

The Green Screen as the Sixth Biome

O Ecrã Verde como Sexto Bioma

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Post-post-nature is a term that I first introduced in the master's thesis “Post Post-Nature — The Technological Mediation between Humans, Plants, and Plant Images” (2022) so as to characterise a new kind of nature: the digital nature of plant images.

After the five major biomes of the planet, the green screen is proposed as the new biome for the digital ecosystem of mediated plants and nature. From an online carnaúba palm tree to an image of a tropical rainforest to the digital page “a_post_post_tropical_rainforest_of_the_Central_America_bioregion.html” (2021), the present visual essay explores how images are being planted in this new digital ecosystem.



image_camauba_palm_tree.jpg



57



transparent_background_camauba_palm_tree.png

it took over 2 decades for this 15 meter Camaúba Palm to grow in the Brazilian Caatinga of Ceará

it took over 2 hours for me to erase its natural background and edit this .jpg into a .png file



the image of nature.txt



(Copernicia prunifera)

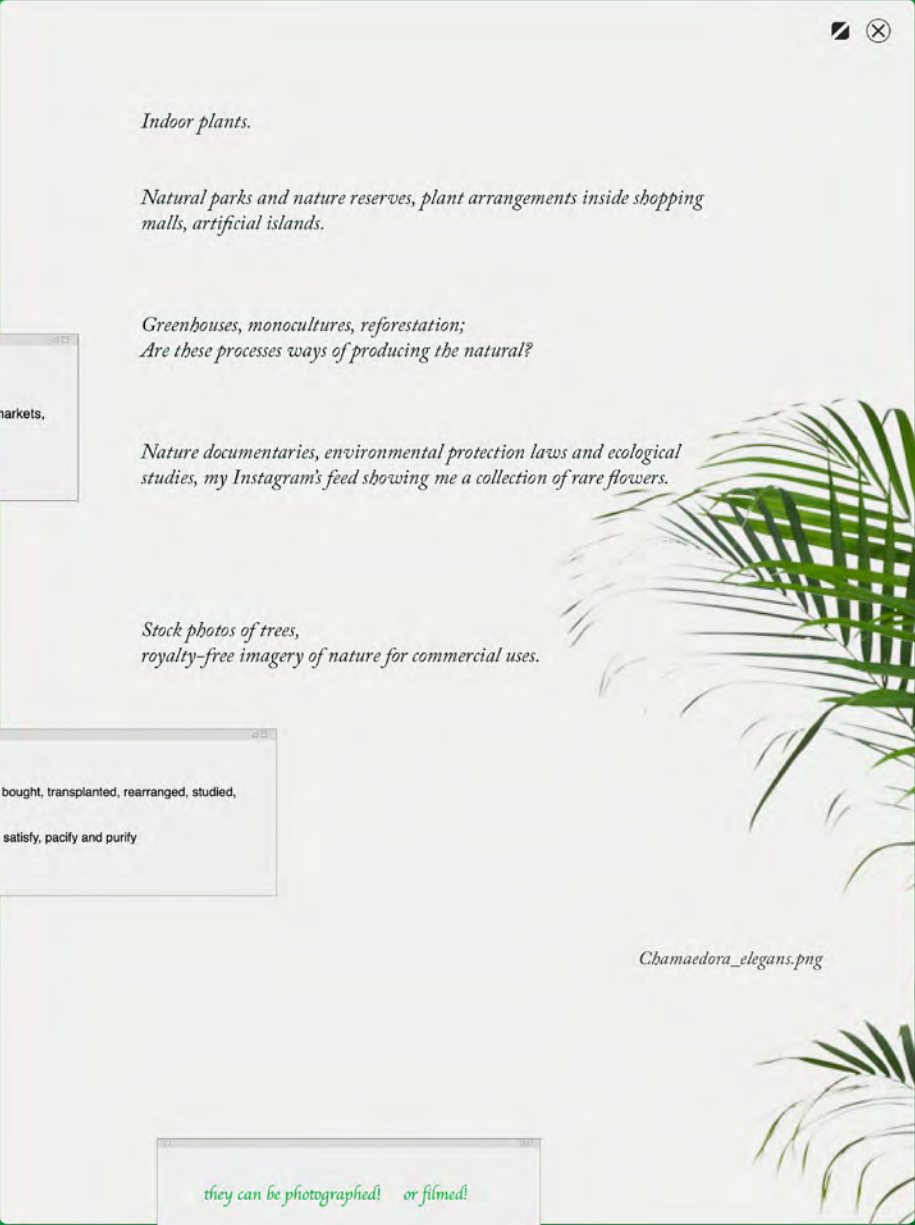
I found this palm tree species online. Commonly referred to as Carnaúba palm or Carnabeira, this species is endemic to the *caatinga* ecoregion — a semi-arid tropical vegetation exclusive to Brazil.

As I was browsing the internet's image search engine for different palm tree species, this was the one that caught my attention. It might have been due to my untrained eye, but I had never seen one before.

It is through images of nature, in the absence of the landscape or the natural plant, that we have produced a new sensation of the *natural*. Images appear in our daily lives to try to recreate a reunion between human beings and nature that was lost a long time ago. Perhaps 12.000 years ago?

Images are able to create a different kind of nature, one that transcends nature's *naturalness*. A hyper-nature. Through artifices like plastic plants and digital images like photographs of tropical forests — the artificial gives us access to a new range of simulated natures.





Indoor plants.

Natural parks and nature reserves, plant arrangements inside shopping malls, artificial islands.

*Greenhouses, monocultures, reforestation;
Are these processes ways of producing the natural?*

Nature documentaries, environmental protection laws and ecological studies, my Instagram's feed showing me a collection of rare flowers.

*Stock photos of trees,
royalty-free imagery of nature for commercial uses.*



Chamaedora_elegans.png

we find them inside our houses, at supermarkets,
in online stores and city gardens

they can be bought, transplanted, rearranged, studied,
to decorate, satisfy, pacify and purify

they can be photographed! or filmed!
edited,
manipulated, remodelled,
embellished,
animated.
they can be googled too!



*an archive with
images of tropical plants*



*Chamaedora_elegans,
for sale.jpg*



*Pinnac palm
(Chamaedora elegans).jpg*



the_environment_of_the_sixth_biome.green screen

the image of nature.txt



*Plastic plants, photographic prints of landscapes, plant emojis
and digital icons of mountains*

Looking at a photograph of the Sahara Desert, or a sunset over the Atlantic Sea, or a mountainous landscape in the Atlas Mountains, may lead us to think that we are seeing pieces of reality, but what we are seeing are simulations. Images are unnatural because they do not change. A sunset cannot last forever.

Because the image does not change, what it shows us cannot be real. The real is a sea that naturally ripples with wind, which generates waves and contains within itself an ecosystem full of life; the artificial is seeing its surface projected on a cinema screen. The real is a plant growing over time, which changes and can eventually die. An artificial plant is something that doesn't move and always stays the same. Images represent something and can mean something, but they cannot be real, as nature is generated by transformation.

The first human thought allowed for the first image to be created, and it is in this sense that it operates in the same way as a thought, as the image also creates a new space - the visual. In turn, both the image and the created visual space, as well as the thought and the mental space it creates, contributes to the expansion of the *post-post-nature's* sixth biome.

Post-post-nature is the current nature of the Anthropocene, created exclusively for humans, and whose fertile soil is late capitalism. With the hyperpresence of images of nature in our culture, we are transformed into both producers of artificial nature and consumers of artificial nature, giving rise to a new market, with real and physical stores or digital and online platforms that can provide us with artificial biodiversity, always at our fingertips.

Through [ikea.com](https://www.ikea.com), [amazon.com](https://www.amazon.com), [aliexpress.com](https://www.aliexpress.com) or [taobao.com](https://www.taobao.com) we can buy the natural feeling we desire.

Because tropical rainforests have the greatest biodiversity of all other biomes, the images of plants that come out of them have the greatest diversity as well.

The green screen is a digital ecosystem.

Working as an interface that enables the transition of physical plants to images of plants, with their equivalent digital versions.

Post-Post-Nature

Post-post-nature is a proposed term to characterize a new nature: the digital nature of plant images. I firstly published it in my master thesis "Post-Post-Nature - The Technological Mediation Between Human Beings, Plants and Plants' Images" (Braga, 2022).



Heliconia.jpg



White orchid
Orchidaceae.jpg



Sapoteia Marikara
marikei.jpg



Peace Lily (Spadix/Phyllium
waxfili).jpg



Big Leaf Mahogany
(Dioscorea macrophylla).jpg



Orchidaceae.jpg



Fig Tree
Ficus maxima.jpg



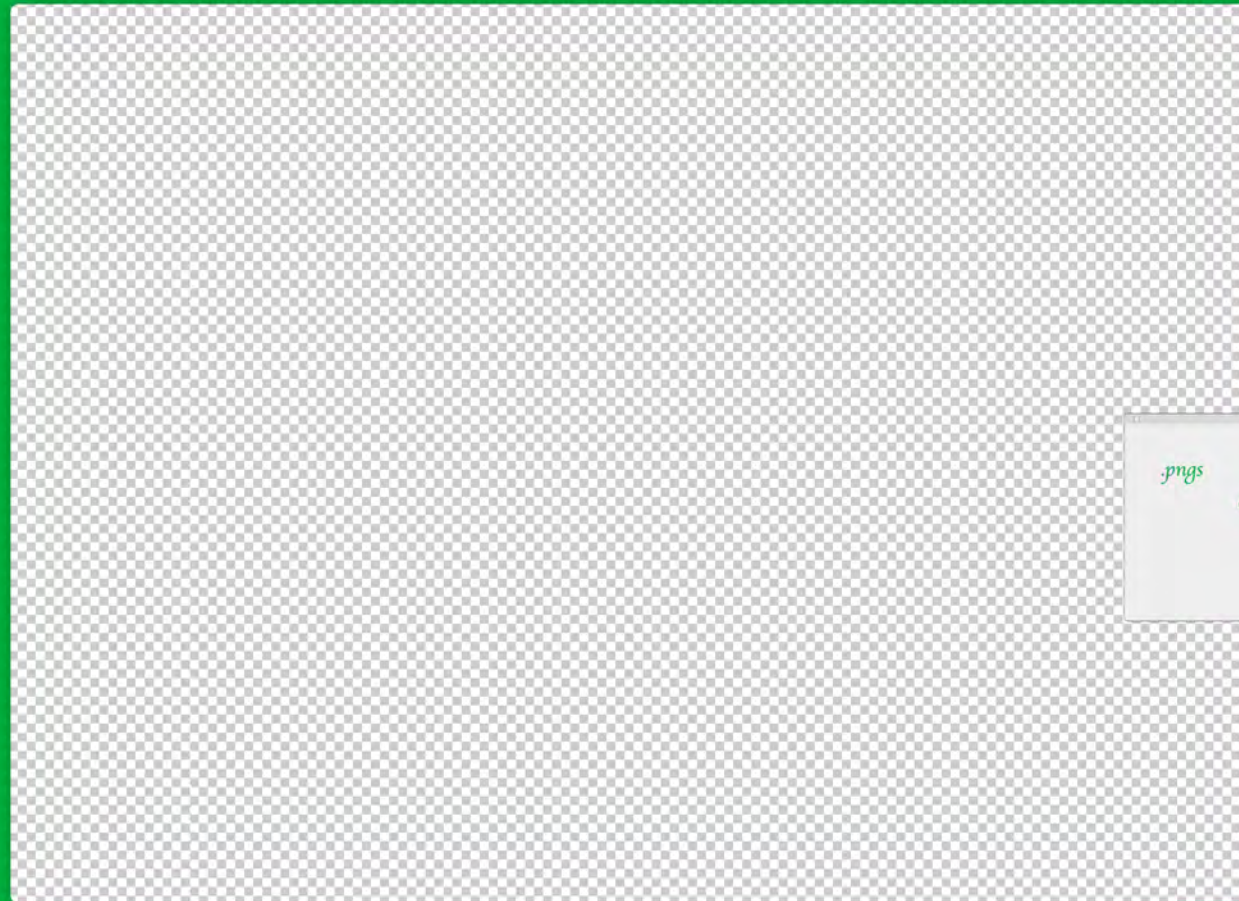
Fern (Asplenium
trichomanes).jpg



Peace Lily
(Makaria leucoceras).jpg



Monstera deliciosa.jpg



a_blank_atmosphere.jpg

.pngs
&
.jpgs & .mp3



Monstera_11_River.jpg



the image of nature_final.txt



To produce a simulation of a plant we only need a little bit of irony, a moldable piece of plastic resembling an actual plant and some green paint (preferably various shades).

To consume it, we can place it wherever we want: in our living room, in our office, or in the entrance hall of a building. If we want to intensify the feeling of *naturalness*, just place it near a window, where it can get a proper amount of sunlight.



the image of nature_final.txt



Likewise, in order to create a rainforest all we need is to search the internet for images of plant species which belong in that ecosystem. If you want it to make it more realistic, find native and endemic plants to that specific biome and territory. Remove their backgrounds and experiment with their .png formats.

Bonus:

Turn it into a web page.

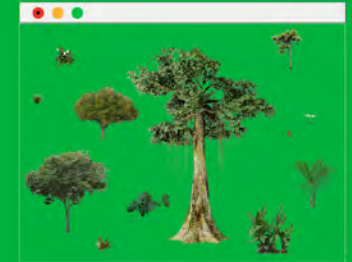


https://catarina-braga.com/a_post_post_tropical_rainforest_of_the_Central_America_bioregion.html

how to create a tropical rainforest endemic to the sixth biome?



Kapok tree (Ceiba pentandra) in the wild.jpg



list for a tropical rainforest.txt

- Big Leaf Mahogany (*Swietenia macrophylla*).png
- Fern (*Asplenium trichomanes*).png
- Fig Tree (*Ficus maxima*).png
- Bromeliad (*Bromeliaceae guzmania lingulata*).png
- Heliconia (*Heliconia bihai*).png
- Kapok tree (*Ceiba pentandra*).png
- Swiss Cheese Plant (*Monstera deliciosa*).png
- Parlor palm (*Chamaedorea elegans*).png
- Peace Lilly (*Spathiphyllum wallisii*).png
- Prayer Plant (*Maranta leuconeura*).png
- Rubber plant (*Hevea brasiliensis*).png
- Sapodilla (*Manilkara zapota*).png
- Orchids (*Vanilla orchid* & *Catasetum orchid*).png



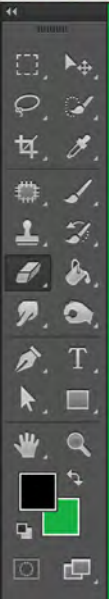


playing in the background:



rainy morning in the
Amazon rainforest.mp3

Ceiba pentandra.png



Biographical note

Catarina Braga (PT, 1994) is a visual artist, researcher and speculative writer. Master in Fine Arts — Intermedia (2022) by the Faculty of Fine Arts of the University of Porto. Catarina Braga has been exhibiting internationally since 2016, and was the winner of the prize "Arte Jovem" Fundação Millennium BCP (2022). In her artistic practice, Catarina investigates how technological mediation shapes our relationship with nature, exploring the role that images play in the interactions we establish between the cultural and the natural world. Standing out from recent exhibitions is her solo show "The Building of the Vessel" (Guimarães, 2024) and the group exhibitions "Field Theory" at oMuseu (FBAUP, 2023, PT), "LOSS OF AURA" at Gallery Pedro Oliveira (2022, PT), and "RETURN" at Arbore Art Center in Shenzhen (2020, CN).

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