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TULUM

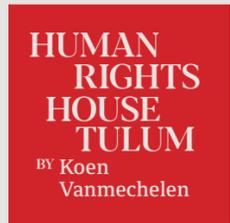




**HUMAN RIGHTS HOUSE TULUM**  
BY Koen Vanmechelen







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WE ARE IN A REVIVAL,  
A COSMOPOLITAN  
RENAISSANCE WHERE  
WE MAKE  
THE COMBINATION AGAIN  
BETWEEN IMAGINATION  
AND KNOWLEDGE.  
WE NEED ART AND  
SCIENCE TO MAKE A  
CONNECTION. OUT OF THIS  
WE CAN CREATE NEW  
THINGS FOR THE FUTURE.

— KOEN VANMECHELEN



## PREFACE

The Human Rights House seduces people from different societies and socio-economic backgrounds to gather in a unique setting, inspired by artworks, in order to initiate a new, spiritual dialogue. The House is a place of birth and rebirth. The Guardian at the front guards the premises; behind him the Tulum CosmoGolem gathers the new generations. The House inspires the collective, creative mind to formulate an answer to our intellectual discourse.

In the House, one can hear the God of the Wind rhythmically depositing seawater on the nearby beach of the Yucatan peninsula. Not more than twenty meters from the House, under a crescent moon, the ancient God is sweeping over the water to visit the nearby Mayan ruins of the old coastal town.



History goes deep in this place, which is situated between lagoon and water. Spaniards, Mayans, and others have passed here through an area where millions of years ago, life chose to go ashore and explode in a stunningly beautiful diversity. Here, the Beast crawled out of the water. Here, communities grew, and civilization was born. The sea whispers that story to the House without interruption.

The Human Rights House rests between salt and sweet, life and death, nature and culture, at a point of renewal. It is a temple of change and 'volta.' The region in which it is situated is pregnant with significance, but it is also a wounded region. The injustice done to the original population is deeply etched into its skin.



Tulum, however, a locus where seduction flirts with finding balance, and danger with opportunities, offers an opportunity for reflection on communities and on rights. The Tulum Cosmo-Golem brings a message of world peace and imagination, and a permanent Cosmocafé in the House offers a place for reflection and dialogue.

Once past the Guardian, one encounters a terrace with marble statues forming a circle of spirituality. The dominant color inside the house is not-surprisingly red, the color of birth. Danger is confronted in the face of the black Medusa. Will she heal or petrify?

The momentum for a House like this seems more compelling than ever. Hate

is spreading over the globe like a virus. Women and girls, in particular, have a hard time. They take the initiative remarkably more often than before and purposefully reflect and comment on society. Men and boys seem more insecure, especially about their role in the future. We seem to have arrived at a tipping point. Are we evolving into a more fair society or not? Do we dare to let creativity grow and flourish or not?

From this rising sea of hate and discomfort, let us try to raise a new, spiritual Beast that brings a message of warmth, understanding, and the willingness to listen. Or eventually, if we fail, the God of the Wind will rage one day over the remains of this House of Love.

*Koen Vanmechelen, 2019*





# THE GUARDIAN

BRONZE, MARBLE, GOLD LEAF, 2019  
219 X 105 X 50 CM  
KOEN VANMECHELEN

As can be expected of a conservator of a place of unique delights, a Guardian sits on the beach of Tulum in front of the Human Rights House. He welcomes and warns, he is the protector of the House, and at the same time, he is its host. The Minotaur-like figure is the start of an ascent to insight and knowledge after a journey through the maze of values we can lose ourselves in. The Guardian has a clear view of whoever enters its grounds and weighs all and everything. Half animal, half-human, he embodies the philosophy of Tulum, the House and the artist who created it - a mixture of life and a laboratory of new possibilities - and heralds to the visitors the wonders and surprises that await them. The Guardian is a mystery that repels and attracts, and a formidable presence that cannot be ignored.





# COSMOGOLEM

WOOD, CRYSTAL, 2019

7.40 X 5.52 X 2.53 M

KOEN VANMECHELEN

PAINTED WITH THE HELP OF THE CHILDREN FROM  
THE MAYAN COMMUNITY

On Tulum beach, Koen Vanmechelen's CosmoGolem stands guard.

*Fire, water, earth and air are the ingredients which are caught in this gigantic wooden statue. It guards the communities and rises up in case of unrest. Only the pure of heart knows his drive and has the strength to bring into motion this enormous body.*

— KOEN VANMECHELEN

His open head represents an open mind reminding us that thoughts should never be locked in. They can move freely. The CosmoGolem encourages others to dream and develop their own aspirations; a symbol of hope and evolution of great things to come.

The white crystal safeguards this energy. The power of this stone was no mystery to the ancient cultures of the Mayans. In the open head of the CosmoGolem, it aligns, clears and transform the energy and spirit. A guardian of knowledge and prism of light, it reflects the rhythm of life, ebb and flow, like the

ocean's tides. Its frescoes refer to the glorious Maya past of the region and its people and carry a universal yet polymorphic message of world peace. It is a playful reference to the healing powers of the famous crystal skulls that have captured our imagination for decades. The power of imagination matters.

From India to Nicaragua, from Tanzania to Belgium: the CosmoGolem appears everywhere. Sometimes he travels, sometimes he is constructed on the spot. Every time, children help build the sculpture. Unstoppable, it looks for new places, to give children's rights a face and sow the seeds of happiness and joy.

In Tulum, the CosmoGolem invites you in. It creates a space for gathering and meditation. The presence of the CosmoGolem on the beach, between water and sand, heaven and earth draws together knowledge from the myths and the present into the noosphere, the gathered thoughts of humankind. From here, it can inspire and fertilize to heal the world.



# SYMBIOTIC LIFE

BRONZE, MARBLE, GOLD LEAF, 2019  
 219 X 105 X 50 CM  
 KOEN VANMECHELEN

Five marble statues are ritualistically gathering into a quincunx. They are protected by a colossal figure, the Cosmogolem. The five — Collective Memory, Medusa, Uncomfortable, Protected Paradise, and Walking Egg — each represent a stage in the philosophical-artistic Bildung of the artist. They tell a story of the petrification and of the life of Gods, humans, animals, and myths. The building blocks of life contain real as well as spiritual elements — knowledge as well as imagination. The five combined, in various ways, tell many different stories. You have the crocodile defending its egg, the spiritual and healing Medusa, and the Walking Egg, combining ignorance with the power of life. On the other hand, there is the egg under pressure from humanity, promising either doom or hope, and finally, there is the blindfolded child. Will its fold be lifted?





# PROTECTED PARADISE

MARBLE, 2019  
KOEN VANMECHELEN

A caiman is desperately carrying an egg to protect himself, the incredible energy of holding on to a lost paradise. Only the change of the energy (the caiman) when matching the mass (the egg), can transform it into an eternal egg. When energy = mass, a new planet arises.

# THE WALKING EGG

MARBLE, GOLD LEAF, 2019  
KOEN VANMECHELEN

The Walking Egg symbolizes a spiritual movement, moments before the rebirthing. The egg contains the world and can stimulate the creation of a new universe. Always on the move, looking for the right time and place to hatch.





# MEDUSA

MARBLE, 2019  
KOEN VANMECHELEN

The Medusa is an evolutionary work. Besides the myth, it's also a powerful symbol of medicine. The first medication was made from the poison of a snake; today, chicken eggs are the base of many medications and vaccinations. The medusa is a shift in time and manifests the transformation from a reptile into a chicken — an evolution of the earth.



# UNCOMFORTABLE

MARBLE, 2019  
KOEN VANMECHELEN

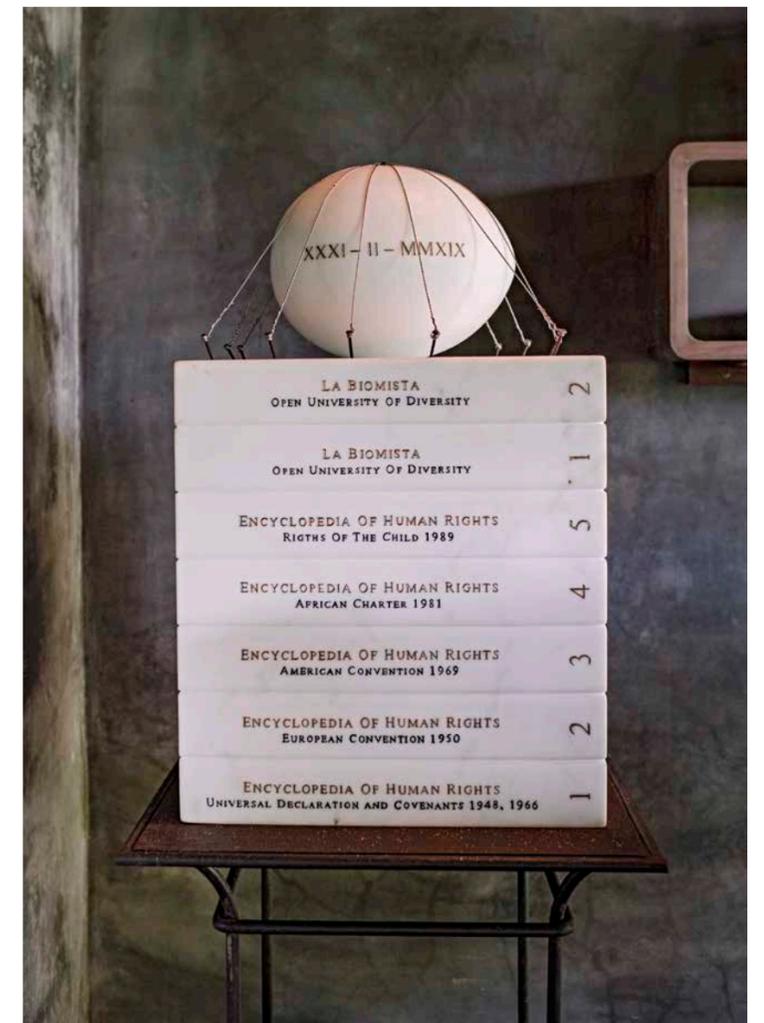
A blindfolded baby is not allowed to see the world. Or is he not willing. This conflict is part of a violent act against humanity. Children should be surrounded by a feeling of comfort, and feel open to be triggered by the endless creation. So to develop their strength and knowledge and to give a new impulse for the future.



# COLLECTIVE MEMORY

MARBLE, GOLD LEAF, STEEL, 2019  
KOEN VANMECHELEN

Collective Memory is the central piece. The encyclopedia of human rights, together with LABIOMISTA, the mix of life, form the solid base for a society. The egg with a non-existing date as a symbol of our globe, is continuously under pressure. Humanity is scared to lose and convulsively holds on to a framework of rules. Only the mix of ideas in respect to nature can liberate our planet. The global only exist by the generosity of the local.



# BIG BANG

"Painting is the direct flow of energy. The flowing blood that swirls and seethes as it pushes something upwards. Volcanic expressiveness. Unfettered, undirected.

Initially, the art of painting was a single moment. Then there was a crossroads, followed by yet more crossings. This is closely related to the evolution of the chicken in my global initiatives, the Cosmopolitan Chicken Project, and Planetary Community Chicken. There are more and more diversity and DNA in my paintings. Through the use of Indian powders, eggs, feathers, tempera, pigments, and other elements. Again, this is an amalgam of ingredients collected from simmering paintings.

**MIXED MEDIA ON CANVAS (INDIAN POWDERS, EGG YOLK, FEATHERS (CCP), GRAIN, PENCIL, CHALK) IN PLEXI BOX, 2019**  
183 X 303 X 17 CM  
KOEN VANMECHELEN

The paintings on paper, canvas, and other supports have become increasingly monumental over the years. The volcano erupts. Yet they remain expressive and fluid. When I'm painting, I instinctively follow the energy. I'm being led; I have to comply. Painting works like water. The movement is swirling, bursts forth in all directions, and is continuous. I dance internally and externally until the energy dissipates. The result is always a gift, a surprise, even to me and after so many years. To paint is to marvel."





# UBUNTU

MIXED MEDIA INSTALLATION

VARIABLE DIMENSIONS

KOEN VANMECHELEN

In the center of the House, there are five shamans, surrounding the sofas where ideas are launched, and discussion takes place. They form a spiritual circle and initiate the conversation, and they intervene when ideas have to develop and grow. The five give guidance for navigating the eclectic, labyrinthine collection of artworks in the House, bathing in the color of birth, namely red. After passing numerous layers, and ever 'softer confrontations - with the Guardian, the CosmoGolem, the marble's on the terrace - the visitors arrive here, in the center of transparency and reflection. They are surrounded by the

Books of Human Rights, by the DNA Books of Life, by Breaking the Cage. Together, they assist the visitor to focus on the center. In essence, the figure of the shaman and its five emanations represent the artist trying to gather and transcend the world's cultures. And by doing that inspiring and guiding others to adopt new perspectives on reality and ideas, find their way in the maze, and to heal. The shamans hence are made of glass, a material that allows us to have a view on the other side, to open the doors of perception. The feathers convey the freedom of the bird and the Shamanic Flight of the Soul.



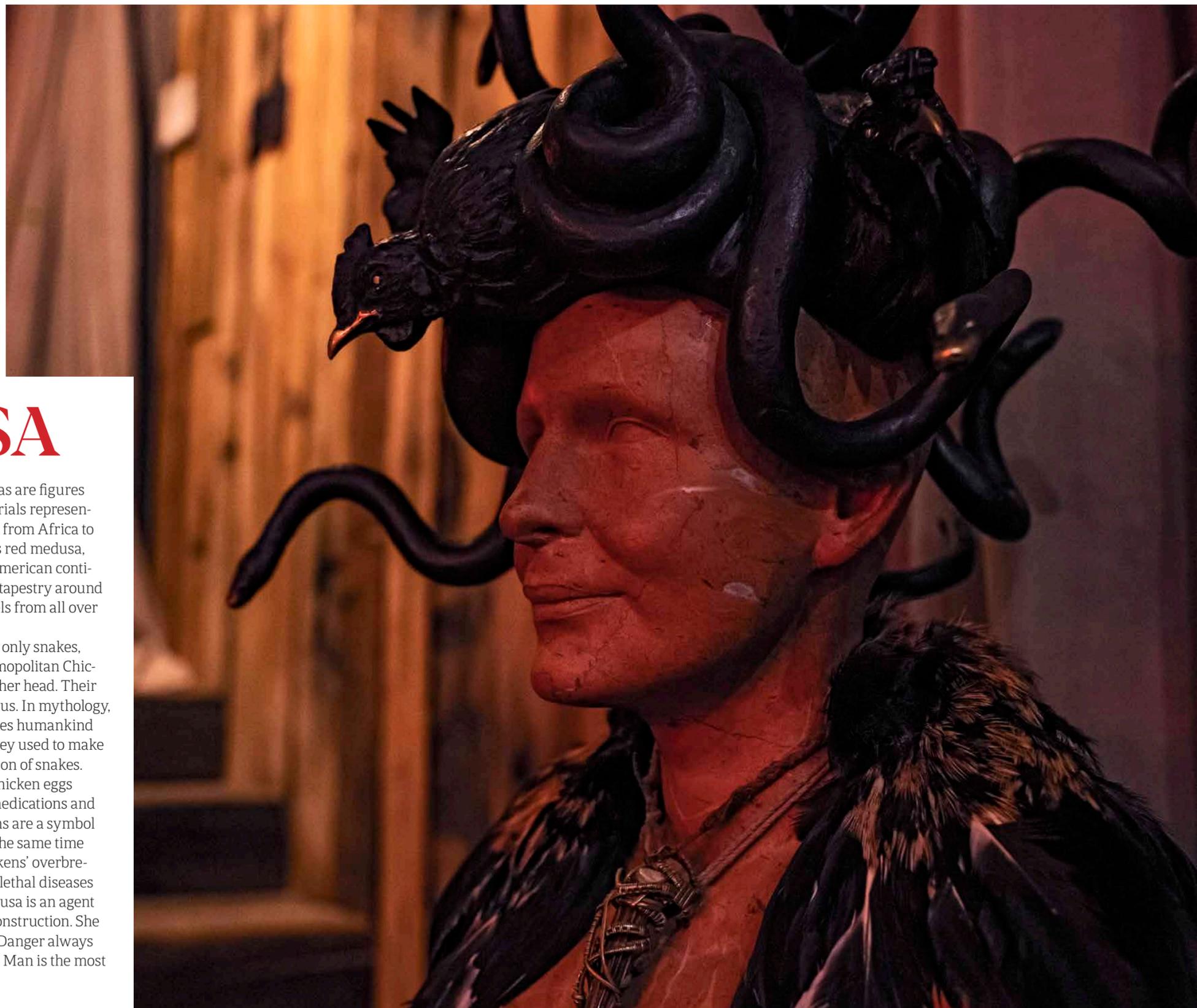


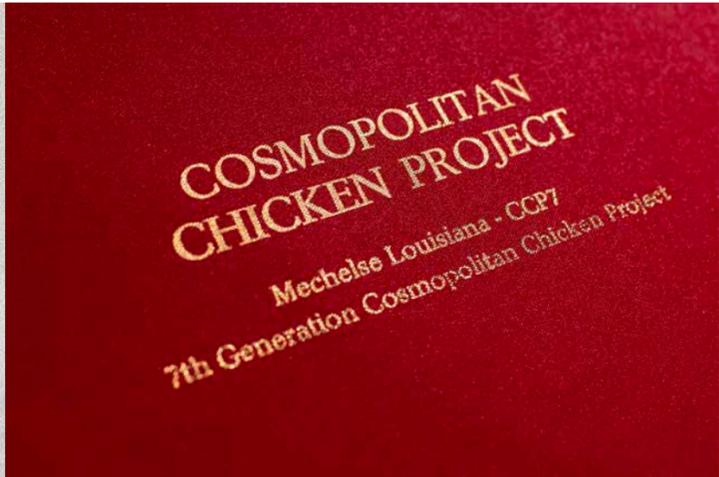
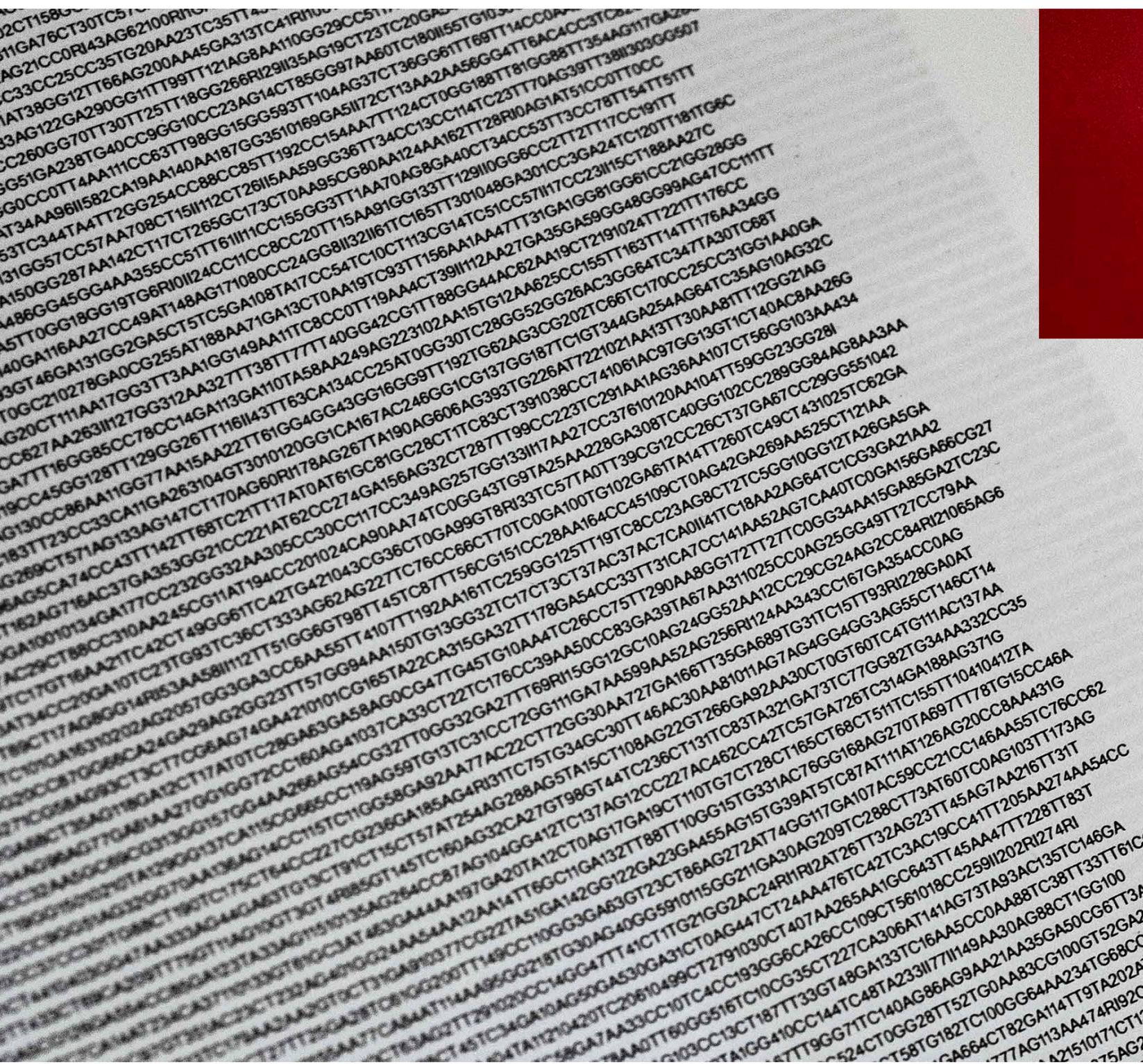
# MEDUSA

MARBLE, BRONZE, FEATHERS (CCP),  
JEWEL, 2016  
90 X 40 X 40 CM  
KOEN VANMECHELEN

Vanmechelen's Medusas are figures made of different materials representing various continents from Africa to Antarctica. This red medusa, represents the South American continent. She has a feather tapestry around her shoulders and jewels from all over the world.

The Medusa wears not only snakes, chickens from the Cosmopolitan Chicken Project also adorn her head. Their importance is ambiguous. In mythology, the Medusa's blood saves humankind and raises the dead. They used to make medicine from the poison of snakes. In modern medicine, chicken eggs are the base of many medications and vaccinations, while hens are a symbol of feminine power. At the same time as snakes can kill, chickens' overbreeding has created new lethal diseases for humanity. The Medusa is an agent of destruction and of construction. She appeals and frightens. Danger always lurks in what we know. Man is the most dangerous animal.





# BOOK OF GENOME

Research suggests that genetic diversification positively impacts health, vitality, and life expectancy. With the project Cosmopolitan Chicken Project (CCP) and the Planetary Community Chicken (PCC), artist Koen Vanmechelen explores the markers of diversity that make for strong breeds of chickens.

LEATHER BOUND BOOKS, COMPARATIVE DNA SEQUENCE ANALYSIS OF THE MEHELSE LOUISIANA – CCP7 AND ISA LAYER, 2019  
35,5 X 32,5 X 9 CM

The 'Books of Genome' artworks were developed using state of the art DNA-mapping technologies. They present the diversity of artist Koen Vanmechelen's Cosmopolitan Chicken, carrying genetic diversity from more than 24 regions worldwide on one hand and a local, commercial chicken on the other. They include the genetic code of the ISA Layer and of the 7th generation of the Cosmopolitan Chicken; the Mechelse Louisiana, a crossing between the Mechelse Uilebaard (CCP6) and the indigenous Louisiana chicken from Mexico.



# DECODE

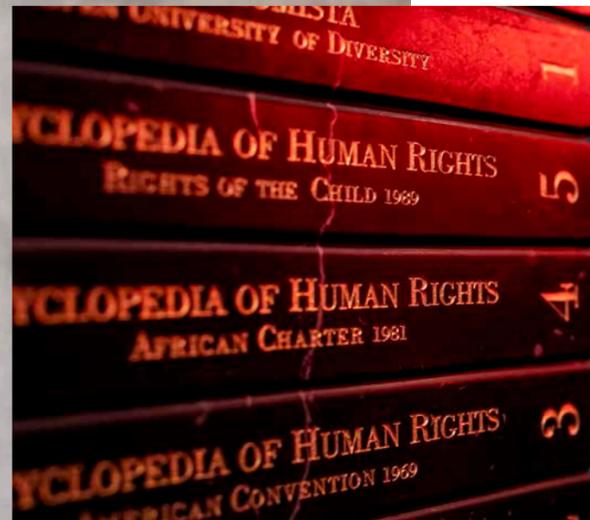
The chicken genome contains more than a billion nucleotides, composed of the four letters of the DNA alphabet. Lined up in a specific order, they make up a sort of code. For each of the chickens studied in the project, the DNA sequence was compared to the scientific standard and genetic diversity was marked when the DNA sequence of the chickens differed. The letters in the book indicate every place where the genetic makeup differs from the reference chicken genome considered as standard, while the numeral indicate the number of DNA basis that are identical to those of the standard reference genome.

With each successive generation, the markers of diversity have increased. Through 20 years of crossing, Vanmechelen's project has accumulated the most diverse datapool of the chicken genome. The Book of Genomes present this unique Cosmopolitan Genome.

In the accompanying DECODE video, people representing the different countries that make up the diversity of the CCP project, read aloud the series of letters and numbers composing the book. A mantra for an ongoing process.

**VIDEO, COLOR, SOUND**  
**60MIN, 2016**  
**KOEN VANMECHELEN**





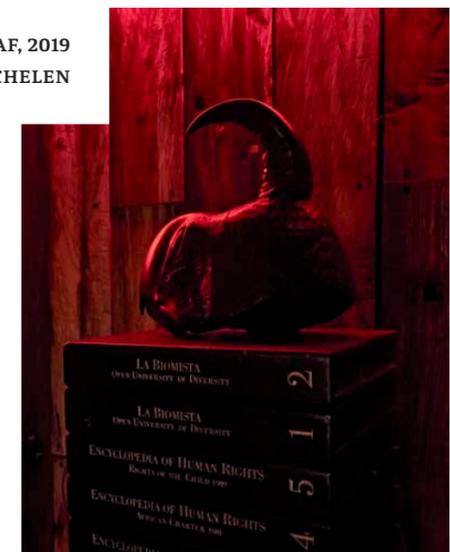
# COLLECTIVE MEMORY

BLACK MARBLE, GOLD LEAF, 2019  
KOEN VANMECHELEN

This series of artworks consists of five small towers of Encyclopedias of Human Rights, combined with a book of the DNA sequence of the renowned Cosmopolitan Chicken Project. The books support as many different marble objects, recurring symbols and themes in Koen Vanmechelen's oeuvre, revealing the delicate balance between nature and culture, past, present and future.

Bijou for example, a female figurine reminiscent of the Venus of Willendorf, is a crystallization of life and a reflection about a new way of thinking. The claw reflects on the predator nature of the human animal.

The works refer to the Human Rights Pavilion; an evolving artwork by artist and curator Koen Vanmechelen developed in partnership with the Global Campus of Human Rights, Fondazione Berengo and the MOUTH Foundation. The project was initiated during the last Biennial of Venice of 2019 and will develop throughout the following two years during a world tour on almost all continents.



In 2022, the resulting OPUS will be presented to the 59th Venice Biennial with a request for a recurring, international human rights pavilion.

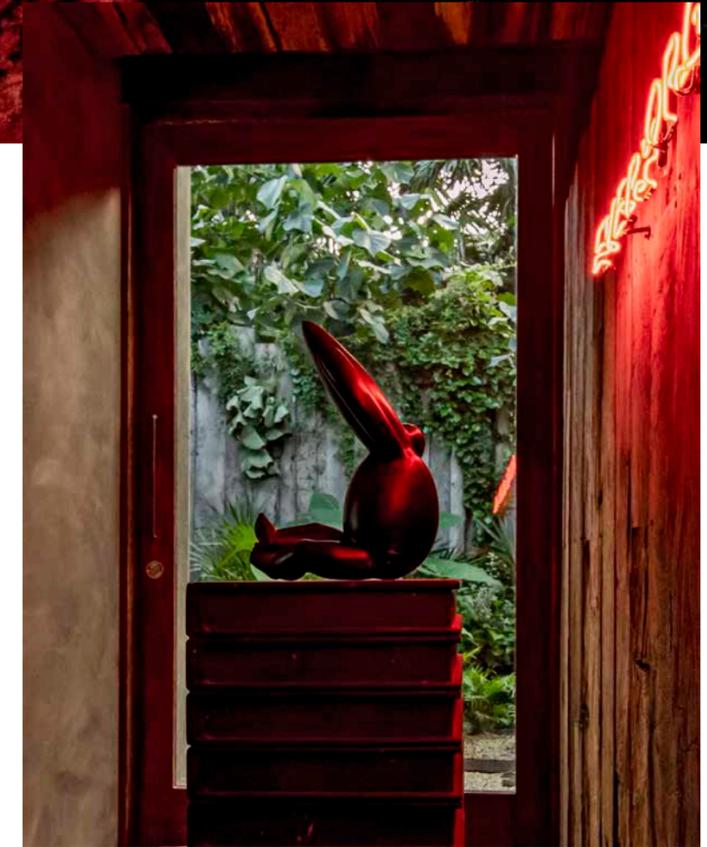
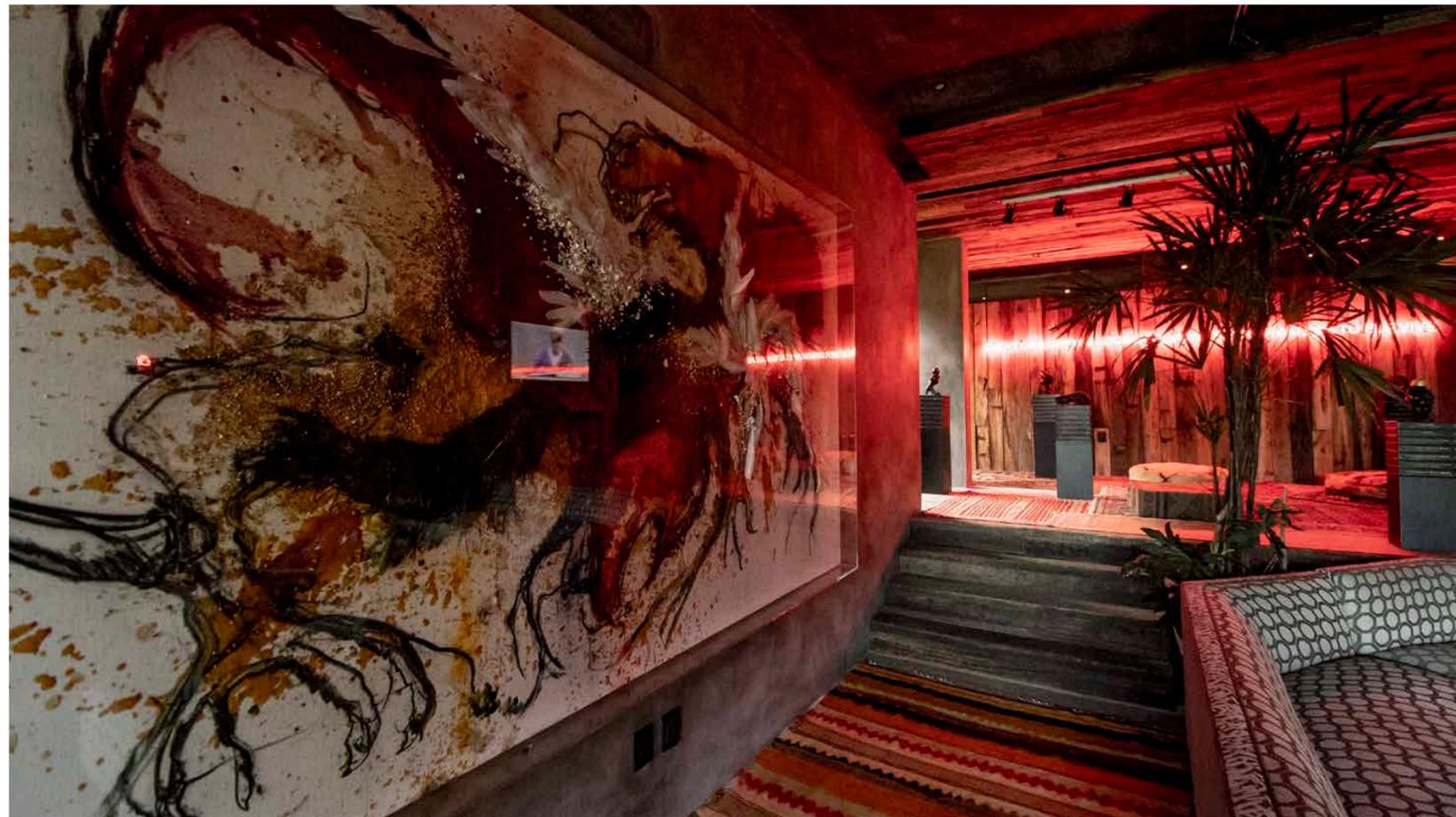
Human rights according to the artist, can only be truly universal if they take into account local sensitivities. If they are supported by the weight of local narratives, memes and traditions. These are deceptively transparent to the outside world, but in they lay-out, texture and depth they are multi-dimensionally difficult to understand and navigate. Without understanding this and doing the effort to listen and to attempt to understand them, transparency will become darkness. And what was once connected will be dispersed.

# EVERY ORGANISM IS LOOKING FOR ANOTHER ORGANISM TO SURVIVE

NEON, 2019  
8,5 X 400 CM  
KOEN VANMECHELEN

Vanmechelen travels the world, builds nests everywhere, connects individuals, groups and organizations to a connectome. They are we, we are all part of the enormous tree of being. Central to Vanmechelen's work is the value of life, of all life, of all organisms. According to him, everyone and everything has an absolute and inalienable right to breath, to exist, and to be. Without the constant search for building biomes and connectomes, we become infertile. Essential is connection, dialogue (Cosmocafe) and the breaking of the cage.







# FATOU

PLEXI, NEON, HORNS, COWHIDE, ROPES, NAMETAG, 2019  
150 X 82,3 X 25 CM  
KOEN VANMECHELEN

Fatou is part of the SOTWA series. The skin references to the bullhead of the Guardian outside. It is situated at the back of the House. Together with The Guardian, they grasp the totality of the House. The skin represents atonement. It gives life. Its DNA is connected to the CCP/PCC projects.

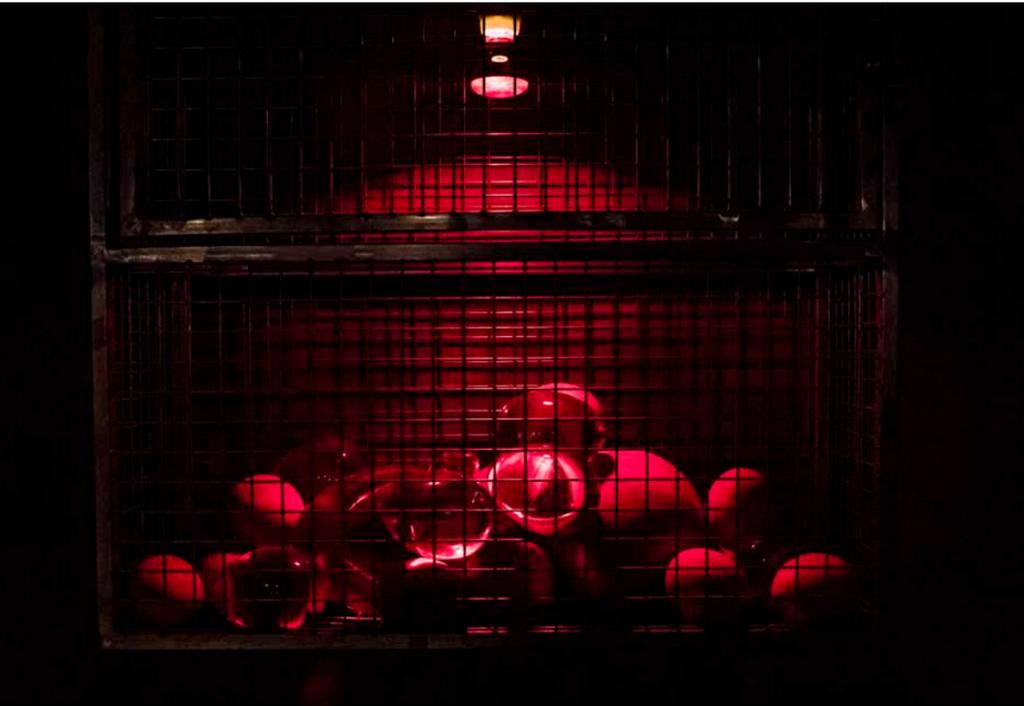
SOTWA started in 2014 in Africa, where globalization entails a worrying increasing trend of monoculture. Expanding industrial agriculture, overgrazing due to intensive livestock farming and climate change pose an ever-increasing threat to the survival of local communities. In Tanzania, Koen Vanmechelen gave the Masai people a Kenyan bull, for crossbreeding with cows from their herd. The animals, born as a result, had a higher genetic diversity, and as a consequence, more excellent resistance — the community named the progeny.

Masai community, Tanzania — We call the animal SOTWA, 'umbilical cord,' for it will embody our lifelong connection.



The SOTWA-project stimulates recovery, conservation, and growth of biocultural diversity. It is a remarkable collaboration that connects art, science, and local communities in the search for more sustainable, small scale agricultural models. When the animal dies, Vanmechelen receives its hide and horns, which he, in turn, uses to make new works of art. The project has since been expanded to other countries, such as Zimbabwe and Ethiopia.

FATOU represents the crossing between Senegal and Ethiopia and is linked to the Incubated Worlds project, a rare project combining art, science, and socio-ecological communities that will combat poverty and malnutrition in East Africa with disease-resistant and climate-resilient livestock. It brings together scientists, art, and government officials in a joined search for more resilient and healthy communities in Ethiopia. Incubated Worlds opened in May 2018 and is set up by Koen Vanmechelen, Mouth Foundation, and the International Livestock Research Institute (ILRI).



# BREAKING THE CAGE

STEEL, GLASS, MARBLE, BREEDING LIGHT, 2019  
81 X 80 X 30 CM  
KOEN VANMECHELEN

A breeding light nurtures. A steel cage shelters these marble and glass eggs from the destructive powers of the outside. We always pen what we love the most. The destruction also sleeps within the structure. If the eggs won't break out of this coop, they will be caged forever. These ovoid containers of pure potentiality must take the opportunity to destroy their cage and find, beyond their boundaries, a place to hatch and destroy their own cage for the second time. Being born is being reborn.

# COSMOCAFE

NEON, 2019  
17 X 120 CM  
KOEN VANMECHELEN

Cosmocafes are the backbone of the Human Rights Pavilion, an evolving work of art by Belgian artist Koen Vanmechelen that gains form through contact with people and organizations involved or interested in human rights.

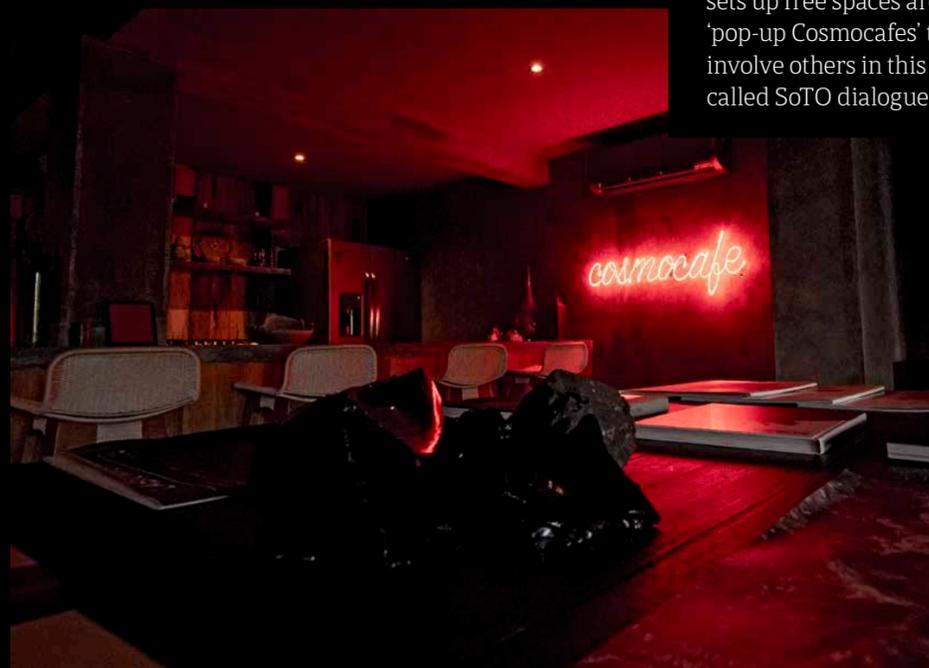
With the Pavilion of Human Rights, the artist and his international partners in this project, make a firm statement that art has a role to play in the current debate about human rights, a controversial issue highlighted by globalization. Are human rights culturally relative? Does the human rights project have limits? Is the existing Universal Declaration on Human Rights outdated and Western-centered, as some claim?

To answer these questions, together with the Global Campus of Human Rights, Fondazione Berengo, and the MOUTH Foundation, the internationally acclaimed Belgian artist sets up free spaces around the world 'pop-up Cosmocafes' to connect and involve others in this conversation, so-called SoTO dialogues.



Vanmechelen: 'Through my long-standing work around children's and nature rights, I learned that connecting to others is vital. Underlying the philosophy that unifies my work is 'every organism needs another organism to survive.' Survival depends on the survival of the other or SoTO.

A permanent cosmocafe resides in the Human Rights House Tulum. It creates a place for thinkers and dreamers, visionaries, and realists to share their views on the future, on human rights and responsibilities. It is a gathering place to explore the condition for the sustainable coexistence of individuals and human cultures with each other and with other species. The focus of the conversations is the existence of a body of human rights to which humans, and by extension, nature on our planet, are inherently entitled.





# COSMOPOLITAN RENAISSANCE

FRAMED LITHO ON PAPER, 2019  
75 X 55 X 2,5 CM  
KOEN VANMECHELEN

*We are in a revival, a Cosmopolitan Renaissance where we make the combination again between imagination and knowledge. We need art and science to make a connection. Out of this we can create new things for the future.*

— KOEN VANMECHELEN

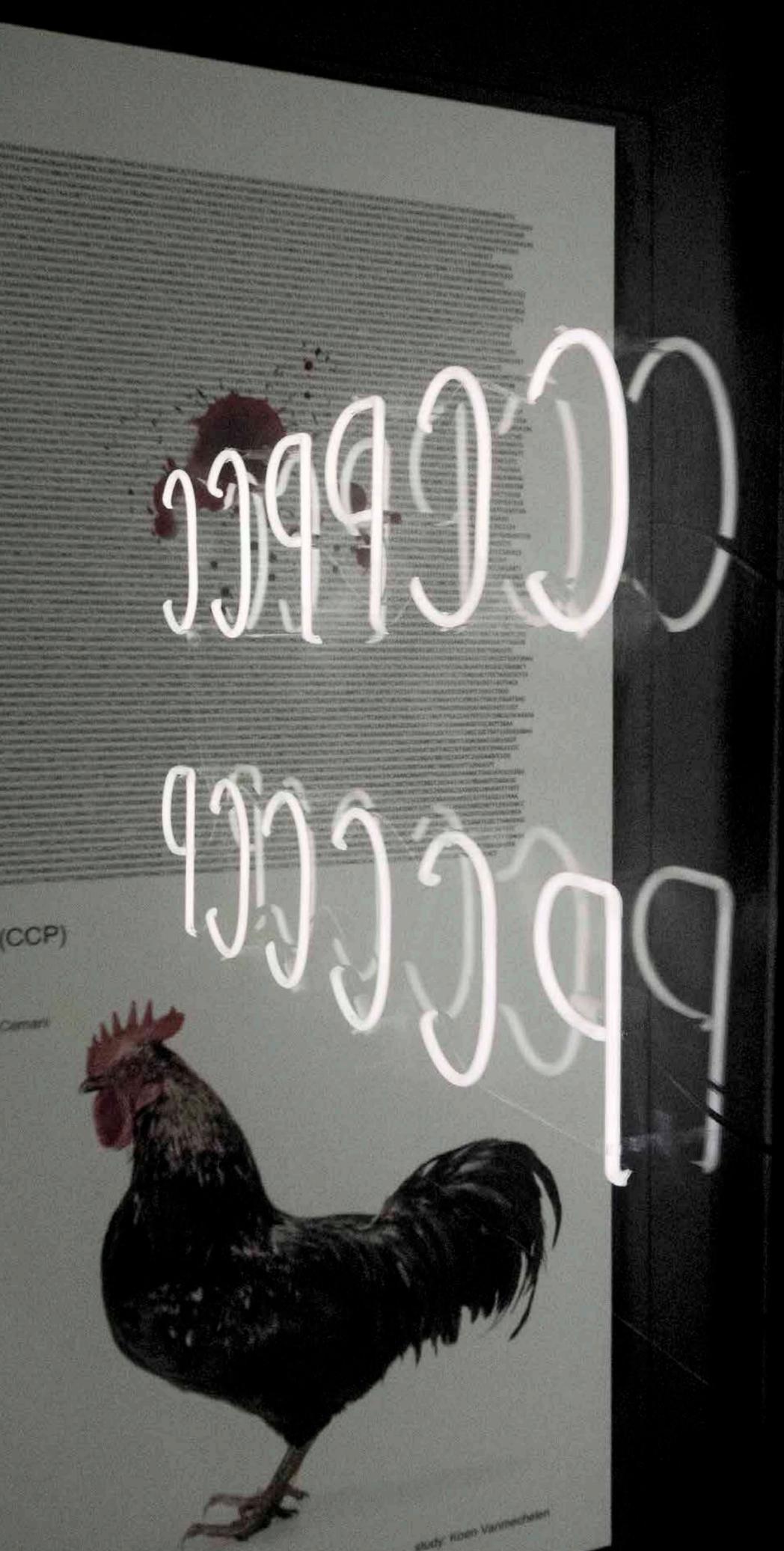
Change is the new normal. The world is rapidly transforming and so is the artist. He has too. A new world is being born. Things fall apart; the centre cannot hold. The Spiritus Mundi is being reshaped. A Cosmopolitan Renaissance is at hand, but only if we stop hoping and start acting in the world. Proactively and actively, as illustrated by these designs of projects spread out over the globe. Together they form a wave in the tide we need. The potential of the new age, that is where the lion's share of the work of the Belgian artist Koen Vanmechelen revolve arounds. Where some see chance, Vanmechelen sees consequence. Where others detect serendipity, he explores possibilities. Cosmopolitan Renaissance is about a new era that, as so often, first announces itself in art, the membrane between what was and what will be.

Cosmopolitan Renaissance covers the entire oeuvre of Koen Vanmechelen,

one of Belgium's most prominent artists. Connecting, crossing, mixing, as an entity-to-be, Vanmechelen always places himself at the intersection, he builds bridges, nests, meeting places where exchange takes place. That creates a multitude of works, initiatives, organizations - thinking always leads to action, the artist as an eternal migrant - who are all connected to the starting and ending points, namely his new studio-with-park LABIOMISTA in Genk. A huge Wunderkammer, a biocultural laboratory, the hard of a connectome.

Cosmopolitan Renaissance expresses Vanmechelen's desire and ambition to initiate crossbreeding through renewal to guarantee a new, better future and to avoid the inevitable cul-de-sac that entails a status quo. Originally the artist worked with, among other things, living material - the crossing of chickens - to shape his philosophy in art. Over the years other animals were added, alive and not alive. From camels, pigs, llamas and emus, to dromedaries, crocodiles, eagles and owls. The artist also constructs new mythical creatures with them, which carry the enormous potential of life, in genes and memes. Evolution is always on the move.





# CCPPCC

NEON, 2019 143 X 64 CM  
 KOEN VANMECHELEN

Koen Vanmechelen believes that art is a vital aspect of society and core to creating vibrant and healthy communities. His wide-ranging creative practice marries exceptional artistry, technological experimentation, and scientific research. Internationally renowned, Vanmechelen is best known from his ongoing Cosmopolitan Chicken Project (CCP), which he first launched in 1999 to explore cultural and biological diversity. A crossbreeding program — through which the artist breeds chickens from around the world — CCP fosters dialogue on national identity and the interdependence of different cultures, species, and the environment.



CCPPCC also reveals a scientific formula. If you were asked to create life starting from basic elementary building blocks, there can only be one element you should pick to get things started and where it all comes down to the carbon atom (C). It is carbon that will always serve as the fundamental skeleton and to which all other 'stuff' is attached. The only other thing you need is energy, which in organic life is stored in phosphate (P) in ATP. If you would ask a chemical engineer to take a close look at CCP (Cosmopolitan Chicken Project) and PCC (Planetary Community Chicken), he would probably speculate one or two carbon atoms are missing to form the basis of all life. Add a C to C-C-P and a C to P-C-C. This would give you precisely 2 glyceraldehyde3-P molecules (C-C-C-P). And everything starts.



# WHY THE CHICKEN?

It is little known that the world's many chicken species are descended from the Red Junglefowl, a bird that lives at the foot of the Himalayas. Humans took this bird and bred it around the world, creating different indigenous breeds that reflect the cultural characteristics of their regions and communities. Over time, though, these breeds risk becoming too isolated, and their gene pools too narrow to remain sustainable. This may lead to some birds becoming entirely infertile. CCP asked a simple question: What would happen if these regional birds were crossbred? Today, the Cosmopolitan Chicken carries aspects of DNA from 25 different international breeds. With each successive generation, the Cosmopolitan Chicken has become more resilient. It lives longer, is more fertile, is less susceptible to disease; and exhibits less aggressive behavior.





# COMMUNITY ENGAGEMENT

In 2016, Vanmechelen launched the Planetary Community Chicken (PCC) as a response to the positive outcomes of the CCP and as a means of activating his art in the community. The project focuses on bringing new, healthier chickens to the world's communities, and emphasizes the importance of local, small-scale community farming for long-term sustainability. Modern poultry flocks have become genetically impoverished due to industrial farming practices. PCC couples the genetic information of domestic chickens with the newest Cosmopolitan Chicken. The introduction of a new 'global gene' to

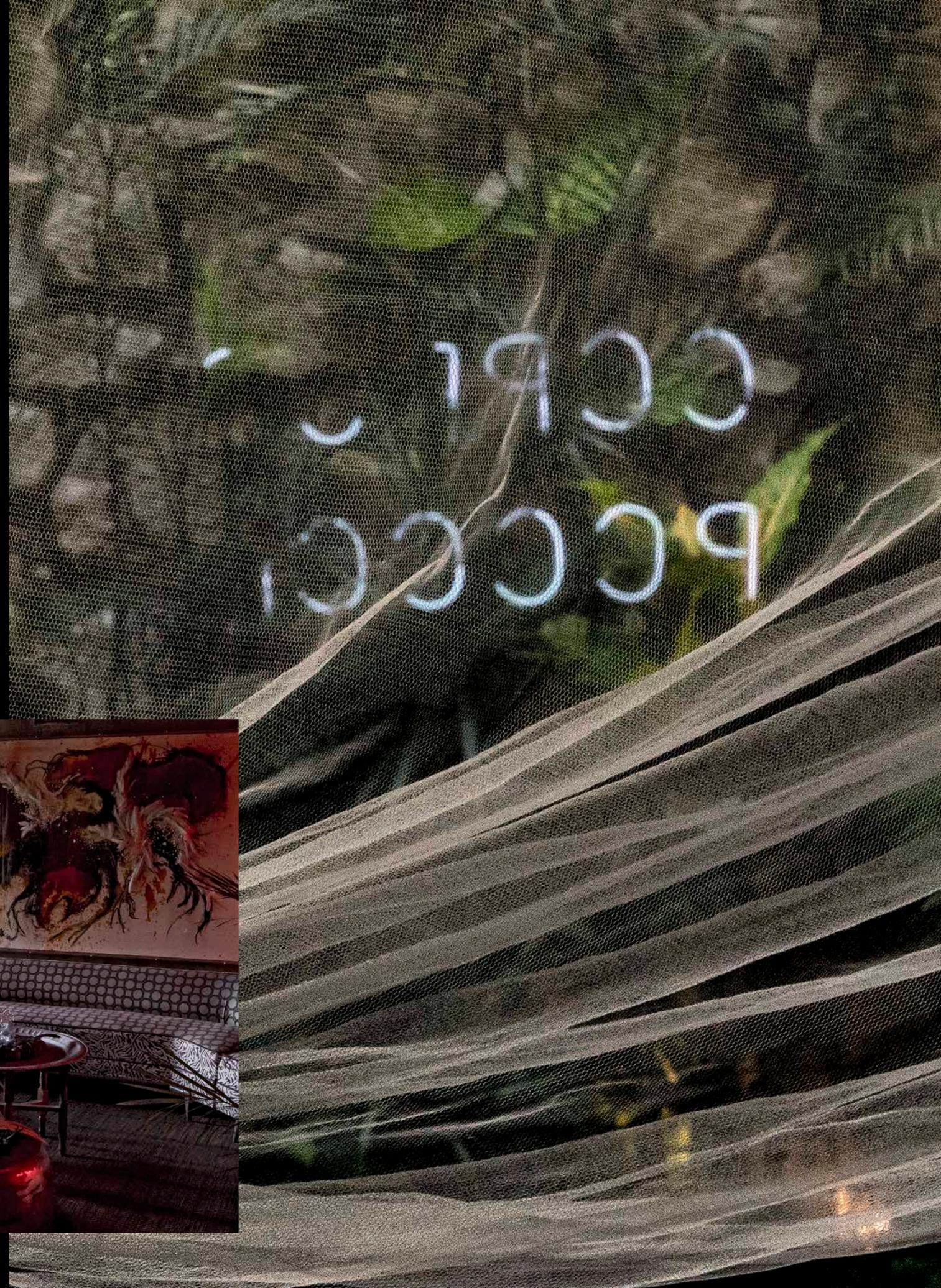
the domestic flocks breaks the cycle of gene erosion that can result from local inbreeding and monocultural industrial production. The desired outcome is to breed a stronger chicken that lives more prolonged, and that, as a result, could offer longer-term economic and social stability to farmers. Through this process, Vanmechelen connects the global aspects of CCP with local heritage and experience, underscoring that to achieve success—both in terms of biologic sustainability and social understanding—the local and the global must work together. Partnerships are active in Genk (Belgium), Harare (Zimbabwe) and Detroit (USA).



# THE BIG PICTURE



CCP is a lens into human culture. It offers new perspectives on the ideas of individuality and globalization. Vanmechelen explores these broader philosophical concepts through his photography, painting, sculpture, and mixed-media installations, questioning the future of our communities and our relationships with the world around us. By bringing together art and science, and considering both past and present, Vanmechelen introduces a remedy against a future cultural and biological bottleneck. The incredible results from CCP have also sparked new explorations into biocultural diversity. In 2019, Vanmechelen opened LABIOMISTA, a brand new studio and culture park in his hometown of Genk, which supports the continued study of the relationships between animal, human, and environment.





## BIOGRAPHY

An internationally renowned artist, working across a multitude of disciplines, Koen Vanmechelen (1965) is one of the most versatile thinkers of these times. He is situated at the confluence of art, science, philosophy and community. As an eternal migrant, he travels the world looking for answers to fundamental questions that touch on issues which are both timeless and acutely relevant today: identity, diversity, globalisation and human rights. He weaves those answers – always works in progress – into enigmatic artworks and projects. His quests and interdisci-

plinary projects invite other migrants to work together and create an awareness and a movement of communities around the world. Together, they reflect on the global legacy of the human animal and explore the different ways we choose to live and evolve together.

In 2010, he received an honorary doctorate from the University of Hasselt and in 2013, he was awarded the prestigious Golden Nica Hybrid Art Award (Linz) and Global Artist's Award (Venice). So far, his work has been shown in more than 80 solo shows and 220 group exhibitions worldwide. As a speaker in high demand, he was invited to address the World Economic Forum (2008) and various TED conferences.

More [www.labiomista.com](http://www.labiomista.com) and [www.koenvanmechelen.com](http://www.koenvanmechelen.com)

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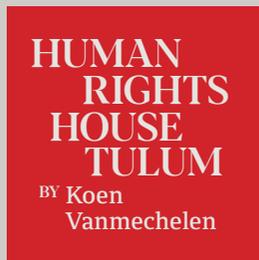
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