

(SE)CURA HUMANA PORTFOLIO

**ARTIVIST CREATIONS FOR
SOCIO-ENVIRONMENTAL CHANGE**

(se)cura humana is a play on words that can be translated in two ways: "heals yourself humanity" or "dryness of the human."

DIVE INTO THE TIETÊ RIVER

#VIDEOPERFORMANCE #ACTIVISM

In 2016, Flavio Barollo carried out the performance “Mergulho no Rio Tietê” (Dive into the Tietê River), the fifth most polluted river in the world, in the city of São Paulo, Brazil.

It was part of the project Vidas Secas SP, in collaboration with Karen Menatti, Rogério Tarifa, and Zimbher. The proposal involved the artist entering the polluted waters of the Tietê River, fully protected by a sanitation suit. This “non-dive” sought to avoid direct contact with the water, symbolizing the exclusion of life from the river, now turned into a habitat of waste and pollution.

Performance Description

Barollo walked through the river’s murky waters, dodging discarded objects such as a doll, a tricycle, and a child’s shoe, reflecting on the lost childhoods and stories embedded there. The performance revealed both environmental and social degradation, with the contaminated water symbolizing the failure of modern society and the capitalist system.

Reflection and Impact

During the performance, an accident with the protective suit allowed the polluted water to come into contact with the artist’s body, adding an additional layer of risk and realism to the action. Barollo emphasized that the greatest danger was not personal contamination, but rather living in a society marked by environmental devastation, prejudice, and lack of human dignity.

The performance aimed to raise public awareness about the urgent need for environmental and social change, stressing the importance of dealing with natural resources in a sustainable way. The phrase “I am the catfish” symbolizes identification with the few life forms that still resist in the polluted river, calling for a future in which the Tietê River can once again sustain life and become a symbol of regeneration.



**Dive into the Tietê River
video performance by Flavio Barollo
photo by Alécio Cezar**

A person wearing a bright yellow protective suit, a black mask covering their nose and mouth, and yellow gloves is wading in a river. Their arms are raised in the air, and water is splashing around them. In the background, a concrete bridge spans the river, and a city skyline is visible on the far bank. The scene is captured in a cinematic style with a clear sky and bright lighting.

DIVE INTO TIETÊ RIVER

**Dive into the Tietê River
video performance by Flavio Barollo
frame by Alexandre Freitas**

BATHER OF URBAN RIVERS

#VIDEOPERFORMANCE #EXPOSITION

VENICE BIENNALE 2024

Participation in the performance *Bather of Urban Rivers (Banhista de Rios Urbanos / Bagnante dei Fiumi Urbani)*, in dialogue with the work *Aguacero* by Daniel Otero Torres, curated by Brazilian Adriano Pedrosa.



EXHIBITION “WHERE THERE IS SMOKE – ART AND CLIMATE EMERGENCY”



The Video Installation “Mergulhos” (Dives)

In addition to the opening intervention, the collective (se)cura humana presents the immersive video installation “Mergulhos” in its dedicated space within the exhibition. The works “Mergulho no Rio Tietê”, “Mergulho no Rio Anhanguera”, and “Mergulho no Rio Guatá Porã” will be shown simultaneously through three video sources interacting with one another.

The video performances document the artists bathing in polluted rivers, exploring the connections between body, river, and urbanization. The installation creates an immersive environment where the images of these actions intertwine, echoing the questions raised by the group. The piece also provokes reflection on progress and technology, incorporating the impact of Artificial Intelligence in the recreation of (im)possible worlds.

Exhibition: Where There Is Smoke – Art and Climate Emergency

Opening: November 4, 2024 (invite-only event)

Open to the public: November 5, 2024 to February 28, 2025

Tuesday to Sunday, from 10 a.m. to 5 p.m. (last entry at 4 p.m.)

Location: Temporary Exhibitions Hall

Free admission (for this exhibition only)

Venue: Museu do Ipiranga – Av. Nazaré, S/N, Ipiranga, São Paulo – SP

The eyes burn, the throat dries, the nostrils sting, and the lungs suffocate. Human life is at risk. What was once considered the necessary path toward a better world is now challenged by fires, floods, extreme temperatures, and dry air. This exhibition questions the still-dominant notion of progress that has led to the current climate emergency.

Curated by Micrópolis, a group formed by architects and researchers Felipe Carnevalli, Marcela Rosenberg, and Vítor Lagoeiro, the exhibition brings together the Museum’s historical collection and works by contemporary artists to shed light on the environmental and social degradation throughout Brazil’s urban development.

Paintings and photographs by masters such as Benedito Calixto and Henrique Manzo enter into dialogue with the works of Alice Lara, André Vargas, Bruno Novelli, Davi de Jesus do Nascimento, Anderson Kary Bayá, Jaime Lauriano, Luana Vitra, Mabe Bethônico, Roberta Carvalho, (se)cura humana, Uýra Sodoma, and Xadalu Tupã Jekupé. This juxtaposition provokes reflection on how the colonization of territory and the construction of the nation have been grounded in the dichotomy of civilization versus barbarism, of a possible culture versus an impossible nature.



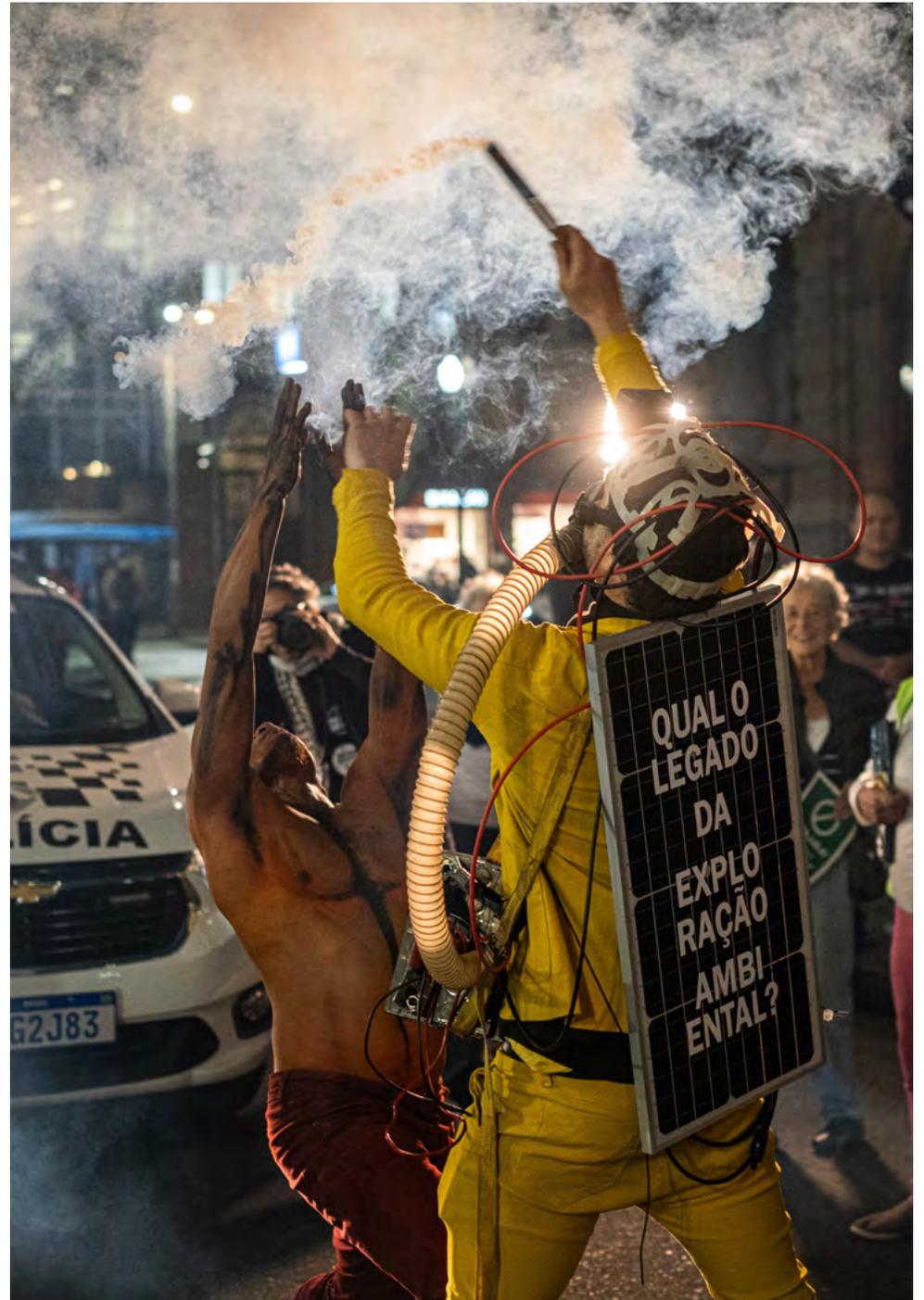
The video installation "Dives", featuring three dives by (se)cura humana into polluted rivers, for the exhibition Where There Is Smoke – Art and Climate Emergency, at Ipiranga Museum.

LEGACY OF DEVASTATION

#PERFORMANCE



Legacy of Devastation at the protest against the “Devastation Bill,” in front of the Municipal Theatre (Photos by Yve Louise)



DISCUSSION ON LEGACY OF DEVASTATION

with (se)cura humana (Flavio Barollo, Jeferson Rogério, Letícia Progenio, Odacy Oliveira, and Wellington Tibério) + Anhangá Coletiva (Bru Kariri, Éder Lopes, Jonas Coutinho, Victória Souza, and Huiris Brasil)

Duration: 45 minutes

Synopsis

Legacy of Devastation is an intervention by the collective (se)cura humana that turns the street into a ritual of confrontation and reinvention.

At the front, an anti-shaman CEO – a body trained for collapse – manipulates smoke, dust, and residues, staging “progress” as a cult and destruction as method.

Behind him, trunks, branches, and masked bodies drag the landscape of exploitation, while Afro-Indigenous voices, drums, and dances shift the pulse of the march.

The procession transforms into an uprising: a maloca rises from branches, fire is lit, the order is reversed. The CEO remains as residue of a world that converts life into “resource,” surrounded and engulfed by what he believed he controlled. Amid smoke and breath, the cortege replaces the logic of profit with the commons and returns the question to the audience: what legacy do we want to leave to life on Earth?

Concept

Legacy of Devastation takes Avenida Paulista as a field of symbolic dispute, between the machinery of progress and the possibilities of a shared future. The work emerges from friction with projects that

weaken environmental safeguards and finds, in the flow of the street, the chance to expose and reorder forces.

At the center appears the CEO of Devastation – a corporate anti-shaman. In a yellow suit, mask, and drum strapped to his back, he ritualizes extraction: turning air, water, and land into “resources,” converting language into commodity, and promising efficiency where public loss accumulates. His liturgy is that of profit breathing through cables and smoke.

The procession advances like a post-disaster landscape: white haze, noise, debris. Trunks are dragged by figures who draw on the asphalt the silhouettes of felled forests – one cruciform, another trapped inside a micro-greenhouse, as if the right to air were a portable privilege. The city witnesses the choreography of exhaustion.

Behind them, bodies from the Afro-Indigenous diaspora keep vigil. Masks, branches, drums, and breath compose a presence that is both memory and project. Restraint becomes tension; tension becomes spark. Dystopia opens cracks through which gestures of reposition pass.

When the circle closes, branches rise into a shared canopy and then into shelter: a maloca of trunks surrounds the power that believed it owned the world’s matter. From the center, red erupts – symbolic combustion – and collective sound overflows corporate speech. What was a march of devastation becomes a rite of turning.

The order is inverted. Those who dragged now lead, branches raised; those who led now drag the weight of their own making. The procession continues guided by song, drum, and dance, reopening the avenue as a living body: the tree walks, mourning turns into force, the commons reappears.



Flavio Barollo

Flavio Barollo works across the performing arts, audiovisual practices, and new technologies. He holds a postgraduate degree in Theatre Directing from ESA Célia Helena, under the supervision of Antônio Araújo (Teatro da Vertigem, MITsp), and pursued performance studies at PUC and USP with Lúcio Agra and Beth Lopes. He is currently enrolled in the extension course Climate Change, Disasters, at UFRRJ. An environmental activist with the collective (se)cura humana, he has created and directed performances such as *Simulação de um Levante* (2024), *Ouro Branco: Lithium* (2024), *Corpo-Árvore* (2023), *Piscina do Fim do Mundo* (2017–2023), *Parque Aquático Móvel* (2015–2023), *Rio Paralelo Tamanduateí* (2019), and *Diving into the Tietê River* (2015). In audiovisual work, he directed the film *Deserto SP* (2024) and has worked on the filming of *Torneiras*.



Odacy Oliveira

Odacy Oliveira is an urban Indigenous artist from Manaus, Amazonas. A member of the collective (se)cura humana, he holds a degree in Visual Arts from the Federal University of Amazonas (UFAM). His research investigates a dramaturgy connecting nature, color, and body. He works in performance, dance, video dance, and body painting, dancing with trees until disappearing and reappearing in the landscape. His core intention is to entangle the human within the natural until this distinction dissolves, allowing other senses to emerge and fostering less intrusive and destructive ways of inhabiting the world.



Wellington Tibério

A Geography professor and PhD candidate at FFLCH-USP, Wellington Tibério is a performer with the collective (se)cura humana in works such as *Piscina do Fim do Mundo* and *Corpo-Árvore*. A percussionist, he founded and was a member of the group *Coração Quiáltera* (2000–2012) and is a co-founder of the *Água Preta* carnival bloco. An urban activist and artist, he founded the collective *Ocupe e Abrace*, active at *Praça da Nascente*; the tactic *Hezbollah*, focused on excavating lakes and creating new aquatic spaces in the city; the *Parque Aquático Móvel*; and the *Travessa* collective, responsible for the occupation of *Travessa Roque Adóglío* in *Vila Anglo Brasileira*, São Paulo. He authored the essay *Water and Urbanism: Artistic Actions for a (Im)possible City for Revista Redobra* (UFBA).



Jeferson Rogério

An environmental builder and biology student, Jeferson Rogério studied Civil Engineering and has worked in construction and renovations since 2006, specializing in bioconstruction, ecological sanitation, rainwater harvesting, and aquaponics systems. In the arts, with (se)cura humana, he participated in building the *Lago da Travessa* and in the realization of *Rio Paralelo Tamanduateí*. He is the technical coordinator of (se)cura humana and also performs in *Corpo-Árvore*.



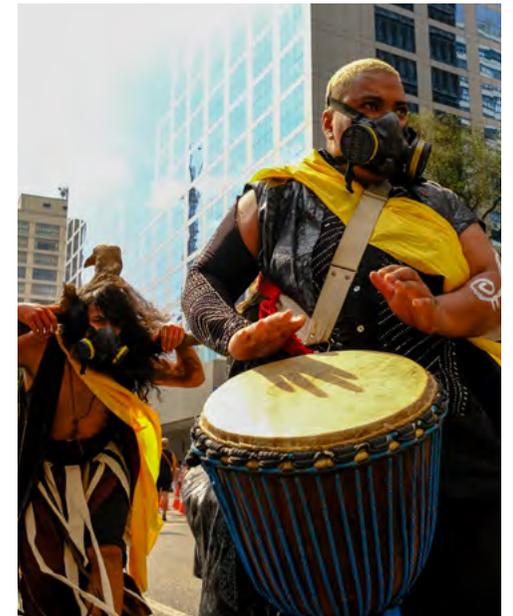
Letícia Progênio

An actress and dancer from Belém, Pará, Letícia Progênio holds a BA in Theatre from Escola de Artes Célia Helena and studies at São Paulo School of Dance. She was a member of the Agessandro Rego Contemporary Dance Company for seven years. In 2024, she joined the Amazonian cultural dance group Yande Transpará. In audiovisual work, she made her debut in the Netflix series *Pssica*, directed by Quico Meireles and Fernando Meireles. In theatre, she performed in *Amazonias – Seeing the Forest That Sees You*, directed by Maria Thaís at Sesc Pinheiros. She currently develops research in dance-theatre focused on Amazonian culture.



Anhangá Coletiva

Anhangá Coletiva is an Afro-Indigenous collective formed by Bru Kariri, Éder Lopes, Jonas Coutinho, Victória Souza, and Huiris Brasil, born from encounters among artists from São Paulo's north and south zones—voices predominantly Black and LGBTQIAP+, with the presence of an Indigenous Kariri Xocó resurgence. Since 2020, they have transformed streets into stages and crossroads: spaces for poetry, music, dance, circus, and theatre. Their work is guided by listening and rewriting the city through the Urban Palimpsest, an artistic procedure based on erasing in order to write anew. By revisiting forgotten memories and layers of the places where they act, they turn territory into living material for the scene, inviting audiences not only to watch but to feel part of the work and to reimagine the spaces they inhabit.





**Legacy of Devastation at Virada Sustentável 2025,
held on Avenida Paulista, in front of MASP. (Photos by Ugo Sartori)**





**Legacy of Devastation at Virada Sustentável 2025,
held on Avenida Paulista, in front of MASP. (Photos by Ugo Sartori)**



TREE- BODY

#PERFORMANCE



PERFORMANCE AND INSTALLATION CORPO-ÁRVORE (TREE-BODY)

TREE-BODY SELECTED
BY SESC RJ PULSAR 2024

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DISCUSSION ABOUT TREE-BODY + EXHIBITION

with (se)cura humana (Flavio Barollo, Jeferson Rogério, Malu Avelar, and Wellington Tibério)

Duration: 45 minutes

Synopsis

The last tree is found shattered. Survivors of the environmental collapse attempt to revive it using technological devices so it can fulfill the vital function of humidifying life. Is it possible to recreate the flying rivers? Will the invention of this tree-machine redeem us?

Argument

The founding of this country was based on the unrestricted exploitation of nature; this is why Brazil came into existence, this was the inaugural project established in these lands. This project fits into a broader scheme of transforming nature into a resource to be appropriated by the prevailing production logic. A world at the disposal of a single being who perceives itself as superior to others. This idea has sustained economic development for centuries and continues to do so, but it shows signs of exhaustion. An inconvenient reality increasingly shows us our proper place as part of a larger system. There is a limit to the project that was established here 525 years ago. There is a limit to human action on the

planet. Many peoples have always understood this, but we need to glimpse the risk to our existence to understand that this limit truly exists.

What if we destroy the Amazon, the Congo forest, and other forested areas of the world? What will become of us if we do not stop advancing on nature to satisfy our desires for well-being and comfort?

This performance will present a future reality of environmental collapse where survivors find the last remaining tree, but completely shattered. In a quest for salvation, they will attempt to resurrect it and produce moisture again. For this, they will use their machines and technologies to recreate the organic system of a tree, thus creating a tree-machine that, through its evapotranspiration, humidifies life around it and perhaps restores the important flying rivers that distribute moisture around the world.

Will this tree-machine germinate life? Will our being separated from nature be redeemed by this invention? Will the present beings have their affections humidified?

These are important questions in a world heading toward collapse, where a significant portion of the human community bets on technological solutions to dodge the problem and maintain their way of life. What is really at stake: a new, less impactful technology or a paradigm shift?



Flavio Barollo

Flavio Barollo navigates the realms of performing arts, audiovisual media, and new technologies. He holds a Postgraduate Degree in Theatrical Direction from ESA Célia Helena, under the guidance of Antônio Araújo (Teatro da Vertigem, MITsp). He has studied performance at PUC and USP with Lúcio Agra and Beth Lopes. At UFRRJ, he is pursuing an Extension Course in Climate Change, Disasters, and Guaranteeing Rights for Affected Populations. As an environmental activist with the collective (se)cura humana, he has created and directed several performances, including Simulation of an Uprising (2024), Tree-Body (2023), Swimming Pool of the End of the World (2017-2023), Mobile Water Park (2015-2023), Parallel Tamandateí River (2019), and Dive into the Tietê River (2015). In the audiovisual field, he directed the film Desert SP (2024) and is currently working on Torneiras.



Malu Avelar

Interdisciplinary Artist and Art Educator. born and raised in the city of Sabará (MG), her artistic training took place in Belo Horizonte at CEFAR (Centro de Formação Artística do Palácio das Artes) and with the Grupo Jovem Compasso. Her works are founded on dance and body research focused on the decolonization of the body as a non-negotiable principle for contemporary existence. She was invited to participate in the 35th São Paulo Biennial in 2023 with her relational installation work Lesbian Sauna.



Wellington Tibério

Geography Professor, currently a PhD candidate at FFLCH-USP, he is a performer with the (se)cura humana collective, participating in performances such as Swimming Pool of the End of the World and Body-Tree. As a musician (percussionist), he is the founder and former member of the group Coração Quiáltera (2000/12). He co-founded the carnival bloco Água Preta. An urban activist/artist, he founded the collective Ocupe e Abraça, which operates in Praça na Nascente, and developed the Hezbolago tactic, a practice of lake excavation and creation of new aquatic spaces in the city. He also initiated the Mobile Water Park, a performance exploring the city's waters, and the Travessa collective, which occupies Travessa Roque Adó-glio, Vila Anglo Brasileira, São Paulo. He authored the essay Water and Urbanism: Artistic Actions for an (Im)possible City, published in Revista Redobra by the Federal University of Bahia (UFBA).



Jeferson Rogério

Environmental Builder and Biology Student, having initially studied Civil Engineering, he has been working in renovations and construction since 2006, specializing in bioconstruction, ecological sanitation, rainwater harvesting, and aquaponics systems. In the arts, with (se)cura humana, he contributed to the construction of The Lake of the Alley and the realization of the work Parallel Tamandateí River. He serves as the technical coordinator of (se)cura humana and also performs in the performance Body-Tree.

TREE-BODY AT THE 9 DE JULHO OCCUPATION

Activation of the work **TREE-BODY**
with the performance held at the 9
de Julho Occupation by **MSTC**
@movimentomstc
Curated by **Lucas Bambozzi**



[Click on the image to open the video](#)

Photo by Yve Louise at Sesc Ipiranga, 2025

Special participation of Odacy Oliveira in Tree-Body

Odacy Oliveira

Urban indigenous artist from Amazonas. Member of Corpocontemporâneo21/CC21. Holds a degree in Visual Arts from the Federal University of Amazonas – UFAM. His research explores a dramaturgy interconnecting nature/color/body. Works across Performance/Dance, Videodance, and Body Painting. Based between Manaus and São Paulo.

He echoes through the landscape by drawing lines of movement that intertwine with trunks, branches, and vines, composing frames that reveal the geometries, contours, and twists of these bodies. Dancing in trees, until disappearing and reappearing within the landscape. Entangling the human within the natural, until such distinction no longer makes sense and other sensibilities may emerge. Directing attention to the aesthetics of the natural environment amidst the city, he seeks to construct other ways of seeing, inhabiting, and moving in the world—less intrusive and less destructive.

Photo by Yve Louise at Sesc Ipiranga, 2025





*Images processed with Artificial Intelligence,
based on photos by Renata Armelin*



*Images processed with Artificial Intelligence,
based on photos by Renata Armelin*

BUNKER

INCUBATOR

IN PROGRESS

#PERFORMATIVE #THEATRE



Image generated with Artificial Intelligence

DISCUSSION ON BUNKER INCUBATOR

with (se)cura humana (Flavio Barollo and Odacy Oliveira)
performing arts, visual arts, theater

Synopsis

BUNKER INCUBATOR is a performance that creates a counterpoint between technology, capitalism, and Indigenous ancestral wisdom, using the concept of Pacha—in Andean Indigenous languages such as Quechua and Aymara, a term symbolizing the unity of space-time and the interconnected universe.

The narrative follows a billionaire CEO who, while giving a lecture on energy transition as a solution to environmental collapse, plunges into a logic of destruction and illusion of power, blind to the devastating impact of his actions. In contrast, an Indigenous man emerges as a representative of a holistic worldview, connected to the earth and cosmic forces, resisting destruction through regeneration and dance.

At the climax of the piece, both characters are confined in a bunker as the last two survivors of a post-apocalyptic world, where their interactions expose the contradictions of the capitalist system and the urgent need to reconnect with the natural world. Is there still a way out?

The narrative culminates in a live debate with the audience, questioning whether we would be willing to abandon our lifestyles in order to build a new future that embraces the principles of Buen Vivir.

Concept

BUNKER INCUBATOR is a critique of modern dependence on technology and the reckless exploitation of natural resources, challenging capitalist “solutions” to the climate crisis. The word Pacha in Andean Indigenous traditions refers to an integrated universe where space and time are inseparable, encompassing both the physical and the spiritual. The performance uses this concept to highlight the profound disconnection between a capitalist system centered on material exploitation and an Indigenous vision of an interconnected cosmos.

The narrative follows a “green” CEO who, while presenting technological solutions such as solar panels, wind energy, and lithium extraction, simultaneously perpetuates the destruction of nature in the name of progress. Meanwhile, an Indigenous man dances around him, embodying ancestral wisdom that understands all beings as interdependent.

As the performance unfolds, time shifts into a dystopian post-apocalyptic future, where the two characters are confined in a bunker, the only survivors of climate collapse. The CEO, once confident in the supremacy of technology, realizes that his survival now depends on the Indigenous man’s knowledge of nature—knowledge that ensures access to what truly matters: air, water, and food.

The third part of the performance once again breaks the narrative and transforms into a space of dialogue with the audience. The Indigenous man directly questions the spectators: “Would you be willing to give up your lifestyle in order to build a new world?” This provocation brings to the surface the concepts of Futuro Ancestral (Ancestral Future), as proposed by Ailton Krenak, and Buen Vivir, as defended by Alberto Acosta—both aligned with the notion of Pacha, in which everything is interconnected and progress cannot be measured solely by the accumulation of material wealth, but by harmony with the universal space-time.

The debate with the audience aims to spark reflections on the possibility of overcoming the capitalist model, fostering community-based and self-managed alternatives more aligned with the wholeness of Pacha—a vision that sees earth, time, and cosmos as a sacred unity, in which all actions have consequences that affect this balance.

The performance concludes with a call to action, encouraging the audience to reflect and act in favor of a new future where space-time, nature, and humanity are truly integrated—if there is still time.



Image generated with Artificial Intelligence



Image generated with Artificial Intelligence

DRAMATURGICAL NARRATIVE OF BUNKER INCUBATOR

Part One: The Illusion of Progress and Destruction

The first part takes place in a sterile, cold environment, where a CEO of a renewable energy company, dressed in a suit, gives a presentation extolling the wonders of the energy transition and the promises of a sustainable future. The audience is welcomed onto the stage and becomes complicit in the technological narrative presented by him. As the CEO advances, his rhetoric gradually reveals his true objective: maximizing profits through the exploitation of natural resources, with no concern for environmental regeneration or social impact—using the concept of ESG as a smokescreen and an act of greenwashing.

While demonstrating his power over nature by extracting lithium, an Indigenous man silently enters the stage, carrying the trunk of a dead tree and performing a ritual dance. Scattering seeds and earth across the floor, he embodies silent resistance and the possibility of regeneration. The tension between the CEO's frantic actions and the Indigenous man's resistance sets the narrative in motion, exposing the dichotomy between progress and preservation.

Part Two: The Bunker and Climate Collapse

After the CEO's catharsis, the lights go out and the stage transforms into a scenic bunker built from cardboard boxes, symbolizing the fragility of the capitalist system. The CEO and the Indigenous man find themselves confined in this space, struggling to survive together amid the looming climate collapse.

The dialogue between the two characters becomes an ideological clash: the CEO tries to justify his actions and insists that technology will save him, while the Indigenous man exposes the contradictions of capitalism and reveals the wisdom required to survive without technological dependence. Video projections display landscapes generated by artificial intelligence, simulating an illusory regeneration. Yet the Indigenous man knows these images are a fraud—a technological prison designed to conceal the true devastation happening

outside.

The CEO's frustration grows as he realizes his survival depends on the Indigenous man's ancestral knowledge. The bunker begins to crumble, just like the CEO's belief system, and both are forced to confront the collapse of the capitalist illusion.

Part Three: Collective Reflection and Call to Action

In the final part of the performance, there is a rupture in time-space: the CEO no longer exists, the actor leaves the stage and merges with the audience, becoming part of the collective. The Indigenous man takes center stage and begins a direct dialogue with the spectators, inviting them to reflect on the concept of Buen Vivir and the possibility of giving up a capitalist lifestyle in favor of a more sustainable existence.

This moment transforms the performance into a space of real debate. The audience is encouraged to share ideas and proposals on how to build a future beyond extractivism and rampant consumption. The public is invited to concrete action—planting seedlings and breaking apart concrete.

The performance ends without definitive answers, but with a clear invitation to introspection and action. Nature—symbolized by the soil—returns in the final scene, suggesting that regeneration is still possible, but depends on a profound shift in collective mindset and behavior.



Image generated with Artificial Intelligence



Image generated with Artificial Intelligence

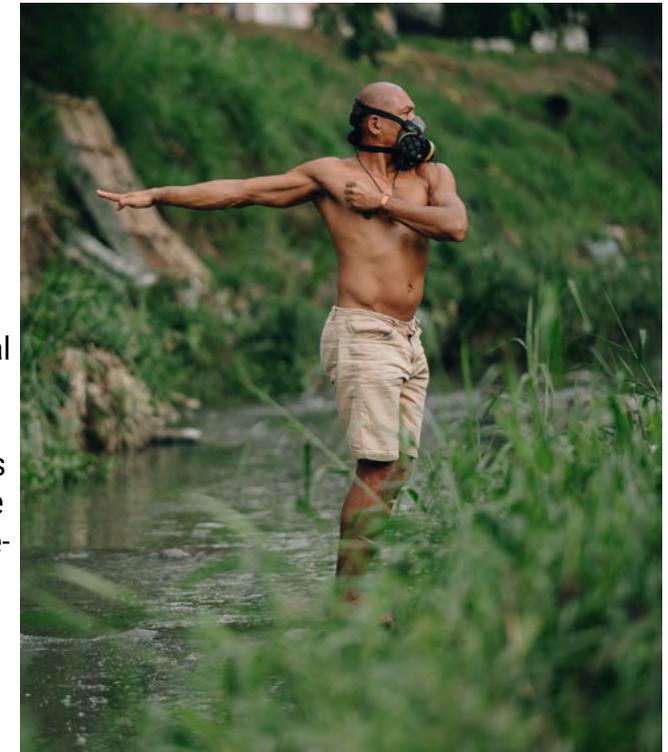


Flavio Barollo

Flavio Barollo moves between scenic, audiovisual and new technologies. He studied Postgraduate Studies in Theater Directing at ESA Célia Helena, under the guidance of Antônio Araújo (Teatro da Vertigem, MITsp); Performance studies at PUC and USP with Lúcio Agra and Beth Lopes. At UFRRJ, it covers Climate Change, Disasters and Guarantee of Rights of the Affected Population. Environmental activist for the collective (human healing). In performance, he created and directed *Simulação de um Levante* (2024), *Ouro Branco: Lítio* (2024), *Corpo-Árvore* (2023), *Piscina do Fim do Mundo* (2017-2023), *Parque Aquático Móvel* (2015-2023), *Rio Paralelo Tamanduateí* (2019) and *Mergulho do Rio Tietê* (2015). In audiovisual, he directed the film *Deserto SP* (2024), and in the filming of *Torneiras*.

Odacy Oliveira

Amazonian Indigenous artist. Member of Corpocontemporâneo21/CC21. Holds a degree in Visual Arts from the Federal University of Amazonas – UFAM. His research explores a dramaturgy that interconnects nature/color/body. He works in the fields of Performance/Dance, Videodance, and Body Painting. He resides in Manaus and São Paulo. He echoes in the landscape by drawing lines of movement that intersect with trunks, branches, and vines, composing frames that highlight the geometries, contours, and twists of these bodies. Dancing in trees, until disappearing and reappearing in the landscape. Merging the human with the natural until this distinction no longer makes sense, and other senses can emerge. Focusing attention on the aesthetics of the natural environment amidst the city and constructing new ways of seeing, inhabiting, and moving in the world in a less intrusive and destructive manner.



UTOPIAN CITIES IN AN ANCESTRAL FUTURE

#AUDIOVISUAL #CINEMA #DOCUMENTARY

Sesc

(se)cura
humana

apresentam

Utopian Cities in an Ancestral Future

Direction FLAVIO BAROLLO Reflections and Provocations WELLINGTON TIBÉRIO
Coordination, Research, Creation, Script, and Performance FLAVIO BAROLLO and WELLINGTON TIBÉRIO
Special Performances DANIEL WERÁ and ODACY OLIVEIRA
Photography Direction FLAVIO BAROLLO Cameras and Drone FLAVIO BAROLLO and THAIS CARVALHO
Direct Sound THAIS CARVALHO and WELLINGTON TIBÉRIO Photography ALÉCIO CÉZAR
Editing, Color, Audio, Design, Finalization, Artificial Soundtrack, and Artificial Intelligence Manipulation STUDIO @CASADAZICA
Production ARIANE CUMINALE and GABI GONÇALVES CORPO RASTREADO

CONCEPT OF UTOPIAN CITIES IN AN ANCESTRAL FUTURE

Synopsis:

The film “Utopian Cities in an Ancestral Future” produced by the collective (se)cura humano, documents the transformation of an urban territory and polluted rivers into a space of dreams and revitalization. Mediated by Aílton Krenak’s concept of Ancestral Future, participants in an artistic residency explore the city of Osasco and its rivers, creating concrete actions and using artificial intelligence to manipulate their utopian visions and dreams. Through artistic creations and interventions, the film presents a new exercise in the city where the past and the future meet in the present, in the gap between high technology and ancestral knowledge.

Argument:

“Utopian Cities in an Ancestral Future” goes back to the past in search of the revitalization of a degraded river. The film is the document of an artist residency led by the collective (se)cura humano, at the invitation of Sesc Osasco, where artists explore the territory and the polluted banks of the city’s rivers. Mediated by Aílton Krenak’s Ancestral Future concept, participants are encouraged to dream and create a new city through creative visions.

Dreams are materialized with artificial intelligence, transforming these visions into photographic scenarios in which participants are inserted. These photos are printed on stickers, which, before being pasted in Beco de Oz, are handcrafted with drawings and engravings by the participants themselves. The film’s final post-production also uses artificial intelligence to reimagine and transform sections, creating an (im)possible world.

The narrative explores the disconnection between the city and its rivers, highlighting the importance of developing a collective consciousness that values the common good. Through reflections with the community, it reveals how colonial heritage has shaped contemporary attitudes towards land and water. Throughout the film, viewers are invited to rethink their role in environmental preservation and imagine a regenerated future, where utopia becomes reality through the union of efforts, appreciation of ancestral practices and the renaming of the stream, the new Guatá Porã River - the good path.

Direção audiovisual FLAVIO BAROLLO

Reflexões e provocações WELLINGTON TIBÉRIO

Coordenação, pesquisa, criação, roteiro e performance

FLAVIO BAROLLO @flaviobarollo e WELLINGTON TIBÉRIO @welltiberio

Performances especiais

DANIEL WERÁ @danielwera.7 e ODACY OLIVEIRA @odacy_oliveira

Direção de fotografia FLAVIO BAROLLO

Câmeras e drone FLAVIO BAROLLO E THAIS CARVALHO @thaiscarvalho_machado_

Som direto THAIS CARVALHO E WELLINGTON TIBÉRIO

Vídeos e fotos no piquenique ALÉCIO CÉZAR @alecio_cez

Pós-produção:

Montagem, cor, áudio, finalização, trilha artificial e manipulação com Inteligência Artificial: ESTÚDIO @CASADAZICA | FLAVIO BAROLLO





Picnic by the newly named Guatá Porã River in Osasco.
Artistic Residency: Utopian and (im)possible Cities by the
(se)cura humana collective at Sesc Osasco.

WHITE GOLD:

LITHIUM

#PERFORMANCE

WHITE GOLD: LITHIUM

Ouro Branco (Lítio)
Experimento 03

Performance de limpeza humana, com Flavio Barollo @securahumana

Transição energética, desmatamento, perfuração de solo, tinta guache branca, energia solar e iPhone

[Click on the image to open the video.](#)

DISCUSSION ON “WHITE GOLD: LITHIUM”

with (se)cura humana (Flavio Barollo)

Duration: 45 minutes

Synopsis

The performance consists of a businessman digging a mud pit in his own office, with the intention of finding the LITHIUM, a white ore that is now so fundamental to the renewable energy transition. At the same time, an indigenous entity is above him at the top of a tree. A clash between technology and ancestry. The performance is done by Flavio Barollo, with provocation from Wellington Tibério.

Argument

The experiment **White Gold: Lithium** revolves around the issue of LITHIUM extraction, the “new” favorite mineral of the world, nicknamed white gold (or white oil). It’s the hot topic of the moment, both globally and in Brazil, and is promised to be one of the most valuable for the current market focused on energy transition.

To make the clean transition to renewable energies, oil (the so-called black gold) is no longer the main focus; now it is lithium, necessary for making batteries used in solar, wind, and other means of energy production.

Lithium extraction has been provoking debates and protests, as poorer populations are being expelled from their territories, especially indigenous populations, along with the environmental impacts that this action causes.

Environmental racism is strongly established in Latin American territories where lithium is most abundant, aiming at the “sustainable development” of so-called more “developed” nations, and has caused significant conflicts regarding lithium extraction, particularly in the salt flats of Chile and Bolivia.

In Brazil

In March 2021, lithium exploitation in the Jequitinhonha Valley, in Minas Gerais, was approved by the National Department of Mineral Production (DNPM). The project is led by Sigma Mining and aims to extract about 45,000 tons of lithium concentrate per year.

According to Ana Cabral-Gardner, CEO of Sigma Lithium, the waste from production will be transformed into higher value-added products. “The nice surprise is that we will have shipments not only of the main product but also of the waste, which will turn us into a zero-waste operation.”



Flavio Barollo

Flavio Barollo moves between scenic, audiovisual and new technologies. He studied Postgraduate Studies in Theater Directing at ESA Célia Helena, under the guidance of Antônio Araújo (Teatro da Vertigem, MITsp); Performance studies at PUC and USP with Lúcio Agra and Beth Lopes. At UFRRJ, it covers Climate Change, Disasters and Guarantee of Rights of the Affected Population. Environmental activist for the collective (human healing). In performance, he created and directed *Simulação de um Levante* (2024), *Ouro Branco: Lítio* (2024), *Corpo-Árvore* (2023), *Piscina do Fim do Mundo* (2017-2023), *Parque Aquático Móvel* (2015-2023), *Rio Paralelo Tamanduateí* (2019) and *Mergulho do Rio Tietê* (2015). In audiovisual, he directed the film *Deserto SP* (2024), and in the filming of *Torneiras*.



Research Process for Creating the Work Bunker Incubator
Experiment No.01: White Gold [Lithium], part of the Artist Residency
"É Clima" by Megafone Ativismo, LabExperimental, Parede Viva, and
Condô Cultural.

Click on the image to open the video.

**SHOW (SE)CURA
WITH WATER**

#MUSIC #SHOW



Photo by Yve Louise to Festival Formigueiro

CONCEPT OF THE SHOW (SE)CURA WITH WATER

The collective (se)cura humana merges its activist journey into a musical direction. Our artistic, activist, and aquatic research now takes on a sonic form: the show se)cura com água!

In this scenic-musical experiment, the group draws from its discourse and guerrilla art actions, both urban and aquatic throughout the city, and primarily from the investigation of the great universal symbol that is water, to create this work. As Plato reminded us: “Gold has much value and little utility, compared to water, which is the most useful thing in the world and yet is undervalued.”

Show (se)cura com água features artistic direction by Flavio Barollo, musical direction by Felipe Chacon (who also contributes some compositions), and arrangements by Rodrigo Zanettini. Since the water crisis of 2014, composer Carlos Zimbher has been researching and creating music in dialogue with (se)cura humana, and he is the primary composer of the 14 songs in the group’s repertoire. The band comprises 8 members, including Luiza Abe, Felipe Julian, Matheus

Caitano, Glauber Bento, and Jackie Cunha, with additional compositions by Felipe Chacon, Leo Bianchini, Flavio Barollo, and the song Tenho Sede by Gilberto Gil and Dominginhos.

The experiment follows the path of water, pointing towards healing and the emergence of a new human consciousness in relation to nature. It traverses the woes we have inflicted on the planet and ultimately exposes utopian possibilities for our continuity on Earth. It’s no coincidence that among the ancients, water was evoked as one of the origins of the world. Perhaps it’s time to repay our gratitude, for humans to carry water on their backs since nature has carried us all this way, and without it, we surely won’t go anywhere.

The show is designed to be performed in both indoor and outdoor spaces, in squares, communal areas, and even as a mobile band.

Technical Information of the Show (se)cura with Water

Artist: (se)cura humana @securahumana

Voice and Artistic Direction: Flavio Barollo @flaviobarollo

Voice and Vocals: Luiza Abe @luizaabe

Drums, Vocals, and Musical Direction: Felipe Chacon @felipepanchacon

Piano, Keyboard, and Arrangements: Rodrigo Zanettini @rodrigo_zanettini

Acoustic and Electric Bass: Felipe Julian @felipe_julian__

Trumpet and Trombone: Glauber Bento @glauber.bento

Tenor Saxophone and Guitar: Matheus Caitano @caitano7sax

Percussion: Jackie Cunha @jackiecunhaper-
cussa

Original Compositions by: Carlos Zimbher @zimbher and Felipe Chacon

Tenho Sede by Gilberto Gil and Dominginhos

Creation and Coordination of (se)cura humana: Flavio Barollo @flaviobarollo and Wellington Tibério @welltiberio

Click on the image to open the video.



Trecho da música O Lago Alarga.



Trecho da música Sapiens.



Trecho da música Securaumedecer.



Trecho da música Plástico.

Repertoire:

(SE)CURA COM ÁGUA (Zimbher)

O LAGO ALARGA (Zimbher)

RIO ABAIXO (Zimbher)

TENHO SEDE (Gilberto Gil e Dominguinhos)

SAPIENS (Zimbher e Leo Bianchini)

SECURAUMEDECER (Zimbher e Flavio Barollo)

SUBMERSOS (Zimbher)

PLÁSTICO (Felipe Chacon)

CANÇÃO PARA ADIAR O FIM DO MUNDO (Felipe Chacon)

DOIS SEGUNDOS ANTES DE VOAR (Zimbher)

IMITAÇÃO DA NATUREZA (Felipe Chacon)

EXTRA EXTRA (Zimbher)

HECATOMBE (Zimbher)

OMBRIM (Marina Sena)

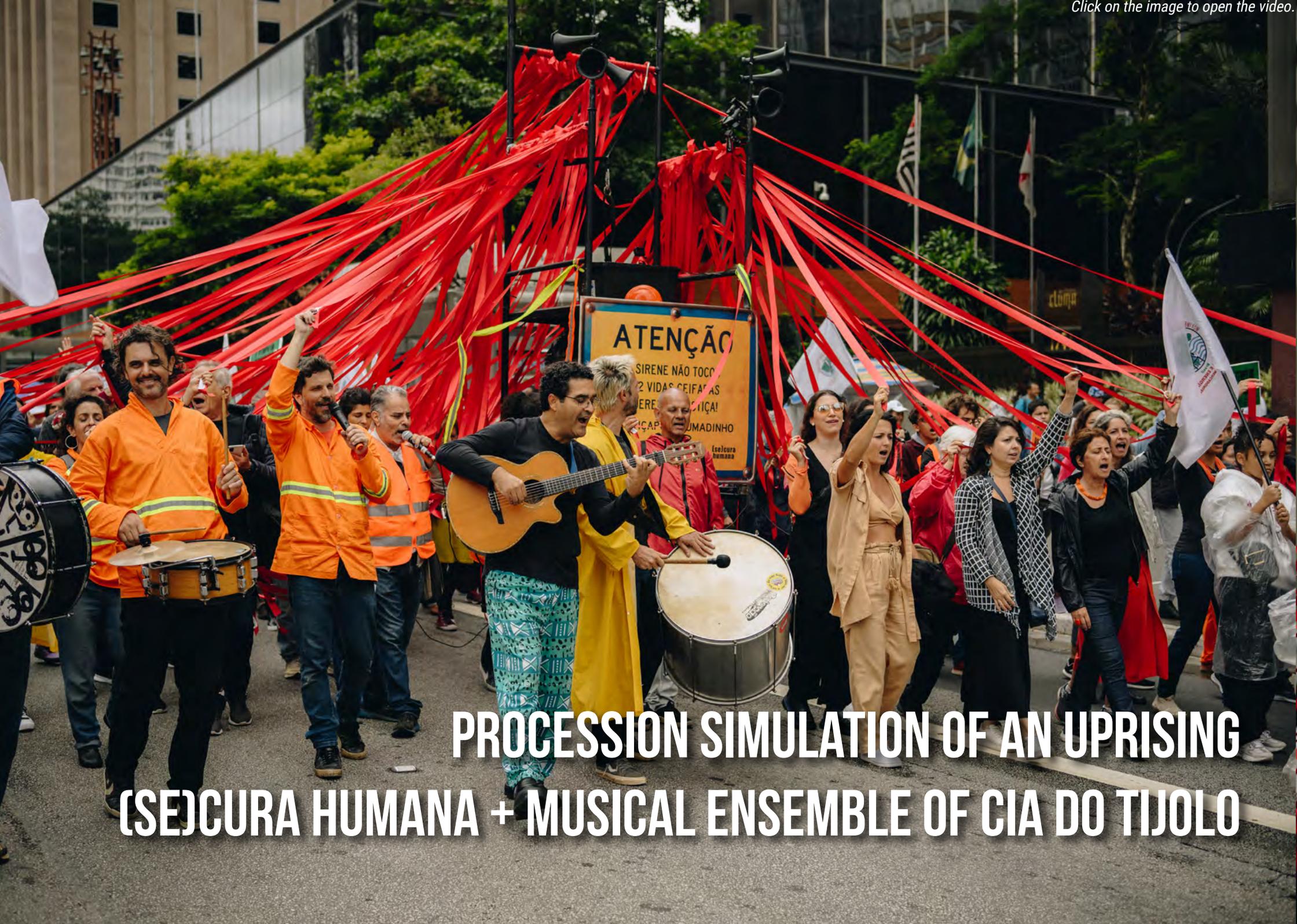
**(OPEN REHEARSAL MADE FOR RECORDING
WE INTEND TO EXPAND THIS SHOW TO AN OUTDOOR VERSION WITH A MOBILE BAND)**



Recorded at Teatro Studio Heleny Guariba, in December 2023

SIMULATION OF AN UPRISING

#PERFORMANCE #ACT #PROCESSION



**PROCESSION SIMULATION OF AN UPRISING
(SE)CURA HUMANA + MUSICAL ENSEMBLE OF CIA DO TIJOLO**



ATENÇÃO

A SIRENE NÃO TOCOU
272 VIDAS CEIFADAS
QUEREMOS JUSTIÇA!

#JUSTIÇAPORBRUMADINHO



(se)cura humana

DISCUSSION ABOUT THE PROCESSION SIMULATION OF AN UPRISING

with (se)cura humana (Flavio Barollo, Malu Avelar, Wellington Tibério, William Guedes, and the musical ensemble of Cia do Tijolo)

Duration: 45 minutes

Argument

“Simulation of an Uprising” is a performance by the collective (se)cura humana, an art and environmental activism collective active since 2015 in São Paulo. The performance was born from an invitation by AVABRUM (Association of Families of Victims and Affected by the Dam Collapse in Mina Córrego Feijão-Brumadinho).

Created by Flavio Barollo, Malu Avelar, and Wellington Tibério, the performance premiered during the Act for Memory and Justice, promoted by the Camila and Luiz Taliberti Institute, on Avenida Paulista on January 25, 2024, in an itinerant route from MASP to Rua Pamplona, at the corner with the avenue.

The artistic performance calls attendees to participate in a musical procession-protest in honor of the victims of environmental tragedies, specifically for the victims of Brumadinho during its premiere. A mobile command tower, equipped with silent sirens and surrounded by signs indicating escape routes, stimulates a simulation of a popular uprising, a poetic and constructive protest about resistance, new perspectives on the case, reparations, opportunities, and justice for the victims.

The question arises: is true escape possible in disaster situations? What is the possibility of an act of resistance amid such impunity as in the case of Brumadinho, where the siren did not sound? There

were 272 fatal victims, 3 still missing. The toxic mud affected 26 municipalities and impacted 944 thousand people. Five years have passed without any convictions.

At the top of the tower, a performer equipped with a megaphone invites the public to join the procession as a spokesperson for an emergency plan simulation. Command voices, through specific speeches and songs, use escape training tools to subvert the meaning, stimulating awareness about tragedies like Brumadinho.

Red ribbons in memory of the victims, which could represent victims from São Sebastião or Rio Grande do Sul, extend from the top of the tower, from the siren mouths, to meet people on the ground, where each participant takes one end with the name of a victim. These ribbons connect people to each other and link the ground (territory) to the top of the command tower (the machine). At the same time, they can break at any moment, showing our society’s fragility and dependence on these mining companies, their industries, and technology. During the procession, the public joins the choir of the Musical Ensemble of Cia do Tijolo to sing songs related to the theme. For Brumadinho, the songs of the Minas Gerais native Milton Nascimento, such as “Coração Civil,” “Cio da Terra,” and “Promessas de Sol,” were performed.

The tower becomes the epicenter of a symbolic union among people. The siren sounds, not as a signal to flee, but as an alert that we are alive and yearning for justice.



Flavio Barollo

Flavio Barollo navigates the realms of performing arts, audiovisual media, and new technologies. He completed a Postgraduate Degree in Theatrical Direction at ESA Célia Helena, under the guidance of Antônio Araújo (Teatro da Vertigem, MITsp), and studied performance at PUC and USP with Lúcio Agra and Beth Lopes. He is self-taught in various audiovisual technologies, including video art, videomapping, visual effects (VFX), and Artificial Intelligence (AI). As an environmental activist with the collective (se) cura humana, he has created and directed numerous performances, including *Simulation of an Uprising* (2024), *Body-Tree* (2023), *Swimming Pool of the End of the World* (2017-2023), *Mobile Water Park* (2015-2023), *Parallel Tamanduateí River* (2019), and *Dive into the Tietê River* (2015).



Malu Avelar

Interdisciplinary Artist and Art Educator. born and raised in the city of Sabará (MG), her artistic training took place in Belo Horizonte at CEFAR (Centro de Formação Artística do Palácio das Artes) and with the Grupo Jovem Compasso. Her works are founded on dance and body research focused on the decolonization of the body as a non-negotiable principle for contemporary existence. She was invited to participate in the 35th São Paulo Biennial in 2023 with her relational installation work *Lesbian Sauna*.



Wellington Tibério

Geography Professor, currently a PhD candidate at FFLCH-USP, he is a performer with the (se)cura humana collective, participating in performances such as *Swimming Pool of the End of the World* and *Body-Tree*. As a musician (percussionist), he is the founder and former member of the group *Coração Quiáltera* (2000/12). He co-founded the carnival bloco *Água Preta*. An urban activist/artist, he founded the collective *Ocupe e Abrace*, which operates in Praça na Nascente, and developed the *Hezbolago* tactic, a practice of lake excavation and creation of new aquatic spaces in the city. He also initiated the *Mobile Water Park*, a performance exploring the city's waters, and the *Travessa* collective, which occupies Travessa Roque Adóglgio, Vila Anglo Brasileira, São Paulo.



William Guedes and Cia do Tijolo

William Guedes Vaz is a composer, conductor, teacher, and vocal coach specializing in choral singing for theater. He has won the Best Music category of the Shell Theater Award three times (2005, 2009, and 2013). As a member of Cia do Tijolo, he leads the musical ensemble of Cia do Tijolo, creating arrangements for over 100 voices and working with a repertoire that includes songs by Chico Buarque, Milton Nascimento, among others.



Good morning, my name is Maria Luiza, known as Mau Avelar.

I am an artist born and raised in the historic city of Sabará, Minas Gerais, a city that became part of history due to the exploitation by the bandeirante Borba Gato, who served as a judge in Sabará and killed countless Black and Indigenous people along his way.

Sabará was originally called Sabarabuçu, an Indigenous name meaning “Resplendent Mountain.” This region was vast, extending all the way to Bahia; all of it was Sabarabuçu. What they called the Resplendent Mountain was where they kept their ancestors. However, the greed for gold, diamonds, and the minerals that this land held was so great that it marked history and memory with the murder of millions of people in this region due to exploitation and avarice. Ironically, what connects my city to Brumadinho is the famous Estrada Real, which carries this path of violence inflicted by the bandeirantes on the lands that would one day be called Minas Gerais. But not only that, Sabará has the Cuibá Dam, which Vale claims is stable, just as they assured the city of Brumadinho that their dam was stable and that there was an “escape route” to save everyone—something that was supposedly unnecessary because they were certain nothing would happen.

Sabará and Brumadinho are connected on the path of exploitation.

It is curious to think that the colonial, racist, and enslaving trajectory continues its historical course, killing people, killing Black people, killing Indigenous people, killing riverine communities, killing quilombola people. It is on the Estrada Real that the course of tragedy unfolds and takes our lives, as it has taken the lives of our ancestors for a long time. There is no way to bring back the lives of those who are gone, no way to erase the pain, no way to save the land, the nature, and everything that nourishes us; it’s all buried under mud. The question that remains is: Where do we go if we have nowhere to go? This is our home!

The lament is great, the tragedy immense! We have been exploited for over 500 years; it is not fair!

At the same time, what gives us a bit of comfort in this sea of pain and lament for so many losses is knowing that we are united in the project to ensure that no one forgets that 272 people were killed by the dam rupture in Brumadinho, one of the largest environmental disasters in Brazil. The loss is immeasurable.

As long as there is no justice, we will continue, uniting, manifesting, singing, questioning, and demanding JUSTICE! Justice is respect for our history, our people, and our land!

We move forward and confront.

Testimony of Malu Avelar



**The performance procession
Simulation of an Uprising
can honor victims of
various environmental tragedies,
with red ribbons,
weaving reflections into the microphone
about specific themes,
such as environmental racism, extractivism,
climate refugees, among others.**

WATER CONNECTION

#AUDIOVISUAL #CINEMA #DOCUMENTARY

Click on the image to open the video.

**(se)cura
humana**

apresenta

Um filme de Flavio Barollo
e Wellington Tibério

CONEXÃO ÁGUA

Com **JORGE LUIZ CLARO, JOSÉ SIQUEIRA,
DOUGLAS COIRO e SEU ZAQUEU**

Direção **FLAVIO BAROLLO**
Com **WELLINGTON TIBÉRIO**

Montagem, drone, cor, áudio, arte e pós produção
ESTÚDIO @casadazica

Cinematografia **FLAVIO BAROLLO**
Fotografia adicional **THAIS CARVALHO**

Música **CRACA e ZIMBER**

Produção **(se)cura humana e ESTÚDIO @casadazica**

Synopsis

"Water Connection" is a short film that begins with the existence of an underground urban stream in the city of São Paulo, the Água Preta, to establish spatial, environmental, and human connections promoted by water: São Paulo and Buenos Aires, students and homeless residents, scarcity and abundance. A class in an alley, a spring that forms a lake, and an encounter with the reality of those without a roof, and consequently without a tap. "Conexão Água" is a call to socio-environmental awareness and community action.

Argument

"Conexão Água" is a short film that begins with the existence of an underground urban stream in the city of São Paulo, the Água Preta, to establish spatial, environmental, and human connections promoted by water. Belonging to the Paraná macro basin, the small watercourse, overwhelmed by asphalt and concrete progress, becomes present in the actions of people who claim a different city and a different way of relating among humans and with non-humans. In the middle of a class taking place in an alley over the stream, homeless individuals take the floor and share their memories and experiences, highlighting the vital importance of difficult access to water in their daily survival and dignity.

A modest spring, channeled by nearby residents, provides the existence of a lake with fish and a tap, fostering interaction with those on the margins of society. Neglected waters and people by urbanization are reconsidered in the urban scene.

Realities that connect, lives that open up to a different city experience, and another way of living within an unequal society. Water as a materiality and force capable of humidifying affections and pointing out ways for a reinvention of ourselves.

"Conexão Água" brings to light the importance of socio-environmental

awareness and community action to transform abandoned and degraded areas into spaces of coexistence and mutual care.

Technical Data

A film by Flavio Barollo and Wellington Tibério

Special appearances by

Jorge Luiz Claro, José Carlos Siqueira, Douglas Rafael Lopes Coiro, and
Seu Zaqueu

Directed by Flavio Barollo

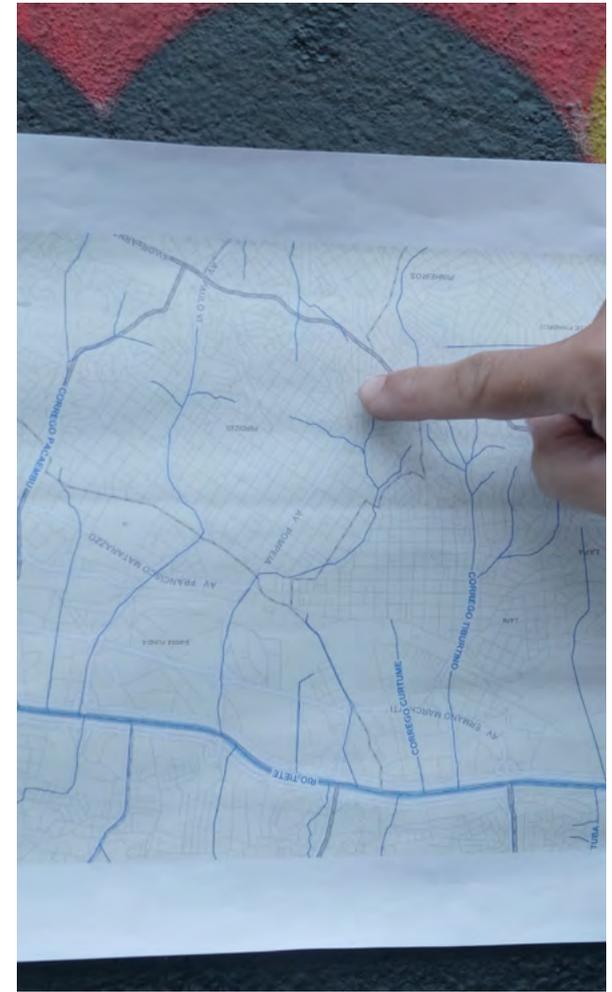
Class by Wellington Tibério for Escola Móbile, within the project Móbile na Metrópole, held at Travessa Roque Adóglgio, São Paulo - SP

Photography, drone, editing, color, audio, art, and post-production
Estúdio @casadzica
Additional photography by Thais Carvalho

@securahumana
www.securahumana.com



Frames from the short film Water Connetion, by (se)cura humana





**Frames from the short film
Water Connetion,
by (se)cura humana**

240069 - TORNEIRAS: ÁGUA PARA TODOS

Delanda Produções Ltda.

CNPJ/CPF: 12.591.671/0001-53

Processo: 01400000120202442

Cidade: São Paulo - SP;

Valor Aprovado: R\$ 336.032,34

Prazo de Captação: 11/01/2024 à 31/12/2024

Resumo do Projeto: "TORNEIRAS: ÁGUA PARA TODOS" é um média-metragem documentário de 25 minutos. Aborda um novo olhar sobre a população em situação de rua e sua luta pela água, um recurso essencial negado a eles. O filme será gravado em 4k, serão feitas 5 exibições/projeções gratuitas em espaço aberto, e após a trajetória do filme em festivais, será disponibilizado gratuitamente on-line onde terá mais de 2.000 visualizações em redes sociais.

**Series Project
Already approved by
the Rouanet Law,
ready for fundraising**



SWIMMING POOL

OF THE END OF

THE WORLD

#PERFORMANCE

PERFORMANCE SWIMMING POOL OF THE END OF THE WORLD



[Click on the image to open the video.](#)



DISCUSSION ABOUT SWIMMING POOL OF THE END OF THE WORLD

with (se)cura humana (Flavio Barollo, Loop B, and Wellington Tibério)

Duration: 40 minutes

Synopsis

Inside plastic pools, two men manipulate elements of nature, turning themselves over in turbulent waters. A dive into the Anthropocene era.

Argument

This performance reimagines and brings to the audience a perspective on the effects of contemporary consumption of the world. Nature, reduced to a mere resource by a being that considers itself superior, is exploited to satisfy its ideal of well-being. This selfish process, of which we are all a part, is portrayed by two men (Flavio Barollo and Wellington Tibério) who inflate their plastic pools and revel in the elements of the planet that they assume are at their disposal. They are joined by a third performer (Loop B) who uses scraps and leftovers to create a dissonant sound environment. Together, they shape an uncomfortable reality that lies behind the endless objects

in our daily lives designed to satisfy our consumption desires.

This era, which some experts are calling the Anthropocene, is characterized primarily by three factors: the technological progress that accelerated after the First Industrial Revolution, the explosive population growth due to better food, health, and hygiene conditions, and the multiplication of production and consumption.

Where do the elements that constitute these objects come from? What are the impacts of their production on the delicate systemic network that makes up Earth? These are uncomfortable questions that are stifled by our desire for comfort and individual satisfaction. These men, in exaggerated and irresponsible delight with the elements of subjugated nature, serve the interests of everyone, including those who express concern about nature and the living conditions on the planet. Faced with the imminent collapse, they simply continue an unsustainable mode of production and consumption.

This performance was created in 2015, before the tragedies of Mariana and Brumadinho.



Flavio Barollo

Flavio Barollo navigates the realms of performing arts, audiovisual media, and new technologies. He completed a Postgraduate Degree in Theatrical Direction at ESA Célia Helena, under the guidance of Antônio Araújo (Teatro da Vertigem, MITsp), and studied performance at PUC and USP with Lúcio Agra and Beth Lopes. He is self-taught in various audiovisual technologies, including video art, videomapping, visual effects (VFX), and Artificial Intelligence (AI).

As an environmental activist with the collective (se)cura humana, he has created and directed numerous performances, including Simulation of an Uprising (2024), Body-Tree (2023), Swimming Pool of the End of the World (2017-2023), Mobile Water Park (2015-2023), Parallel Tamanduateí River (2019), and Dive into the Tietê River (2015).



Wellington Tibério

Geography Professor, currently a PhD candidate at FFLCH-USP, he is a performer with the (se)cura humana collective, participating in performances such as Swimming Pool of the End of the World and Body-Tree. As a musician (percussionist), he is the founder and former member of the group Coração Quiáltera (2000/12). He co-founded the carnival bloco Água Preta. An urban activist/artist, he founded the collective Ocupe e Abrace, which operates in Praça na Nascente, and developed the Hezbolago tactic, a practice of lake excavation and creation of new aquatic spaces in the city. He also initiated the Mobile Water Park, a performance exploring the city's waters, and the Travessa collective, which occupies Travessa Roque Adó-glio, Vila Anglo Brasileira, São Paulo. He authored the essay Water and Urbanism: Artistic Actions for an (Im)possible City, published in Revista Redobra by the Federal University of Bahia (UFBA).



Loop B

O percussionista das sucatas. Compositor, performer, improvisador e arte educador. Suas composições são feitas digitalmente e a percussão brinca ao vivo em cima da eletrônica. Lançou 7 álbuns, o primeiro em 92. Conceitualmente trabalha descobrindo sons de coisas de sucata e de objetos do cotidiano. Instrumentos que costuma tocar ao vivo: tanque de gasolina tocado com furadeira, cone de sinalização de trânsito, espada de brinquedo etc. Na performance com o grupo (se)cura humana vai usar objetos ligados de alguma forma ao universo da água, como pia, tanque, bacia, sifão, máquina de lavar e a própria água.

SAO PAULO

DESERT

#AUDIOVISUAL #CINEMA #DOCUMENTARY

Click on the image to open the video.

**(se)cura
humana**

apresenta

DESERTO SP

Um filme de Flávio Barollo
e Wellington Tibério



Direção **FLAVIO BAROLLO**

Performance **FLAVIO BAROLLO** e **WELLINGTON TIBÉRIO**

Roteiro **FLAVIO BAROLLO** e **WELLINGTON TIBÉRIO**

Argumento **FLAVIO BAROLLO**, **WELLINGTON TIBÉRIO**
e **CAIO SILVA FERRAZ**

Direção de Fotografia **FLAVIO BAROLLO**

Câmera adicional **THAIS CARVALHO** (São Paulo),
CAROLINA DELLEVA e **WELLINGTON TIBÉRIO** (Atacama)

Drone **FLAVIO BAROLLO**

Montagem, cor, áudio, AI e finalização **ESTÚDIO @casadzica**
> **FLAVIO BAROLLO**

Produção e making of **CRIS RASÉC** e **THAIS CARVALHO**
(São Paulo) e **CAROLINA DELLEVA** (Atacama)

Click on the image to open the video.

DOCUMENTARY “SAO PAULO DESERT”

Atacama's Desert



DISCUSSION ABOUT SAO PAULO DESERT

with (se)cura humana (Flavio Barollo and Wellington Tibério)

Duration: 15 minutes

Synopsis

After an aquatic protest, in a context of water abundance in the city of São Paulo, two figures with diving masks are transported through a portal to the future, in 2053. What if the Amazon were completely destroyed? The flying rivers that carry moisture from the trees would no longer exist. There would be no more rain. Would São Paulo, which is on the same latitude as deserts around the world, have its fate altered?

Argument

The film *Deserto SP*, directed by Flavio Barollo and Wellington Tibério, was made in the Atacama Desert and São Paulo. It proposes the futuristic hypothesis of a possible desertification of the State of São Paulo due to the total devastation of the Amazon rainforest and the consequent end of the flying rivers that nourish our territory in the Southeast. A revenge of nature.

Through geographic observations, we note that at the latitude of the State of São Paulo, there are deserts in other parts of the globe (Atacama, Namib, Kalahari, among others). This leads us to believe that there would be great chances of desertification here as well, but something changed this geographic destiny. This something corresponds, among other phenomena, to the arrival of moisture from the Amazon rainforest via the famous flying rivers.

However, human actions are altering this natural condition. We are drying up the state, reducing the production and arrival of moisture from the Amazon, and polluting and drying up our rivers. If it were not for the flying rivers that travel from the Amazon and pour down here, our state could also become a desert. Could it? What would the search for water in the metropolis of São Paulo be like, for example? With the devastation of the Amazon and the commodification of the environment, is this near future already unfolding?



Wellington Tibério

Geography Professor, currently a PhD candidate at FFLCH-USP, he is a performer with the (se)cura humana collective, participating in performances such as Swimming Pool of the End of the World and Body-Tree. As a musician (percussionist), he is the founder and former member of the group Coração Quiáltera (2000/12). He co-founded the carnival bloco Água Preta. An urban activist/artist, he founded the collective Ocupe e Abrace, which operates in Praça na Nascente, and developed the Hezbolago tactic, a practice of lake excavation and creation of new aquatic spaces in the city. He also initiated the Mobile Water Park, a performance exploring the city's waters, and the Travessa collective, which occupies Travessa Roque Adóglío, Vila Anglo Brasileira, São Paulo. He authored the essay Water and Urbanism: Artistic Actions for an (Im)possible City, published in Revista Redobra by the Federal University of Bahia (UFBA).

Flavio Barollo

Flavio Barollo navigates the realms of performing arts, audiovisual media, and new technologies. He completed a Postgraduate Degree in Theatrical Direction at ESA Célia Helena, under the guidance of Antônio Araújo (Teatro da Vertigem, MITsp), and studied performance at PUC and USP with Lúcio Agra and Beth Lopes. He is self-taught in various audiovisual technologies, including video art, videomapping, visual effects (VFX), and Artificial Intelligence (AI). As an environmental activist with the collective (se)cura humana, he has created and directed numerous performances, including Simulation of an Uprising (2024), Body-Tree (2023), Swimming Pool of the End of the World (2017-2023), Mobile Water Park (2015-2023), Parallel Tamanduateí River (2019), and Dive into the Tietê River (2015).



**MOBILE
WATER
PARK**

#PERFORMANCE #HAPPENING

Click on the image to open the video.

MOBILE WATER PARK



Largo da Batata

Parque Aquático Móvel
(Praça Rio dos Campos)

The Mobile Water Park is an unusual event held on the asphalt of São Paulo city: the use and overuse of spring and groundwater, which are often discarded in gutters, is converted into a theme for aquatic activities and gatherings.

City residents come together to take a 10-meter-high waterfall bath right on the asphalt, bringing their swimsuits, beach chairs, beer, and food. It becomes a true celebration of communal life and the space we inhabit, essentially reinventing the city itself.



Click on the image to open the video.



Parque Aquático Móvel
no Sesc Dom Pedro II

CONCEPT OF THE MOBILE WATER PARK

The “Mobile Water Park” Project is a performance/happening created in response to the growing need for inclusive recreational spaces, environmental education, and urban revitalization in the city of São Paulo.

Originally conceived during the occupation by the (se)cura humana collective at Travessa Roque Adóglia in the West Zone of São Paulo, near Avenida Pompeia—a significant area marked by social and environmental challenges such as gentrification, real estate speculation, and the canalization of rivers—this project aims to transform the way the community interacts with the urban environment and its water resources. It has traveled to various locations throughout the city, always with this focus.

The Mobile Water Park utilizes spring or groundwater, often lost freely throughout the city due to its being pumped out by condominium developments. This abundant spring water, which would otherwise be discarded into the urban drainage system, is used to create a temporary playful and educational space, offering locals and visitors a chance to cool off, relax, and reflect on the importance of water in our lives.

Through themed events that include educational activities like “Chat in the Pool,” the Mobile Water Park aims to be more than just a leisure space. It seeks to be a meeting point for enriching discussions on sustainability, urbanism, and social inequality, inviting young people and community members to consider how a metropolis like São Paulo can become more integrated with its natural resources and less

susceptible to the negative impacts of uncontrolled urbanization.

In this context, the project not only highlights the issue of water preservation and conscious use in an urban setting but also promotes social inclusion and community engagement. By bringing together people from different backgrounds in a creative and participatory environment, the Mobile Water Park stimulates dialogue and collaboration around critical issues, contributing to a sharper collective awareness of challenges and potential solutions for the city.

This project represents a confluence of art, activism, and environmental education, providing a platform for creative expression and active learning. By sustainably utilizing the city’s spring water, the Mobile Water Park offers a refreshing alternative for urban recreation while also serving as a powerful reminder of the importance of valuing and protecting our natural resources. It is a proposal that encourages us all to imagine and work towards a city that harmonizes its social, economic, and environmental needs, cultivating a more sustainable and inclusive future for current and future generations.



Flavio Barollo

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Jeferson Rogério

Jeferson Rogério is an environmental builder and a Biology student. He resides in Osasco. He studied Civil Engineering and has been working in renovations and constructions since 2006, specializing in bioconstruction, ecological sanitation, rainwater harvesting, and aquaponics systems. In the arts, with the (se)cura humana collective, he participated in the construction of Lago da Travessa and in the realization of the work Rio Paralelo Tamanduateí, both in the performance of collection and in the subsequent ecological treatment of the Tamanduateí River waters and the creation of a living lake with fish and aquatic plants. He is the technical coordinator of (se)cura humana and also performs in the Body-Tree performance.



Wellington Tibério

Geography Professor, currently a PhD candidate at FFLCH-USP, he is a performer with the (se)cura humana collective, participating in performances such as Swimming Pool of the End of the World and Body-Tree. As a musician (percussionist), he is the founder and former member of the group Coração Quiáltera (2000/12). He co-founded the carnival bloco Água Preta. An urban activist/artist, he founded the collective Ocupe e Abraça, which operates in Praça na Nascente, and developed the Hezbolago tactic, a practice of lake excavation and creation of new aquatic spaces in the city. He also initiated the Mobile Water Park, a performance exploring the city's waters, and the Travessa collective, which occupies Travessa Roque Adóglgio, Vila Anglo Brasileira, São Paulo. He authored the essay Water and Urbanism: Artistic Actions for an (Im)possible City, published in Revista Redobra by the Federal University of Bahia (UFBA).



Sesc Parque Dom Pedro II

Together with the Mobile Water Park, the Lago Móvel project also toured Sesc Parque Dom Pedro and Sesc Vila Mariana, creating a lake with fish and plants inside a trailer. This project, in collaboration with children, combines art and environmental education.



Sesc Vila Mariana

Reflection on the Commodification of Water

MOBILE LAKE



TRAVESSA OCCUPATION

#CULTUREPOINT #TERRITORY #OCCUPATION



Travessa's Lake, by (se)cura humana

The “**Ocupação Travessa**” is a community initiative that has been in place since 2017, focused on occupying an urban space: Travessa Roque Adóglgio, Vila Anglo Brasileira, São Paulo. This project aims to reclaim this area, which has been neglected in terms of social interaction, culture, and environmental education, by revitalizing it with activities that promote sustainability, art, and social inclusion. Using natural city resources, such as spring water, Ocupação Travessa brings art and the importance of water resources to the forefront, encouraging reflection on the conscious use of water in urban environments.

Urban Context and Need

In many cities, spaces like alleys, narrow streets, and small squares are often abandoned, serving merely as passageways or being completely ignored by urban planning. This is the case with Travessa Roque Adóglgio, where the Água Preta stream is channeled underground.

Strategies and Implementation

The heart of Ocupação Travessa is the use of spring water as a community lake and faucet, collecting water before it is wasted in the urban drainage system and mixed with sewage. This water is also used to fill mobile pools during temporary events, providing a leisure space and a starting point for dialogues on sustainability through “poolside chats.” Additionally, Ocupação Travessa features a stage, bleachers, electricity for artistic performances, exhibition areas for local artists, and workshop spaces covering topics from art to environmental sustainability.

Activities and Programming

The programming at Ocupação Travessa has always been diverse, including sustainable art workshops, water resource management seminars, and cultural events such as performances, poetry readings, and concerts, all offered free to the local community. Through “poolside chats,” the community has the opportunity to discuss important issues like climate change, urbanization, and natural resource preservation in a relaxing and welcoming environment. These discussions are facilitated by experts and environmental activists, providing deep and engaged learning.

Community Impact and Sustainability

The project not only improves the urban environment but also strengthens community ties. The revitalized spaces become points of pride for the community and encourage cooperation among different social groups. Additionally, Ocupação Travessa serves as a replicable model that can be adapted to other areas of the city, aiming to reimagine their own underutilized urban spaces.

Legacy and Future Vision

In the long term, Ocupação Travessa seeks to leave a legacy of awareness, permanence, and change. Each event is an opportunity to sow ideas about a more sustainable and integrated future. The project aspires to inspire other communities to adopt similar initiatives, extending the impact of the occupation beyond its original locations.

Travessa's Lake



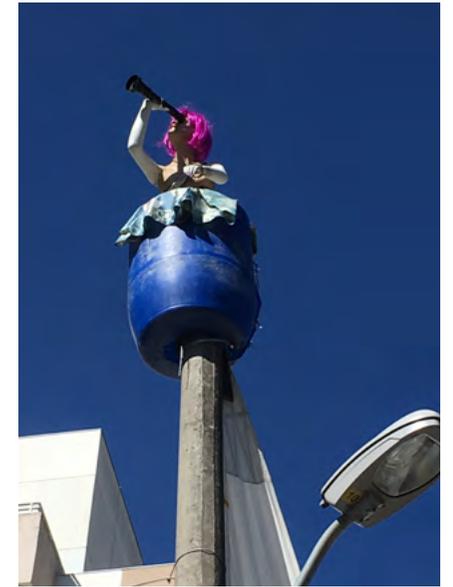
The Travessa's Lake, an integral part of the Travessa Roque Adóglío Faucet Project, represents a creative and functional extension of the work of the (se)cura humana collective. It was constructed as a natural reservoir intended to accumulate spring water before it flows into the public-use tank and faucet.

This lake was carefully designed with fish and aquatic plants that help maintain ecological balance. The fish contribute to controlling insect populations, while the plants promote natural water filtration, removing impurities and providing oxygen. Together, these elements create a sustainable aquatic micro-habitat that values local biodiversity.

The presence of the lake has both an aesthetic and functional impact, offering a unique green space that contrasts with the urban landscape of the region. It attracts the

attention of visitors and residents, encouraging reflection on the importance of water resources and the role of nature in cities. Additionally, the lake serves as a symbolic reference point, reinforcing the collective's message about the interdependence between art, nature, and social activism.

By providing this oasis of tranquility, the lake also fulfills a social role by offering a space for coexistence and contemplation for the community, especially for those living on the streets. This project not only provides access to clean water but also creates a community space where people can gather, interact, and reflect on socio-environmental issues in a way that combines functionality and artistic beauty.



Works and Events at Travessa Roque Adóglgio by (se)cura humana and Coletividade da Travessa



DIVE IN TIETE RIVER

Mergulho no Rio Tietê (Dive in Tiete River)
Video performance by Flavio Barollo
Frame by Alexandre Freitas

Click on the image to open the video.

In 2016, Flavio Barollo performed “Mergulho no Rio Tietê” as part of the Vidas Secas SP project, alongside Karen Menatti, Rogério Tarifa, and Zimbher. The proposal involved the artist entering the polluted waters of the Tietê River in São Paulo, heavily protected by a sanitation suit. This “non-dive” aimed to avoid direct contact with the water, symbolizing the exclusion of life from the river, now a habitat of waste and pollution.

Performance Description

Barollo walked through the turbid waters of the river, dodging various discarded objects like a doll, a tricycle, and a child’s shoe, reflecting on the lost childhoods and stories there. The performance highlighted environmental and social degradation, with the contaminated water symbolizing the failure of modern society and the capitalist system.

Reflection and Impact

During the performance, an accident with the protective suit allowed polluted water to come into contact with the artist’s body, adding an additional layer of risk and realism to the action. Barollo emphasized that the greatest risk was not personal contamination, but living in a society marked by environmental devastation, prejudice, and lack of human dignity.

The performance sought to raise public awareness about the urgent need for environmental and social changes, emphasizing the importance of sustainably managing natural resources. The phrase “O bagre sou eu” (“I am the catfish”) symbolizes identification with the few forms of life that still resist in the polluted river, calling for a future where the Tietê River can once again sustain life and become a symbol of regeneration.

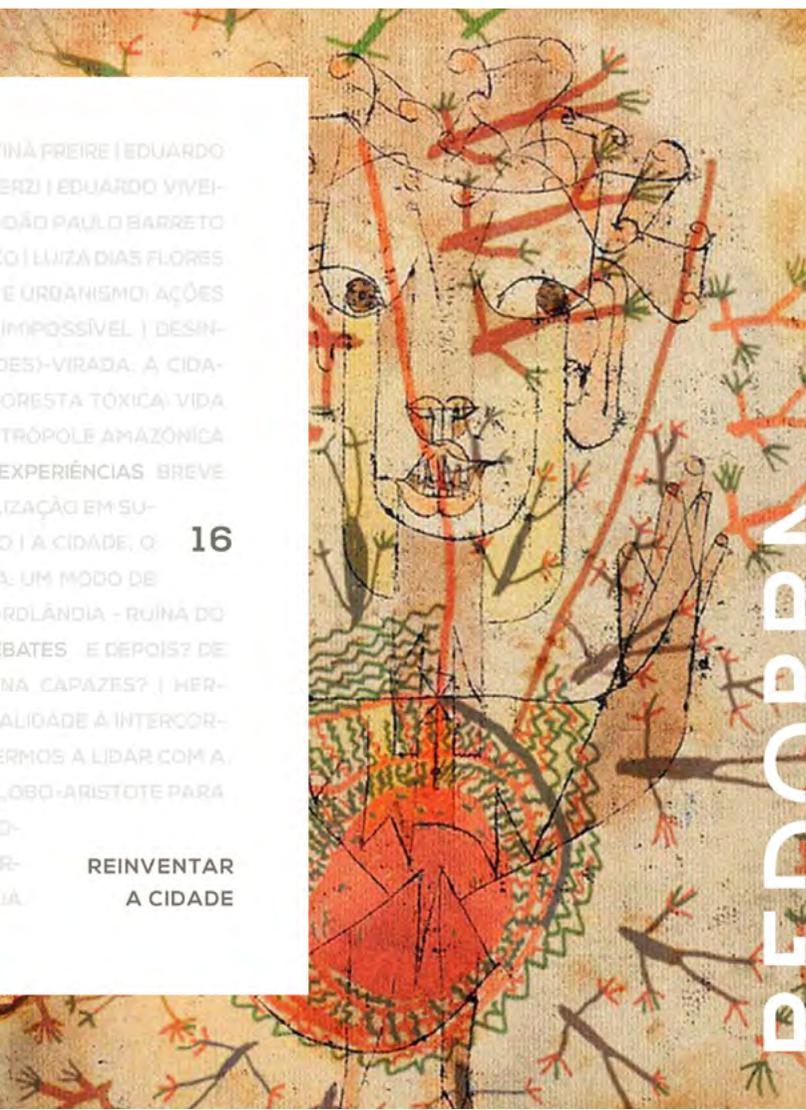


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THEORETICAL BASIS FOR OUR COURSES: ESSAY FOR REDOBRA MAGAZINE, FEDERAL UNIVERSITY OF BAHIA

<https://www.securahumana.com/post/redobra>



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NÚMERO 16 - ANO 7 - 2022

Reinventar a Cidade

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LA ESCUELA (VENEZUELA) ESSAY PUBLISHED ON THE PLATFORM

Ejercicios colectivos de reinención de las formas de vivir el espacio público

07.

(se)cura humana es un colectivo de creaciones artísticas y activistas ambientales, urbanas y acuáticas, fundado en São Paulo en 2015 por Flavio Barollo (videoartista y performer) y Wellington Tibério (músico y geógrafo).

Centrado en cuestiones ambientales, el colectivo aborda principalmente el agua en la ciudad y, más recientemente, la devastación de bosques, los crímenes de la minería, el racismo ambiental y el cambio climático.

(se)cura humana realiza acciones performáticas, instalaciones artísticas urbanas y trabajos audiovisuales, y promueve acciones con la participación activa de la comunidad local, buscando movilizaciones a favor de una nueva ciudad y la materialización de utopías.

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