives us an insight into other realities that affect us all and form part of the huge global challenge that humanity is currently facing: climate change. A melting pot of stories that speak of how art can convey a message with an aesthetic-socioethical meaning in defence of the planet and a brighter future for generations to come. Let's hope we all remember it.



**Ana Vázquez Barrado**

Director, Instituto Cervantes, Brussels

[Web](#)

## ARTISTS

Adrien Roubens (Harmonia Gama), Almudena Pano (10eme Arte), Antoine Mathurin, (Labelle Prod), Benjamin Duquenne (Harmonia Gama), Benoit Deroux (El Niño76), Charlotte, Lequeux (Harmonia Gama), City Façade (Kroma asbl), Daniel Muñoz, David Barrera García, David de la Mano, Delphine Frantzen (Freskolab), Elisa Sartori (10eme Arte), Esther Pizarro, Gadea Burgaz, Joaquín Vila, José Llopis, Julieta XLF, Laura Cascone (Kroma asbl), Lot Amorós, Luka Rakol (Freskolab), Marina Gutiérrez (Labelle prod), Mario Rodríguez (Mr. Trazo), Nicolò Reali (Gola Hundun), Olimpia Velasco, Richard Gachignard (La Douceur Lemilo-Silas), Román Balthazart, (Freskolab), Valentin Porcher (La Douceur Lemilo - Silas) y Zésar Carrión.

## Responsability

David Barrera Gacía



Mural painting. Mixed technique: plastic paint and eco-friendly sprays. 21x6.1m. 2020

*“Responsabilidad”*, with an economy of elements, an almost monochromatic palette and the simplicity of a linear composition, is a call to action to minimise the consequences of climate change. It reminds us that tackling climate change effectively at all levels should be a shared responsibility that we owe to the planet and to future generations.

### **DAVID BARRERA (Spain).**

David Barrera has been painting from the age of 5 on supports as different as walls, canvases or the skin itself. His murals can be seen in Los Angeles, London, Mexico and Madrid mainly. His new projects are being developed for Miami, Cuba and Paris.

## Ánima. Frescolab

Delphine Frantzen, Luka Rakol & Reomna Balthazart



Mural painting and collage. Mixed technique: linseed oil paint and natural pigments, woods and eco-friendly varnish. 21x6.1m. 2020

*“Anima”* (from the Latin: “breath”) is the title of a work which combines the geometric forms of Cubism, the surrealism of images that comprise a symbolic bestiary in homage to Dalí and Magritte, and the use of recycled materials in the style of Arte Povera. The essentially green chromatic palette tends towards blue and merges with different woods, enriching a harmonious whole with expressionist textures. Such is the Earth, a space we belong to and which encompasses an enormous biodiversity that we must preserve.

### **DELPHINE FRANTZEN, LUKA RAKOL AND REOMNA BLATHAZART (Argentina, Belgium and France)**

The Freskolab Collective was created in 2019 thanks to three artists with a passion for street art. They were the finalists in the contest that was organized for painting the wall of Jamar, a work of about 700m<sup>2</sup>, near the Gare du Midi, in Brussels. The same year they were selected to be part of the Streetart Route and to paint the walls of the northern district of Brussels. Based on these public commissions, the group has specialized in expressing social issues on the walls with ecological paintings and plant frescoes.

## Ámbar

Mr. Trazo – Mario Rodríguez



Mural painting. Mixed technique: alkyd-based spray paint and eco-friendly water-based enamels. 21x6.1m. 2020

“Ámbar” immerses us in a symbolist style, where ideas flee from the standard set of obvious readings, allowing the viewer freedom of interpretation under the guidance of certain powerful icons: the bees, the great pollinators of the planet, the charred forests, which are our lungs, or the acorn, emblematic fruit of our trees, destined to disappear due to the actions of human beings. A composition that combines natural greens with the reds and oranges of fire and amber to offer us a portrait of the causes and effects of our actions, and which calls for us to engage with the fight against climate change.

### Mr. TRAZO (Spain)

Mario Rodriguez, aka Mr.Trazo, started as a graffiti artist and currently works as a graphic artist in his own studio. His work has mainly been developed in the public space. Breaking the canon and the reconstruction of personal alternatives are transversal themes present throughout his work.

## Sin título

El niño 76 – Benoît Deroux



Mural painting. Mixed technique: plastic paint and eco-friendly sprays. 21x6.1m. 2020

The work conveys a powerful message with a bare minimum of elements. The only image, an ice-cream cone, such a recognisable everyday object and one that we associate with a moment of pleasure and with childhood. But with a different flavour, called Earth, which melts without new generations being able to enjoy it. A warning to us all and also a plea: Change now.

A message about global warming, through the metaphor of a simple ice cream that connects with the epistemological function that art sometimes performs, telling us again what we already know in order to enhance our understanding and, in this case, our awareness.

### EL NINO76 (Belgium)

Benoît aka El Nino, is a well-known name in Charleroi. At the age of 15 he made his first urban job, at the entrance of the Charleroi station. Since then he has been nourished by the comic style and the skate culture. He has signed dozens of works in the subway tunnels, along the train tracks, on the gables of buildings such as Place Rucloux, but he has also worked on symbolic buildings in Antwerp, Brussels and Zaventem. His last large mural is in the Charleroi Finance Tower and is the result of the participatory mural painting project in Brussels, Charleroi, Antwerp and Zaventem airport, for which it was selected to celebrate Belgium's national day in 2020.

## Spanish Rhapsody for Nature

Kroma asbl – Laura Cascone &  
City Façade



Mural painting, sculpture and mosaic. Mixed technique: plastic paint, ceramics, mirrors, metals and eco-friendly varnishes.  
21x6.1m. 2020

*“Spanish Rhapsody for Nature”* is a work that combines mural painting with mosaic and the use of small objects that give the whole a three-dimensionality in form and substance. The Spanish landscape painted in yellows, reds and blacks is scored with the strong presence of a line that takes us back to Miró. A sinuous line, free, like nature, which serves the artist to represent flowers, the flight of birds, the sea and the organic architecture of Gaudí, and is ultimately transformed into a pentagram that pays homage to Spanish music and gives harmony to the whole. A hymn to nature, to the best version of humanity –the creative one– and to the necessary coexistence between nature and human beings.

### **LAURA CASCONI (Italy and Belgium)**

The painter and performer Laura Cascone has exhibited her work in more than 23 individual exhibitions, regularly participating in public events. As an art curator, she has worked for the Directorate of Culture of the European Commission, proposing and organising European exhibitions. In 2010 she completed her sixth year at the Academy of Fine Arts in Brussels and specialized in art therapy two years later. In 2013 she created KROMA, a creative space to support artistic initiatives in Brussels.

## La esfera del intelecto

Daniel Muñoz



Mural painting. Technique: ecological water-based paint.  
21x6.1m. 2020

*“La esfera del intelecto”* is based on two conceptual proposals rooted in the quality of contemporary art as a tool for transforming the symbolic, physical and social environment. On the one hand, it establishes a number of ideas about rethinking our collective and individual responsibilities in the face of the evident threat of climate change, and, on the other hand, it reaffirms the field of art as a science that generates new territories from which to question our outlook and the socio-political relations we maintain with our immediate as well as our global context.

The composition in the form of a landscape window is an imaginary window into a reconfigured world where the scenes subtly exchange elements, like the colours that invade the opposite space, which raises a question: what would the disappearance of each ecosystem’s identity mean?

### **DANIEL MUÑOZ (Spain)**

Daniel Muñoz is an artist who, through classical drawing, addresses questions about the local contexts in which he works. He frequently cites issues that reflect the regulation of public art, the socio-political, urban and architectural reality of the places where he works. With a distinctive aesthetic, Daniel gives his message a great personality both on the street and in galleries and museums.

## 10eme ARTE

Elisa Sartori & Almudena Pano



Mural painting. Technique: non-polluting water-based acrylic paint. 21x6.1m. 2020

The work offers us a narrative with a central element: the silhouette of a figure, a clear reference to Goya's *The Sleep of Reason Produces Monsters*. An array of characters then emerges, symbolically representing some of the disasters associated with climate change. The use of images related to childhood emphasises the uncertain future we will leave to future generations. The fresco culminates in a celebration of nature as opposed to the apocalyptic dream. The work encourages us to reflect on nature and the future.

### **ELISA SARTORI AND ALMUDENA PANO (Spain and France)**

After studying in Cremona and Venencia, Elisa Sartori moved to Belgium to continue her studies at the Academy of Fine Arts in Brussels, in the Illustration section, where she met her colleague Almudena Pano. Together they created 10eme Arte, from where they both conceive projects with a different approach to space, audience and the purpose of the image. Since she obtained her master degree in Didactics, Elisa Sartori has been working as an art teacher in Brussels. She published her first children's book in 2019 and her second book will be published in 2020 by Belgian publisher Cot Cot. Almudena Pano is Spanish, born in the heart of the Pyrenees. After her secondary studies in art in Huesca, she continued her higher education in graphic design and later, in Madrid, she obtained a bachelor in Advertising and Public Relations. She completed her studies at the Vrije Universiteit in Brussels and continued at the Academy of Fine Arts in the same city. Today she works as a graphic designer and illustrator in various editorial projects, in addition to the project that she carries out with Elisa Sartori within the framework of the 10eme ARTE collective.

## Harmonia gama

Charlotte Lequeux, Adrien Roubens & Benjamin Duquenne



Mural painting and installation. Mixed technique: Hydro PLIOLITE resin-based paint for restoration, low-pressure spray and water-based paint, lacquer and plants. 21x6.1m. 2020

*“Verde que te quiero verde”* is inspired by the Bardenas Reales semi-desert region in Navarre (Spain). The image of this nature reserve with its peculiar vegetation and stunning geomorphology is the atmosphere from which the three artists have taken inspiration. The mural presents a futuristic vision, a fiction that anticipates what awaits us next. The work is completed with an emphasis on volume and the inclusion of vegetation that pays homage to nature in the urban landscape.

### **CHARLOTTE LEQUEUX, ADRIEN ROUBENS & BENJAMIN DUQUENNE (France-Belgium)**

The HARMONIA GAMA collective, based in Roubaix (France) since 2018, works in the Lille-Kortrijk-Tournai area with the aim of promoting the idea of learning through experience. The three key ideas that articulate its projects are the accessibility of artistic works in public spaces as well as the knowledge and the identification with an urban landscape that gives space to nature as part of it and facilitates social cohesion. HARMONIA GAMA is committed to collective projects resulting from collaborative work and citizen participation.

## Labelle prod

Antoine Mathurin & Marina Gutiérrez



Artists Instalation. Mixed technique: paint, furniture, seeds and plants. 21x6.1m. 2020

*"Labelle prod"* is an interactive and lively work. It consists of not only a mural but also a plant nursery where passers-by can participate by exchanging seeds and plants, as a reminder that we must take good care of our natural environment. From a collaborative and educational perspective, the artists create a permanent Green space that offers the chance to socialize, share and exchange. It is a way to raise awareness of environmental issues and to listen to each other, showing that by acting locally we can also fight against changer.

### **MARINA GUTIÉRREZ AND ANTOINE MATHURIN (Spain-France)**

These two visual artists have been working, experimenting and researching in the art world for more than twenty years. Their mural creations are mainly based on the different environments that they have travelled through in their journeys around the world. Starting from these real images they recreate new universes from a non-realistic perspective.

## Biofilia

David de la Mano



Mural painting. Technique: ecological acrylic painting. 21x6.1m. 2020

*"Biofilia"* is a visual metaphor for our connection with nature and other forms of life on which our own existence and that of the planet depend. A poetics that plays with organic forms, contours and light to create a perfectly balanced world where humans and nature merge into one and then diverge, in an everlasting recurring movement.

Through a minimalist style, characterised by the monochromatic use of black and non-colour, this work offers a symbolic reflection on humanity and reminds us of our essence and the responsibility each of us has in the fight against climate change to maintain that balance, that inherent connection that makes us who we are.

### **DAVID DE LA MANO (Spain-Uruguay)**

David de la Mano is a Spanish artist known for his large dystopian murals characterized by a monochromatic composition and the accumulation of human figures as well as their strong political-poetic character. Sculptor by profession, he has developed art projects in public spaces ranging from sculpture to installation and land art. David's work can be found in more than 20 countries in four continents.



## Sin título

Colectivo La Douceur Lemilo – Silas.  
Richard Gachignard & Valentine Porcher



Mural painting. Mixed technique: acrylic paint and aerosols.  
21x6.1m. 2020

Pablo Picasso's masterpiece Guernica is given new meaning here to make us wonder about the complexity of the relationship between nature and human beings and the need to find solutions. Maintaining the composition of Guernica and without renouncing such Picasso-esque iconographic elements as the bull or the horse, these are resignified and new ones are added. The sun that alludes to the hole in the ozone layer, the skeleton that symbolises the use of fossil fuels, the woman holding up a windmill with her outstretched arm that reminds us of solutions such as using alternative energies, or the child that appeals to our sense of responsibility towards future generations... All this, together with a palette of blues, oranges and earth tones, manages to turn a work that was pessimistic into a new one full of solutions and hope.

### LA DOUCEUR (France)

**Valentin Porcher** is a graphic designer, illustrator and painter. He graduated in Graphic Design from the European School of Advertising Graphic Design in Angers. His artistic and technical skills as a superior technician in graphic design allows him to intervene at all levels related to the forms and means of expression of visual communication, whether printed or digital.

**Richard Gachignard** is a painter. He works mainly with acrylic on wood but not only. His abstract paintings are generally responsive to any proposal that may improve communication around his work. He has mainly exhibited in Angers, Lyon, Rouen and Paris.

## Zip-Wall

Zésar Carrion



Mural painting. Mixed technique: eco-friendly paints.  
21x6.1m. 2020

Is it possible to “open up” nature and take care of the planet? Is it possible to prevent climate change? For the artist, the answer is: yes, it is. However, he warns us that it is only possible if we all act together. That is how we will be able to open this giant zip, symbol of obstacles and inertia, so that nature can once again embrace its natural state and flourish in the space we have invaded and despoiled. A work that invites us to rally together and defend the common good.

### ZESAR CARRIÓN (Spain)

Graduated in Fine Arts and a teacher of plastic arts, Zesar Carrion has worked with various NGOs (International Protection, Peacewatch, Oxfam Intermon, Mundo Cooperante, Pensamiento y Acción Social, Wanawake and Obra Social La Caixa, among others) as well as with communities and collectives at risk of exclusion, both in Spain and abroad. He has exhibited at the Paris Human Rights Summit in 2018 and his work is part of the permanent collection of the Zapadores museum, La Neomudejar in Madrid.

## Le rêve de l'homme sapin

Joaquín Vila – Lot Amorós & José Llo



Mural painting. Mixed technique: eco-friendly paint, lime and metal filaments. 21x6.1m. 2020

"*Le rêve de l'homme sapin*" represents a single iconographic element: a human figure, horizontal, floating in a weightless, ascending, serene space. From the figure sprout branches with young leaves and roots whose design is based on cave paintings. This iconography is accompanied by a monochromatic palette: Egyptian blue, one of the most ancient pigments, the colour of the sky and symbol of the universe in Egyptian culture. In so reviving the collective imagination of our ancestors, the artist invites us, in a work full of lyricism, to identify with nature in a whole called Earth. A metaphor that shows the result of that fusion: the birth and germination of a new consciousness.

### JOAQUÍN VILA, LOT AMORÓS and JOSÉ LIOPIS (Spain)

**Joaquín Vila** is an internationally renowned Spanish visual artist, muralist and scientific illustrator. His artistic career is shaped by constant research on the connection between human beings and the natural world. His work is in constant change and evolution, due to his concern for the study of anthropology, symbolism, ethnobotany, spirituality and the wisdom of ancient cultures. As a muralist he focuses on projects based on rural development and ecology.

**Lot Amorós** is a computer engineer and artist, founder of Dronecoria, a project based on improving the way of planting trees with technology. **José Llopis** is a landscape architect and founder of EcoRemedi, an ecological restoration association focused on the Mediterranean region of Spain.

## Sin título

Gadea Burgaz



Mural painting and sculpture. Mixed technique: ecological painting and wood. 21x6.1m. 2020

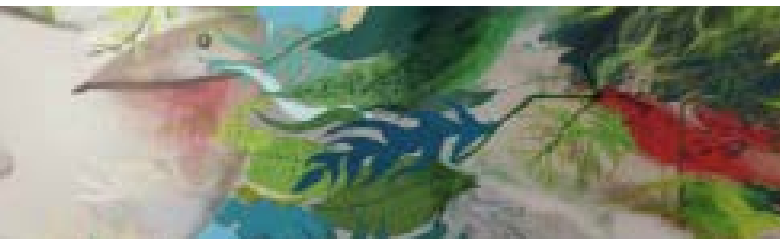
Transformation is the word that provides the key to this kinetic work whose appearance is reminiscent of cinematographic movement. The mural traces a path through both space and time in showing us a landscape that undergoes a transformation like the one our planet is currently undergoing. The mural straddles painting and sculpture and also references Magritte, the interspersed effect of the three background images of the wall clearly recalling *The Blank Signature* (1965), paired with a chromatic palette of desertification, one of the main problems caused by climate change.

### GADEA BURGAZ (Spain)

After studying architecture and fine arts at the universities of Madrid and Tokyo, she recently began her professional career connecting different disciplines. From textiles to sculpture, from architecture to landscape and urban planning, from analogical cinema to painting, from theater to theoretical research, and of course, drawing. In 2017 she wrote a short theoretical essay on flatness and depth in images, exploring the relationships between space and plane. In 2019, together with Pablo Losa, she made her first architectural work, a wooden pavilion without screws for the Concentric Architecture Festival of Logroño. In 2020 she was engaged in her first artistic residency at the WIELS Center of Contemporary Art in Brussels and for 2021 she has obtained a scholarship from the Royal Academy of Spain in Rome

## Gaia

### Gola Hundun & Julieta XLF



Mural painting. Mixed technique: eco-friendly water-based and acrylic paint. 21x6.1m. 2020

“Gaia” is Planet Earth. A name derived from the Greek goddess Gaea. The work reminds us of the effects of the devastating fires that in the last two years have destroyed millions of hectares of old-growth forest, diminishing the planet’s biodiversity.

This work captivates us through the use of vibrant and striking colours, a variety of visual rhythms, and the mysterious and suffering face of Gaia=Earth. It is a call urging us to change our position and attitude; we too are part of Gaia. There is no planet B.

#### **JULIETA XLF AND GOLA HUNDUN (Spain-Italy)**

**Nicolò Reali**, aka Gola Hundun is an Italian artist and muralist, active in public space since the mid-2000s. From the early 2010s he participated in various festivals and public art projects around the world. After his training in Ravenna and Bologna, he moved to Barcelona, where he extensively developed his artistic activity in public space, getting involved in the local street art and graffiti scene, characterized by an intense use of bright colors and an attitude that ranged from naive to punk.

**Julieta XLF** is a street artist specialized in illustration. She has painted in the streets since 2004. Her works are characterized by the extravagant use of color, the rhythm of forms and an iconography focused on the female figure as the ideal of beauty and thought. Her imagination always starts from the forms of nature and has paid special attention to the natural diversity of the environment and the need to preserve it.

## Efecto Mariposa

### Esther Pizarro & Olimpia Velasco

#### **Selected project.**



Mural painting and sculpture. Mixed technique: eco-friendly water-based enamel for outdoor use and anodized aluminium. 21x6.1m. 2020

“Efecto Mariposa” is an art installation that encourages us to reflect on the fragile balance that exists between nature and the indelible marks we leave on its flora and fauna. Small changes can lead to totally unexpected and diverse consequences, generating a considerable effect in the medium and long term. Edward Lorenz, mathematician and meteorologist, drew on this Chinese proverb and Chaos Theory to postulate the existence of a Butterfly Effect.

According to this theory, apparently unconnected actions would lead to completely unpredictable consequences. Chaos Theory and the Butterfly Effect would allow us to describe the behaviour of nature and its fragile relationship with the sustainability of finite resources. With a delicate palette of pastel shades, this dreamlike painted mural, closer to illustration than to traditional wall graffiti, takes us deep into a special symbolic universe. The tree, which represents the Life Cycle and constitutes one of the great cultural symbols of humanity and of our collective imagination, appears to be in motion, sometimes bold, sometimes subdued, sometimes quick, sometimes slow. Its branches reach skywards, physically and spiritually. The human figure with her head inside the tree trunk represents a merging of the individual with nature, whose cycle we form part of and depend on. A trunk whose texture recalls that of a chrysalis, alluding to the change of attitude needed to set us on the path towards seeking, reencountering and communing with nature, sustainably. And then there is the fragile butterfly, which by existing in harmony with its environment points to this necessary transformation and reminds us that small gestures can cause big changes that contribute to a sustainable balance between humans and their environment. The butterflies, the only iconographic element that regains a shade of red as warm as it is intense, are also a subtle allusion to the city, in that their wings reproduce the layout of downtown Brussels. The city’s imprint is there in the lightness of the wings of the butterfly, which, with its flight, reunites the urban with the natural before alighting on the tree, completing that cycle, that circle called Life.



## Butterfly Effect

[Video >](#)

**Selected project**

## BUTTERFLY EFFECT

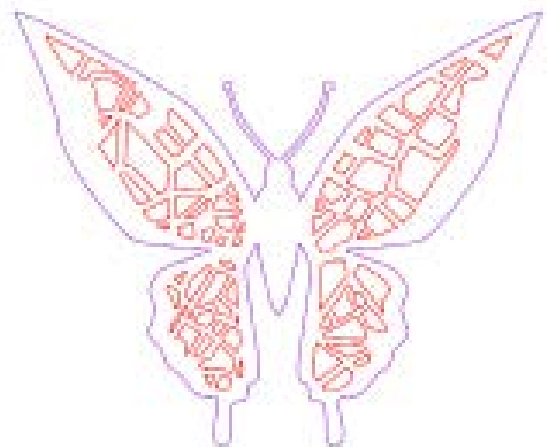
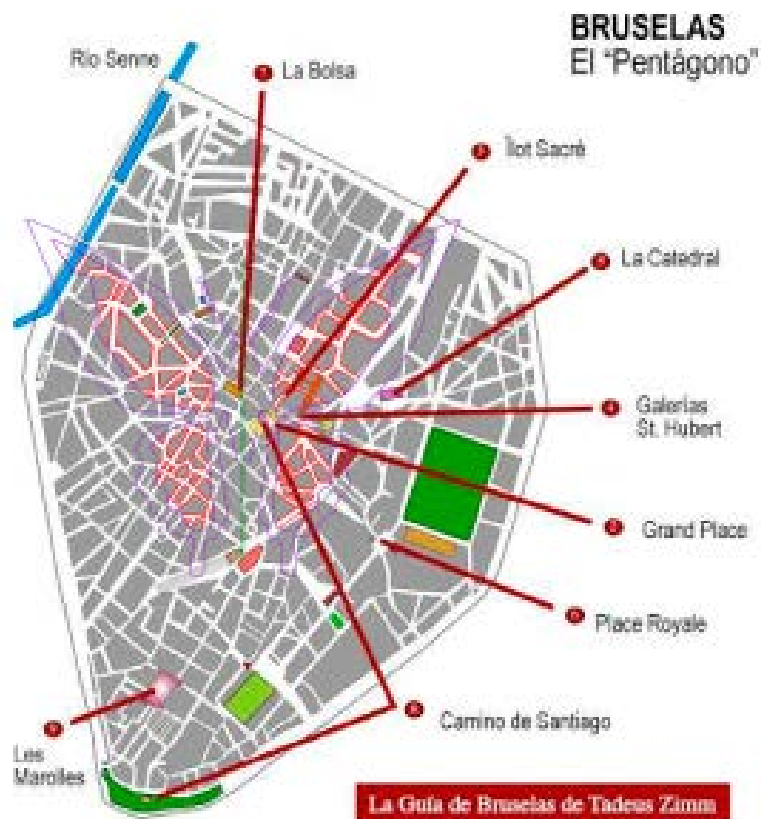
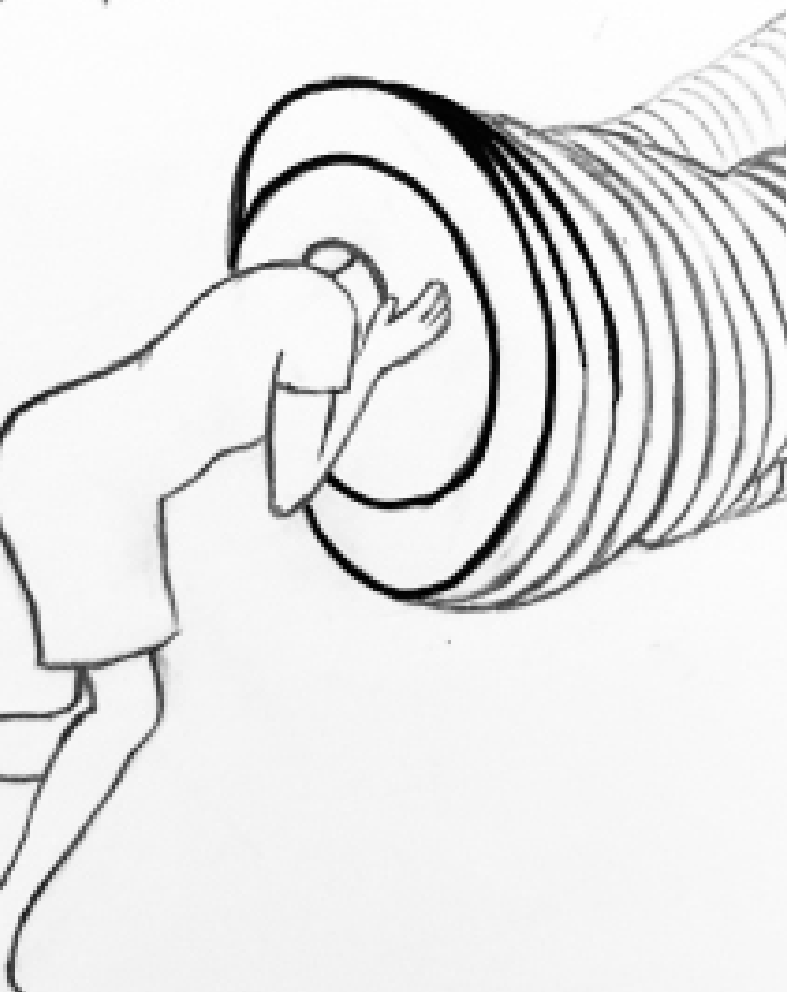
Esther Pizarro & Olimpia Velasco



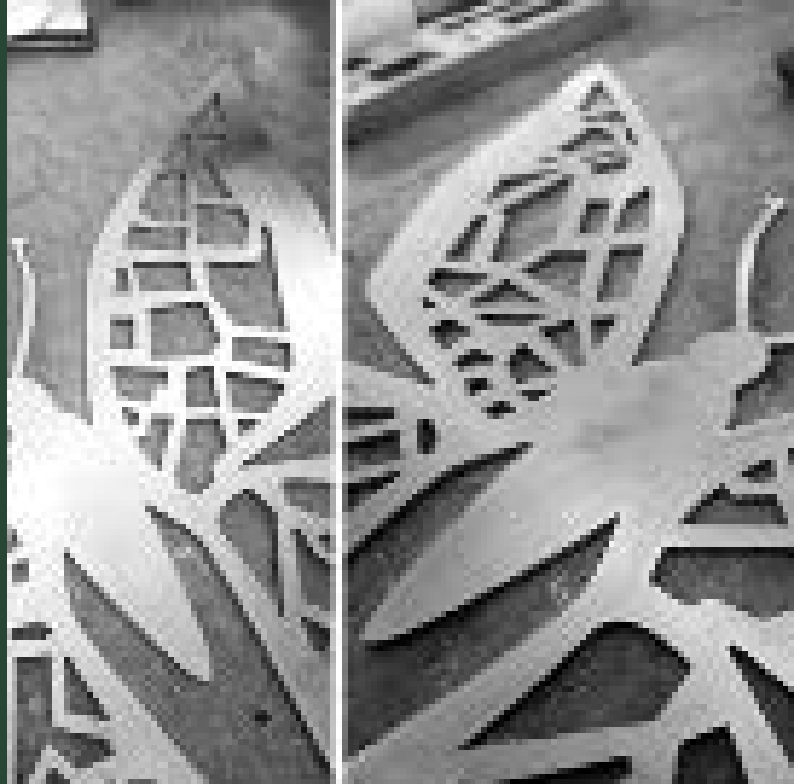
Small changes can lead to totally unexpected and diverse consequences, generating a considerable effect in the medium and long term. Edward Lorenz, mathematician and meteorologist, drew on this Chinese proverb as well as Chaos Theory to postulate the existence of the Butterfly Effect. According to this theory, apparently unconnected actions would lead to completely unpredictable consequences. Chaos Theory and the Butterfly Effect would allow us to describe the behaviour of nature and its fragile relationship with the sustainability of finite resources in the Anthropocene. From now on, humankind's actions will have serious consequences for the sustainability of our green planet: global warming, desertification, pollution, resource depletion, etc...

THE BUTTERFLY EFFECT is an art installation that encourages the viewer to reflect on the fragile balance that exists between nature and the indelible marks we humans leave on its flora and fauna. To this end, the work focuses on three elements: the tree, the individual and the butterfly. The tree symbolises the Life Cycle; it constitutes one of the great cultural symbols of humanity and of the collective imagination. A tree is never still; it produces movement, sometimes bold, sometimes subdued, sometimes quick, sometimes slow. Its branches reach skywards, both physically and spiritually. The figure, a woman sticking her head inside the tree trunk, represents a merging of the individual with the environment: seeking, reencountering and communing with nature, sustainably. Finally, the butterfly alludes to transformation, change and resilience. In a subtle nod to Brussels, the wings of the butterflies reproduce its urban layout. The city's imprint is there in the fragile wings of the butterfly, which, with its flight, reunites the urban with the natural before eventually coming to rest on the tree.

THE BUTTERFLY EFFECT is intended as a site-specific installation for the inner wall of the courtyard of the Spanish Embassy in Brussels (Belgium). It tells us that small acts can cause significant changes, contributing to a sustainable balance between human beings and their environment; an anthropological ecosystem reinforced by respect for nature.



**Creation, preparation and  
production process**







## Artistic intervention process





Final outcome



## Exhibition at the Spain Arts and Science LAB of the Spanish Embassy in Belgium

Esther Pizarro and Olimpia Velasco's mural intervention "Butterfly Effect" is contextualised in the exhibition space of the Embassy's Spain Arts & Science LAB through a number of pieces conceptually related to the mural.

SPAIN  
arts & science lab  
in BELGIUM

## Esther Pizarro

The sustainability of our planet is seriously under threat. As the 21st century progresses, more and more new networks and interconnections are impacting the relations we humans impose on our most immediate surroundings, the environment. Among the risks that threaten the fragile balance of our ecosystem and directly influence climate change are: enhanced greenhouse effect due to increased emissions of carbon dioxide (CO<sub>2</sub>); destruction of the ozone layer; forest cover loss; and erosion, desertification and devastation of the rainforest.

The work entitled [MAFD] :: Mapping Active Fire Data represents the 14 geographical areas defined by NASA for its study and analysis of the active fires that are destroying our planet. Using fire sources and the principle of Voronoi geometry, an abstract cartography is generated on the basis of a parametric design system. The viewer observes some abstract maps, based on scientific data that seek to provide evidence of an environmental emergency, of how the Earth's crust is burning. A "Butterfly Effect" that is causing serious consequences for climate change.

## Olimpia Velasco

In recent years my artistic work has been linked to nature and the desperate response it offers to human invasions, from its silent awakenings to its most violent cries. The thread running through my art projects and interventions is human displacement as a form of knowing, respecting and understanding one another; understanding our loneliness as the way to approach life and death; and human beings' growing identification with nature, understanding that we are part of it and that our vital rhythms should be in tune with nature's rhythms: going back to nature is like going back home.

"El Caos Verde II y III", "Árbol", "Flow" and "Twin" are drawings that reflect on how nature's rhythms and cycles should be understood and respected by humans, as there are constant dissonances between both. Sooner or later, nature gives its answer, a call urging us to live in sync with it, because we are part of nature.



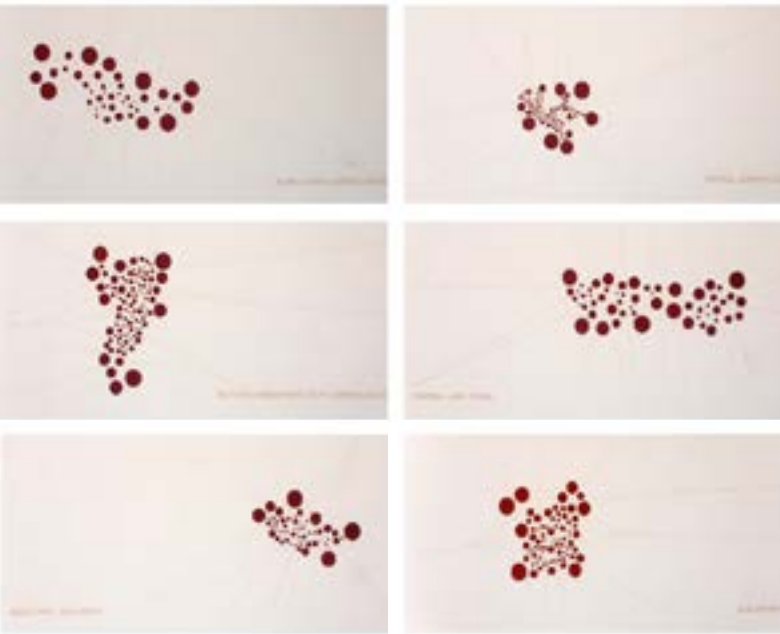


Official inauguration, Embassy of Spain - Brussels 23/09/20



Olimpia Velasco

Esther Pizarro



Olimpia Velasco



## About the artists

Esther Pizarro and Olimpia Velasco are two visual artists who work independently and joined forces to work on this one-off collaborative project.



**Esther Pizarro** (Madrid 1967) is a visual artist, researcher and senior lecturer at Universidad Europea de Madrid. After obtaining a PhD in Fine Arts from the Complutense University of Madrid, she completed her education in the United States with a Fulbright postdoctoral scholarship. Mobility maps, vegetation mapping and data display constitute the conceptual basis of her artistic practice. Her work has been shown in individual and collective exhibitions both in Spain and abroad: Ponce+Robles, Matadero-Madrid, La Fragua-Tabacalera, and LABoral Centro de Arte y Creación Industrial.

Her artistic work has been recognised with grants from numerous institutions, including the Pollock-Krasner Foundation in New York, the Academy of Spain in Rome and the Spanish College in Paris. Among other accolades, she has received an Ojo Crítico award from Radio Nacional de España, a Buitblanc prize from Las Cigarreras Cultural Centre in Alicante, a Propuestas award from artists' rights management non-profit VEGAP, and an Inéditos prize from the Caja Madrid savings bank. She has collaborated on large installations for the Bilbao Guggenheim Pavilion, Shanghai World Expo Exhibition 2010, China; and for the Acciona Pavilion, Expo Zaragoza 2008, Spain. [Artist Website](#)





**Olimpia Velasco** (Madrid 1970) is a visual artist. After earning a Degree in Fine Arts from Universidad Complutense de Madrid, she undertook doctoral studies at the same university and at T.E.I. Athinon in Athens (Socrates Fellowship). She has a Diploma in Graphic Design from the Centro Español de Nuevas Profesiones in Madrid. Her art explores connections between nature and humans in terms of (radicant) nomadic thought and from a female perspective. She has participated in national and international exhibitions, both individually and collectively. She has received grants for artist residencies in France, Italy and China, as well as Ministry of Culture, Ministry of Foreign Affairs and IEB grants to carry out projects in Spain and abroad, most recently: La Montaña Mágica, in Bai & Yun Art Museum, Moganshan, China (2019) La Partida (acción de peso) (2018) at the Santo Domingo Convent Church and Municipal Museum of Pollença (Mallorca); La Oscuridad (2018) at Espai Dipòsit del Casal Solleric in Palma, and Friluftsliv (2017) at the Palacete del Embarcadero in Santander and at Galería Maior in Palma and Pollença. Her work is present in public and private collections.

[Artist Website](#)





## Music

Garden of improbable creatures. Abdul Moimême

Butterfly effect. Albert Vila

All about dance. Toni Mora & Pepa Niebla



## Garden of improbable creatures

[Listen on Soundcloud](#)

**Abdul Moimême** (Rui Horta Santos) is a Portuguese musician, born in Lisbon. He studied flamenco and electric guitar in Madrid, and years later the tenor saxophone with jazz musician Patrick Brennan. He completed an architecture degree at the universities of Lisbon (ESBAL/UTL), Boston and Madrid.

Since then he has pursued both passions, music and architecture, designing the Lisbon TV tower (among many other projects), appearing on a vast number of music releases, playing solo and collaborating with such renowned jazz musicians as Axel Dörner, Carlos Zingaro, Eve Risser, Mark Dresser, Patrick Brennan, Pedro Melo Alves and Wade Matthews, among others.

He has played in many European and Latin American countries and has often been named in the 'Annual International Critics Poll'.

From 1999 to 2013 he was also a jazz critic, working for various national publications such as Flirt magazine, All Jazz, Jazz.pt and the Spanish newspaper Público.  
[Artist Website](#)



Spectrogram (fragment)



## Butterfly effect

[Listen on Soundcloud](#)

[Video >](#)

**Albert Vila** is a Barcelona-born jazz guitarist who has been living in Brussels for many years, where he composes, plays and teaches. Especially active on the European scene, in the summer of 2020 he was scheduled to record a new album in New York, but the project had to be postponed due to COVID-19. He played at the official opening of Butterfly Effect on 23 September 2020 and in the following weeks he wrote this instrumental piece for “We are nature”.

[Visit website](#)

BUTTERFLY EFFECT

Drum solo  
Pretty integrated

A. Vila  
1907 2020

10  
14  
18



Spanish singer and composer **Pepa Niebla** is renowned for her vocal versatility that has allowed her to be involved in a great variety of projects: from blues, soul and jazz to Cuban son and popular music. Now, settled in Belgium, Niebla has found her sound and direction as an artist, bringing to life her own compositions and arrangements with her new project: The Pepa Niebla Quintet.

2020 will see the release of Renaissance, Niebla's first album of original compositions (following her releases Pepa Niebla Project and Pepa Niebla & Ricky Vivar), featuring guitarist Toni Mora, pianist Maxime Moyaerts, double bassist Alex Gilson and award-winning drummer Daniel Jonkers. The music in Renaissance reflects a New York contemporary jazz influence that Pepa has combined with stories of love, family and immigration to create a sincere and personal work. [Website](#)



**Toni Mora** was born in Madrid (Spain) where he began his musical studies at the young age of 10 learning classical guitar at the Reina Sofía Conservatory in Madrid.

In 2004 he receives a scholarship to study in Holland, where he completed a 4 years Bachelor Program in Jazz Guitar Performance and Teaching at the Conservatory of Rotterdam (CODARTS).

In 2014 he decided to move to Brussels, where he is currently based, and where he has completed a Master program in Jazz guitar at the Royal Conservatory of Brussels with distinction.

Toni Mora has recently recorded his first album as a leader under the title "Beyond Words" which was released under the label Unit Records on the 16th of June of 2017. [Website](#)

## All about dance

[Listen on Spotify](#)

[Video >](#)

THE MORA

Musical score for 'All about dance' by Toni Mora. The score is written in 4/4 time and consists of 12 staves. The first staff is the vocal line, and the subsequent staves are for guitar, bass, and drums. The score includes various musical notations such as notes, rests, and chord symbols. The title 'THE MORA' is written in the top right corner of the score area.

A

Hope,  
are you there to hear the songs out of love?  
Gone  
all the patience since we feel alone,  
Keep on breathing we will soon save your word  
Turn it into the light, that children seek at your return

B

Mad, rinse your eyes  
look outside from your fortune  
Blind, bet you are  
with those facts on your shoulders

C

Dance in the dark,  
swing your smile  
Full of dumbness, while the seas fall out

A':

Rouse all your shadows, get your ears to hear what's on  
Nature will decide for you and I  
The measures to retrieve it's own redemption  
Winds and whistles, blowing out loud for protection  
Rivers hitting bridges linking life connections  
Highlands breaking oceans begging for affection  
Wildlife melting slowly fading no selection



## Comics

**Gabri Molist** (Barcelona, 1993) is a comic artist and illustrator. After his studies on Arts and Design at Escola Massana in Barcelona, he completed a Master in Fine Arts at LUCA School of Arts Gent. Nowadays his academic journey continues with a PhD in Fine Arts, with a project entitled "Write Me A Panel". This research project counts with Dr. Isolde Vanhee and Thierry Van Hasselt as promoters.

He is a teacher in LUCA School of Arts, and has given lectures and workshops at Instituto Cervantes Bruselas, Escola Massana, ESA Saint-Luc Bruxelles and DHUB Museu del Disseny de Barcelona

Selected publications: Asonancia (Apa-Apa Cómics, 2018), Ah I Laugh To See Myself So Beautiful In This Mirror (Ruja Press, 2020), Dormir es Morir (Bang Ediciones, 2021).

[Instagram Website](#)

## Credits and acknowledgments

**Project: We are nature.  
A wall against climate change 2020**

### Institucional partnership

Embassy of Spain to the Kingdom of Belgium – City of Brussels – Directorate General for Climate Action of the European Commission – Ministry of Foreign Affairs. Spain's Agency for International Development Cooperation (AECID) – Instituto Cervantes – United Nations Organisation

### Concept and direction

Sergi Farré, Cultural and Scientific Counsellor, Spanish Embassy in the Kingdom of Belgium

### Production

Cultural and Scientific Department of the Spanish Embassy in the Kingdom of Belgium – Brufête ASBL/ParcoursStreetArt – Instituto Cervantes de Bruselas

### Organisation

Yolaine Oladimeji and Yurena Sánchez

### International competition – Jury

Ramón Abadal, Head of Area, Sub-Directorate General of Heritage Affairs, Spanish Ministry of Foreign Affairs, European Union and Cooperation

Katarzyna Balucka-Dębska, European Climate Pact, Directorate-General for Climate Action, European Commission

Koen de Leeuw, Deputy Director, Living Arts Unit, Department of Culture, Tourism and Major Events, City of Brussels

Sergi Farré, Cultural and Scientific Counsellor, Spanish Embassy in the Kingdom of Belgium

Tania Nasielski, Deputy Artistic Director, Centrale for Contemporary Art, Brussels

Yolaine Oladimeji, Parcours Street Art, City of Brussels

Martin Smets, Cultural Councillor, Department of Culture, Tourism and Major Events, Brussels City Council

Ana Vázquez, Director, Instituto Cervantes in Brussels

**International competition – Selected project  
Butterfly effect**

### Artists

Esther Pizarro and Olimpia Velasco

## Location

Main wall of the Chancellery of the Spanish Embassy to the Kingdom of Belgium, Rue de la Science, 19, Brussels

Integrated in the catalogue and urban art route of the city of Brussels  
– ParcoursStreetArt

## Online exhibition

### Curator

Ana Vázquez, Director of Instituto Cervantes in Brussels

### Production and organisation

Instituto Cervantes de Bruselas – Cultural and Scientific Department of the Spanish Embassy

### Assembly and editing

Nuria Blanco. Head of applications and communication at the Brussels Cervantes Institute

### Music coordination

Gonzalo del Puerto. Head of Cultural Activities. Instituto Cervantes in Brussels

### Translation

Nona Michiels (Dutch) – Celine Gauthy and Montserrat González Canga (French) – Peter Bonney (English)

## Multimedia digital catalog

### Edition

Ana Vázquez and Sergi Farré

### Coordination

Elisabeth Martin

### Contributor

Esther Rupérez Pérez

### Comic Strip

Gabri Molist Sancho

### Photography

Igor Pliner – Olimpia Velasco

### Music

Abdul Moimême: “Garden of Improbable Creatures”, for the Cervantes Institute digital exhibition

Toni Mora (lyrics) and Pepa Niebla (music): “All about dance”, from the album “Renaissance”

Albert Vila: “Butterfly Effect”

## Videos

Marcus Schroll – Nicolas Moins

### Video-clip “All about dance”

Original Idea: Pepa Niebla Music – Production: SOMOSNUEZ – Direction, animation and editing: Hernán Cabezas – Design: Marta Escobar – Animation and FX: Jordan T Caylor – Camera: Mauricio Gorget – Assistant Camera: Laura Marín – Executive Production: Pepa Niebla Music

### Graphic design

Olimpia Velasco – Xisca Camps

### English translation

Peter Bonney

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# Take action!

To mark the 75th anniversary of its founding, the UN launched a global initiative to ask people about the future and how the United Nations could contribute to building a better world. The answers about the future we want revealed a strong hope for more human solidarity and great concern about the climate crisis and the destruction of the world's natural environment. The survey also revealed confidence in multilateralism and in the UN's ability to bring about change. Throughout history, artists often have been visionaries and their works an inspiration for many. Art can foster peace and create harmony. Artistic energy and emotion can encourage action. The UN's survey showed that climate change and its effects were an overwhelming priority. Goal 13 of the Sustainable Development goals focuses on climate action and now more than ever, culture in all its aspects can play an important role in achieving Agenda 2030 and ensure that by working together we can meet the challenges the world faces today and those of tomorrow. To join in this inspiring project with the EU, the city of Brussels and the Embassy of Spain to the Kingdom of Belgium is not only a privilege but it also gives us the opportunity to honor another of the Goals agreed upon in 2015: Goal 17, Partnerships to achieve the goals.



**Deborah Seward**  
Director of United Nations Regional Information  
Centre in Brussels  
[Web](#)

We share our modest experience with the conviction that some aspects may be useful to others. That is why we are leaving an open ending, with an invitation to keep taking action through your own personal or collective initiatives in order to continue weaving networks through activism and cultural diplomacy.

## **Do you have a comment or suggestion about this project?**

Write to the Cultural and Scientific Section of the Embassy of Spain to the Kingdom of Belgium:

[emb.bruselas.ofc@maec.es](mailto:emb.bruselas.ofc@maec.es)

## **Do you wish to present a project proposal on activism with the support of the Embassy of Spain to the Kingdom of Belgium?**

Cultural and scientific section, yearly open call (in Spanish, Dutch and French): [www.spainculture.be](http://www.spainculture.be)

[Instituto Cervantes in Brussels](#)

[secbru@cervantes.es](mailto:secbru@cervantes.es)

## **Do you want to propose a project for the AECID (Only for Spanish artists)**

[www.aecid.es](http://www.aecid.es)

## **Are you interested in proposing an initiative through the #EUClimatePact?**

[ec.europa.eu/clima/policies/eu-climate-action/pact\\_en](http://ec.europa.eu/clima/policies/eu-climate-action/pact_en)

[ec.europa.eu/eusurvey/runner/ClimatePactEngagement](http://ec.europa.eu/eusurvey/runner/ClimatePactEngagement)

## **Do you want to learn more about climate action coalitions through the United Nations?**

[www.un.org](http://www.un.org)



**WE ARE NATURE. A WALL AGAINST CLIMATE CHANGE:  
BUTTERFLY EFFECT**

*An experience in activism and cultural diplomacy for the climate*

*Embassy of Spain to the Kingdom of Belgium, 2020*