

Lourenço Soares
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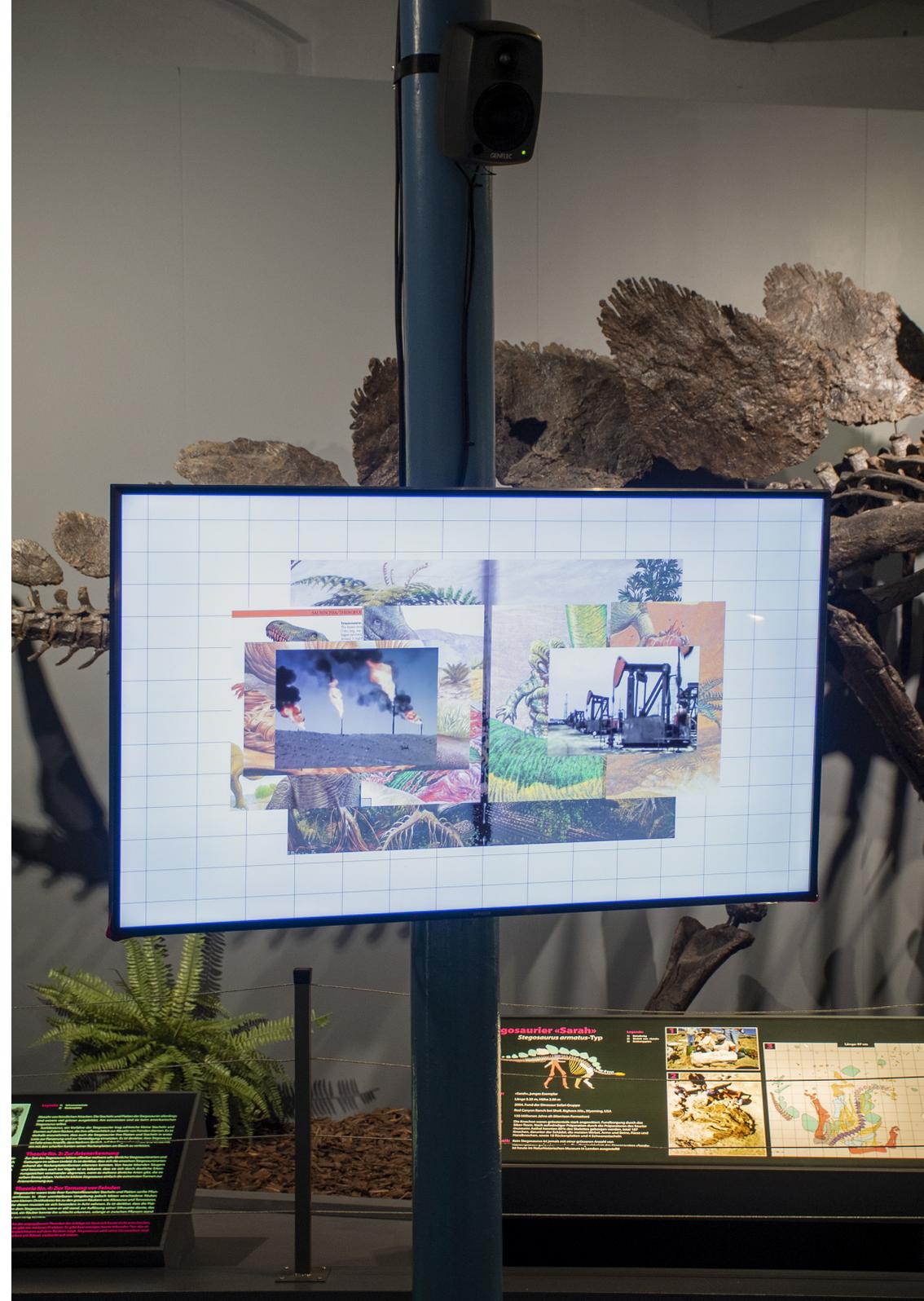
in case of interest, please request the links for the video work by email.



fossil_images: table i, ii, & iii

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

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





Stegosaurier-Rücken

Der Stegosaurier ist ein pflanzenfressendes Dinosaurier, der im späten Jura und im frühen Kreidezeit lebte. Er ist für seinen charakteristischen Rückenpanzer aus Knochen und Hornplatten bekannt, der ihm Schutz vor Raubtieren bot. Die Knochenplatten waren durch Haut verbunden, die sich in einem dicken, schuppigen Panzer verwandelte. Der Stegosaurier war ein großer, langsamer Dinosaurier, der in offenen Landschaften lebte. Er ernährte sich von Pflanzen und war ein wichtiger Bestandteil der Dinosaurierwelt.

Panzerflechte

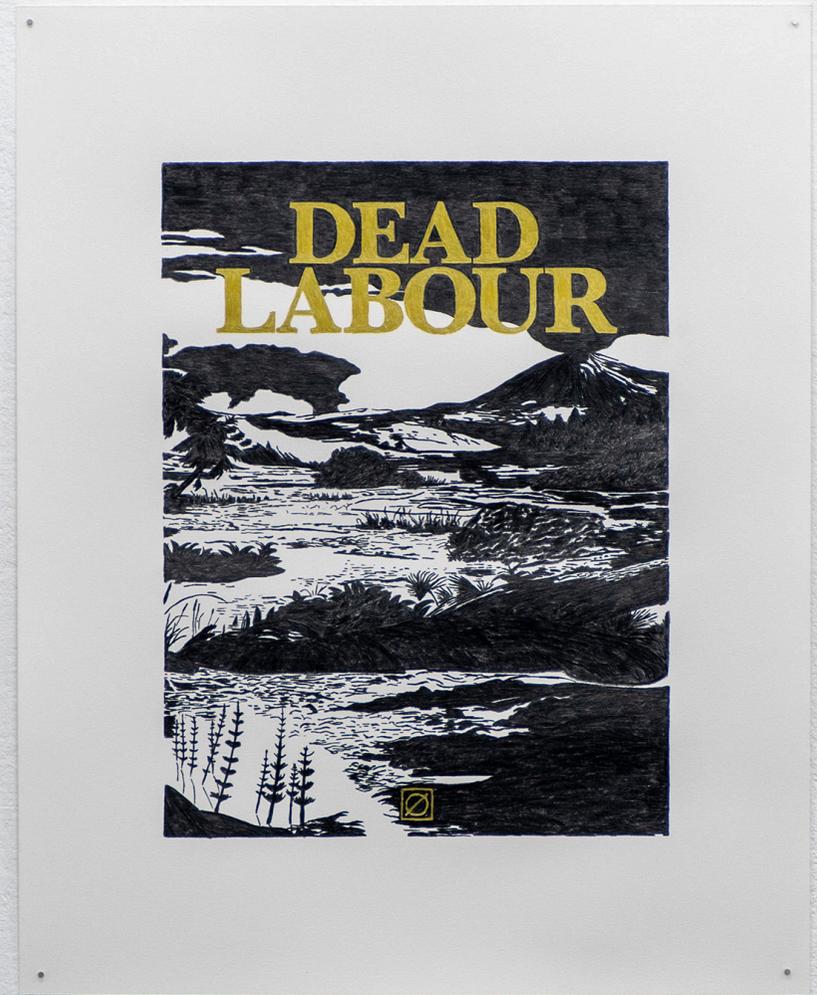
Panzerflechten sind eine Gruppe von Flechten, die in kalten, feuchten Umgebungen wie in der Arktik oder in hohen Gebirgen vorkommen. Sie sind für ihre ungewöhnliche, fleckenartige Form bekannt, die an einen Panzer erinnert. Diese Flechten sind extrem widerstandsfähig und können über lange Zeiträume überleben, auch wenn sie nur inaktiv sind. Sie sind ein wichtiger Bestandteil der Arktischen Tundra und spielen eine Rolle in der Nahrungskette.

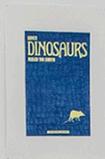
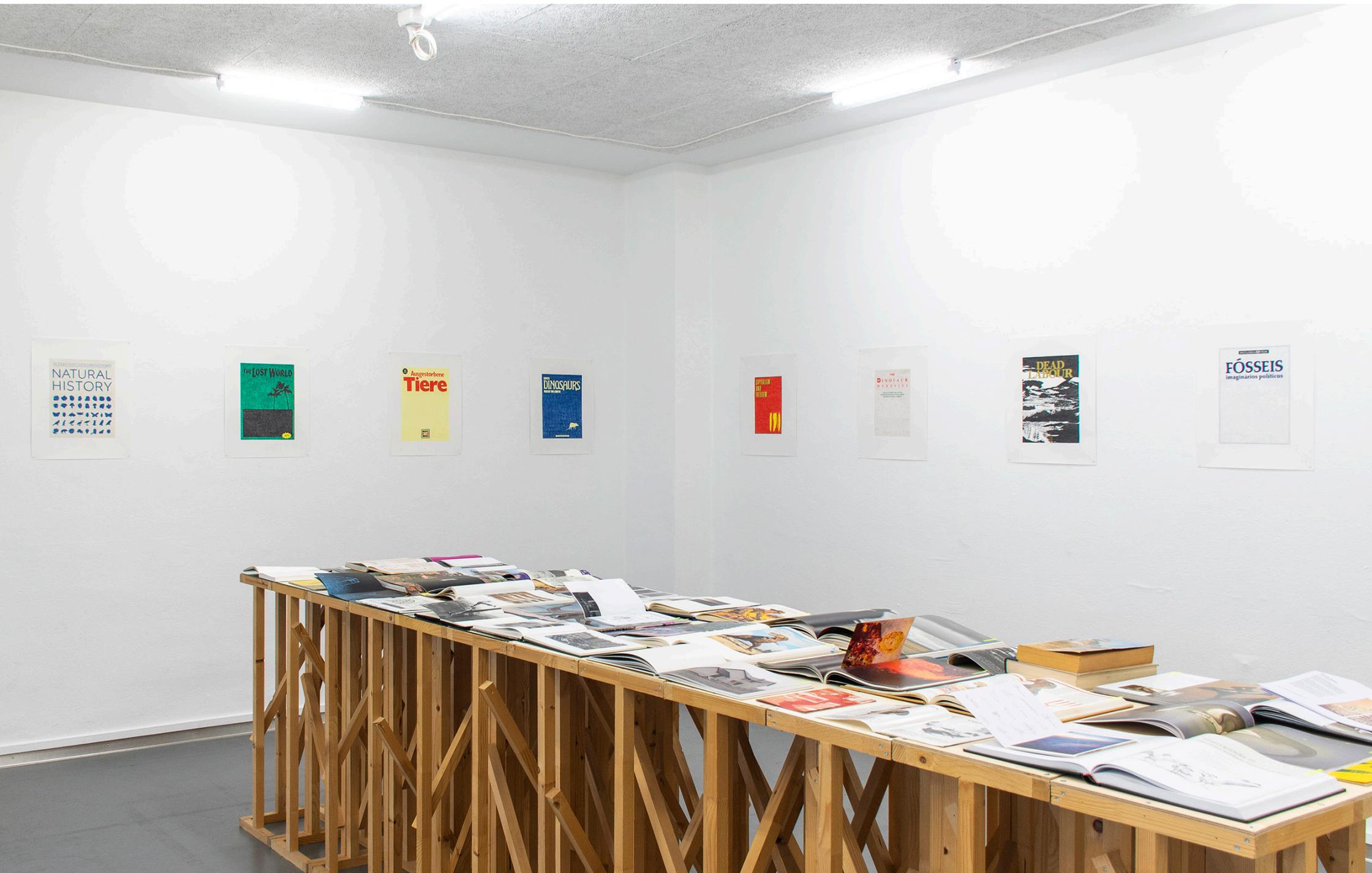


Fossils: a critique of political imaginaries (fig. books)

colored pencil on paper, selection of books from the Volumes Archive; 2022

Fossils: a critique of political imaginaries (fig. books) is made up of two parts. The first is composed of publications from the Volumes archive with books from my library and creates a dialogue between my current research and that of the artists present in Volumes. The second part is made up of a series of drawings of book covers. These drawings are a sort of dictionary for existent and speculative knowledges about pre-historic life. Some of the drawings use elements from existing books and point at specific paradigms in natureculture relations: the tradition of natural history, Linnean classification, and extractivist practices. Others are speculative. The range of designs corresponds to the experience of living under overlapping and contradictory epistemic worlds.





installation view at Material

flipcharts (cars, dinosaurs, free markets)

four drawings on flipcharts, wall drawing; 2022

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

text by Julie Marmet

drawing titles (from left to right):

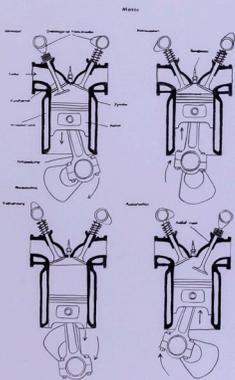
virtuous cycles of prosperity (intake, compression, combustion, and exhaust); the invisible hand (Scrotum humanum); a live monster that is fruitful and multiplies (consumer is king); geological times (stundenlohn); wall: Moritz (redrawn with permission from original artwork by Esther Premru)

installation view at Kunsthalle Palazzo; photo credits: Lourenço Soares; Guadalupe Ruiz



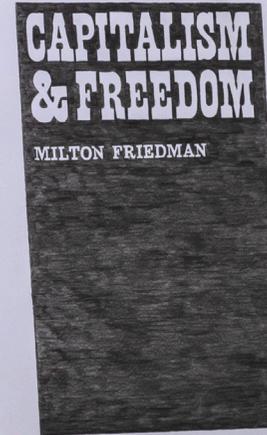
ÖKONOMIE

Feuer



TIPOS DE SISTEMAS ECONÓMICOS

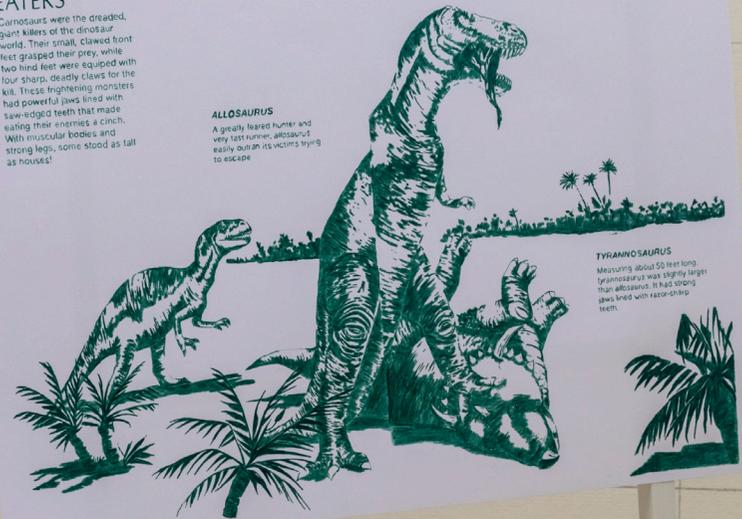
↳ **Economía de mercado libre** Controlo gubernamental mínimo. As leis da oferta e da procura determinam de que forma os recursos do país são distribuídos e a quem. Este sistema é também chamado "capitalismo", porque o capital pode ser possuído e controlado por qualquer indivíduo.



THE FLESH-EATERS

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

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



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

piece of dry wood to make fire.

Living With a Couple & Jerry the Cat & Lourenço Soares

Leonor Arnaut (voice), João Carreiro (guitar), João Pereira (drums), Jerry the Cat (percussion);
live performance, two-channel video installation; 2022
link video documentation: vimeo.com/717833158/287df22c11

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

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



The Naturalist's Doubt (knowledge & furniture)

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

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

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



installation view at Keiraum



firstpersonsingular@hyper-separation. episteme (pronoun ecologies)

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

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



installation view at *There's Always Tomorrow*

YOUSHEHEITWETHEY (pronoun ecologies)

master's thesis, 2021

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

text by Marie-France Rafael



Books

hand-painted acrylic on 40 kg cement bags, 2020

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

text by Jose Cáceres Mardones



installation view at *Oops a daisy!*



Gramática - Análise Morfo-Sintática: artigo, nome, pronome, adjetivo, quantificador, verbo, advérbio, preposição conjunção, interjeição

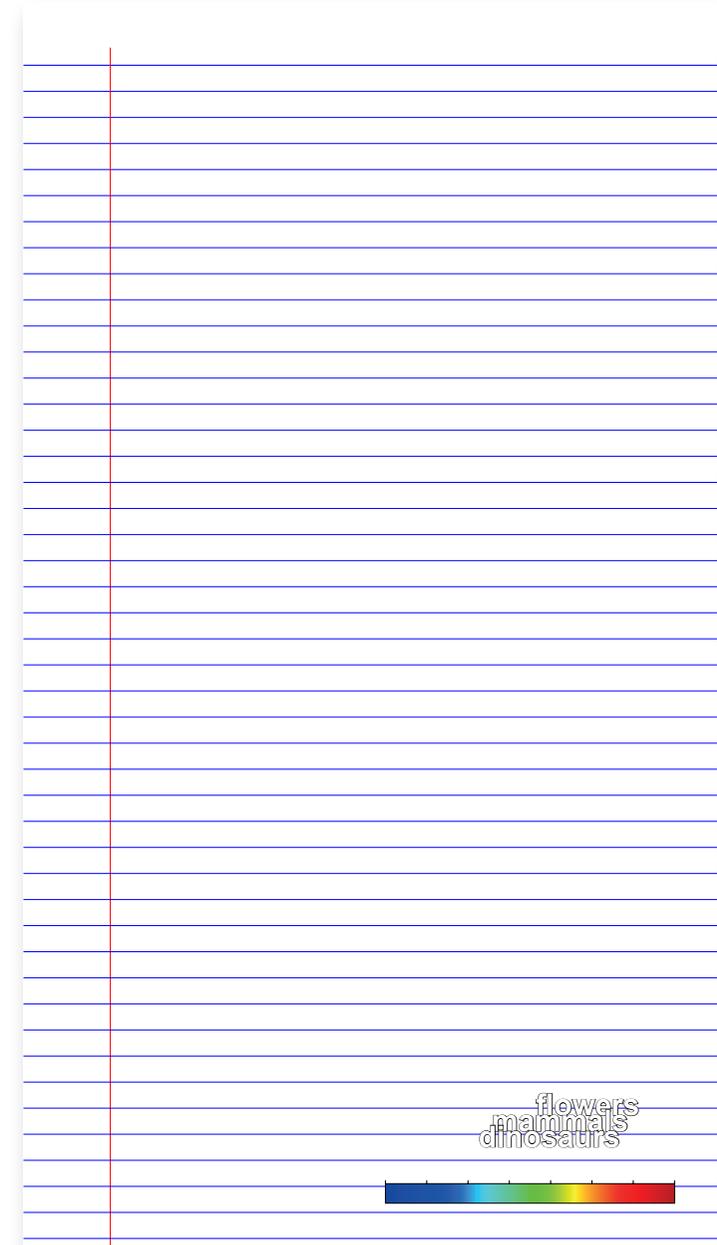
lecture-performance with video slide presentation (vertical 55" monitor screen, 4K); 15min; 2019-2020

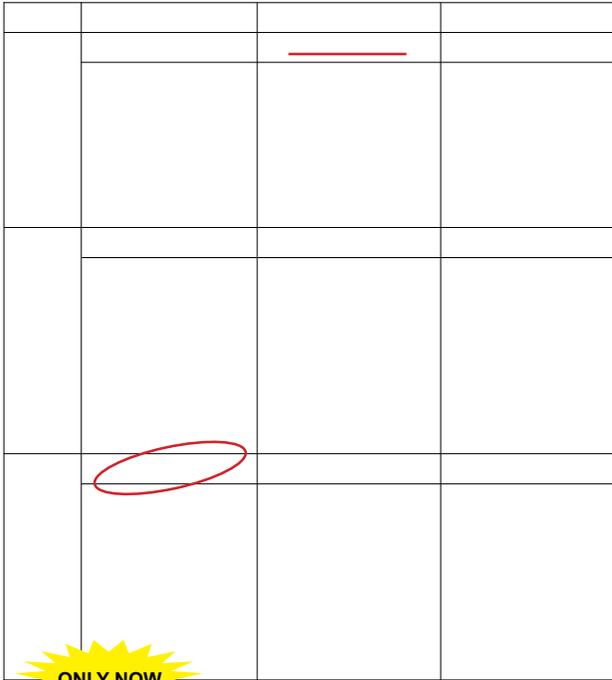
Gramática (...) examines the entanglements between grammar and ecology in looking at how the structure of language sets a specific view about our environment and relationship to nonhuman beings.

The work is performed by two readers. One reads a text in Portuguese describing the word classes, their definitions, function, and classification. The other reads in English a text that problematizes those concepts, moving around pronoun politics, subject-object dualism, or verb temporal limitations. The reading is made simultaneously or at times. The images on the screen follow the text like in a slide presentation — one slide for each word class (sometimes interrupted by advertisements).



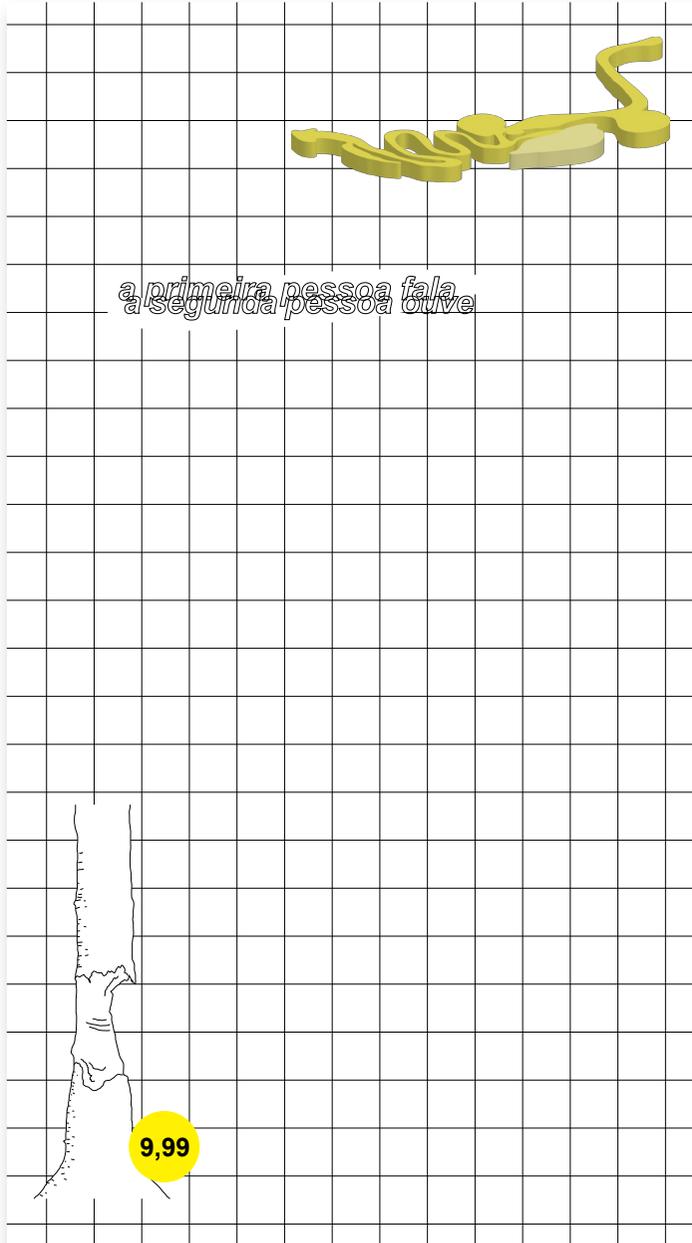
lecture-performance and slide presentation





ONLY NOW

Paradiso



Sara's Dream Linnaeus' Nightmare

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

link for sound: vimeo.com/328644338

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

This work focuses on the different forms of visualization and organization of the natural world — taxonomies, statistics, models, tables, drawings, etc. — and on how these representations produce knowledge. In working in the way of deconstruction, inhabiting the structures of knowledge from inside, the work subverts their mechanism and questions the epistemological structure of natural history.

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





do you hear me? Today was quite warm I couldn't think
couldn't speak and my body soft from inside no bones
limbs moving in all directions do you know that word? a scream pushing towards itself
breaking from the center I was very tired couldn't distinguish anything and in any
case I had no hands so I could point to things I had the idea to start everything from the
beginning to invent new words for what I was discovering names of kings of
gods of saints of travellers (I could tell you the names but they are
in a language we no longer use) first thing to do a method to
consider from its appearance it resembling something else the shape the relationship
between the parts and the whole the color the smell the taste its uses the pain
it causes the ways in which it comes to exist eventually I realized that for me
too I had to find a definition I imagined an archive golden aquatic bright
millions of years and fading to black again (light you know flourishing I wanted it to be
visible) but the words themselves were inappropriate they too were always
changing useless all the work for nothing a collection of waste
ah did I tell you? today I found an old book with images worms insects
birds fish minerals body parts moral qualities medicine do you know
any of these things? the metaphor you told me I was thinking about it
today that the vegetable is an animal with the head buried in the ground it's quite
sinister you know not to see your body exposed to the light, to the enemies
and your eyes see only darkness vision no more than a feeling of warmth
like touching did you have any dreams tonight?
Today was quite warm. I went to the sea.

Of Gardens

text on paper; wallpaper; 2019

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



Of Gardens

here we are. still. in the garden. from water. one after another. a weak creature (strong enough only to carry its name) trying to imagine its own destruction. one more. from many. water falling. water rising. on a boat. to save. two of each. to start. again. no. this is another story. this time caused by a will to erase fear. an attempt to dominate despair. we looked at it. first considering the characteristics that may result in our own death: can it eat us? is it poisonous? how big is it? and then evaluating the characteristics that we may use for our own pleasure: can we eat it? can we wear it? does it work? there was also an arrogance against time. the insult of opening all the graves to make everything present. the desire to use the entire time. all at once. all or nothing. but the garden. a measure of perfection. no more no less. a world. for us to see. to use. to eat. a world to be a mirror. (like war, that always begins with an idea of peace, it too starts from an imposition of harmony.) a garden. to please the. oh. beautiful holes. eyes. noses and ears. it is to be a square. or a rectangle. but a regular shape. with sharp edges. four. at least. to start. and four rivers. going in different directions. around it. to divide. a wall. and in one of the walls. a door. to enter. and to leave. (we had dreams of logic. and nightmares in the forest.) above it. on top. the sun. too warm. at night. too cold. it's coming. says the prophet. (behind him. on a powerpoint. all lines go down.) it's the end. but we saw it already. on television. we know how it goes. a giant wave. drowned. or. a big explosion. pum. gone. for good. no time for to tell the ones we hey just to say I'm sorry I didn't want to I hope you are it's for the best you'll see goodbye. after the door. in front of it. a grass alley. a long green lawn. no shadows. as far as the eye can see. a view. towards. a point. to define. a left. and a right. two eyes. to see. one side the same as. the other. but the end doesn't exist. or it never comes. different ends accumulate. one on top of another. we will not die in Hollywood. along the path. figures made of grass. in a line. gods. or geometric shapes. cut in a certain way. to resemble something else. (about last words. think positive. something is now written on stones to be read in a million years.) in the center. a pool. liquid contained inside the limits. and moving water. jets. mist. or drops. made from gravity. into the air. just to fall again. waterfall from stone figures. animals or gods vomiting continuously. maybe to remind us. our bodies are made of it. mostly. fountains are good. fresh and beautiful. but they attract insects. mosquitoes. and flies. but what can we learn from catastrophes? (I want to hear the good news first). first. the Sabeans murdered the slaves and stole the cattle. second. a lightning burnt the sheep. third. the Chaldeans stole the camels. forth. a hurricane destroyed the house, killing all his sons. on either side. divided into smaller parts. clipped box hedges. of different shapes. triangles. circles. or diamonds. for example. containing flower beds. one of each kind. organized in color. or smell. here lies a loved son. or a good husband. or a dead soldier. Job was a good man, honest and faithful. who never practiced evil. and for that he was punished by god and lost everything. but why did Job suffer? his pain is excessive. a punishment disproportional to his actions. his suffering is only to show us something. an example. (a drawing would be enough.) to show us that god is good. after all. and that if we do it right. as he tells us. we can have it right. maybe even double. we'll choose trees that have always leaves. to last. pines, cypresses, cedars, or palms are good. from the trees the shadow should be more important than the fruit. on the west we will plant the tall. on the east the short. to maintain the garden one is to replant it once every hundred years. religion taught us to deny a world without us. but how to imagine a future that does not include us? we know we walk on bodies. on a history made of catastrophes conserved under our feet. dead energy. no more. an orgy of dead bodies. all together. finally. in an image of happiness. brought from far. from places we have never been. plants in pots. placed outside. in the air. at the same distance. from each other. invisible space in between. just enough. until winter comes. because the future will grow from the remains. for only what is not permanent survives. we'll have to learn how to live from what falls from us. from waste, dirt and sweat. from what we are made of. parts of other bodies. from soil to soil. standing long enough just to fall again. OR. to survive. we can still dream of becoming bacteria.

epilogue

(from my dinosaur friends)

from the centre of destruction. from the past. long gone. they smile. looking at our despair. there is nothing to be afraid. they say. everything is gonna be alright. time passes. it goes. it's gone. we were once you. and we were sad too. but there is nothing to lose. nothing worth to keep. it goes. but it grows. again. we are better now. now we are happy. we have it all. all the time. finally. free. it's paradise here you know. not the paradise we were expecting. but still. it's warm. and we are all together. everyone. and that's the most important thing in the world. that we can all be together. forever. just like we dreamt.

Landscape Paradise: a dialogue

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

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



Natural Death

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

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

A still from the video 'Natural Death' showing a single green leaf with a black text box overlaid on it. The leaf is set against a black background, and its veins are clearly visible. The text box contains the text '(the smell of it)'.

(the smell of it)

