

CAMILLE BELMIN
- PORTFOLIO 2026 -

ART PUBLICATIONS

ECOSLAY, AN ANTHOLOGY

COLLECTIVE BOOK

Ecoslay is a movement - and a method - to absorb intersectional environmentalism into popular culture and to rethink the way we communicate ecological and social crises.

And what better way to infiltrate the mainstream than through the seductive yet ambiguous figure of the Girl? In this first publication, eight artists, researchers, and cultural workers provide their interpretation of Ecoslay through girlhood as a cultural force for environmental action.

Ecoslay – An Anthology with contributions by Janina Weißengruber, Nari Sarmini, paraCIR & Daniel H. Pineda, Ramona Gomez, Lisa Jäger, Camille Belmin, Diana Andrei, and Alok Jaywalker.

Edited by Camille Belmin, designed by adO/Aptive (Janina Weißengruber and Daniel H. Pineda)

2025

13x17cm

135 pages

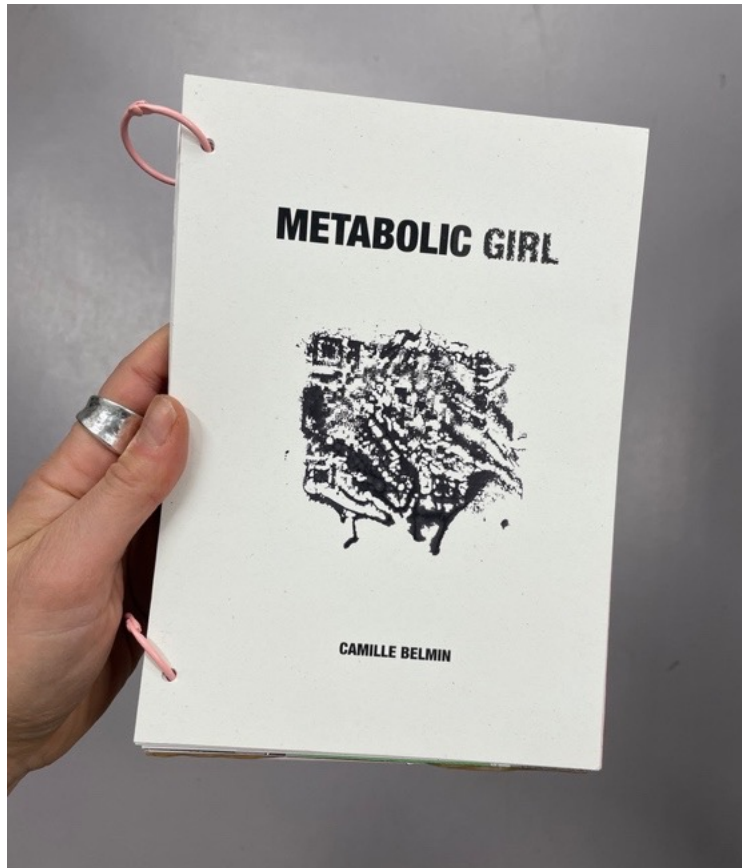
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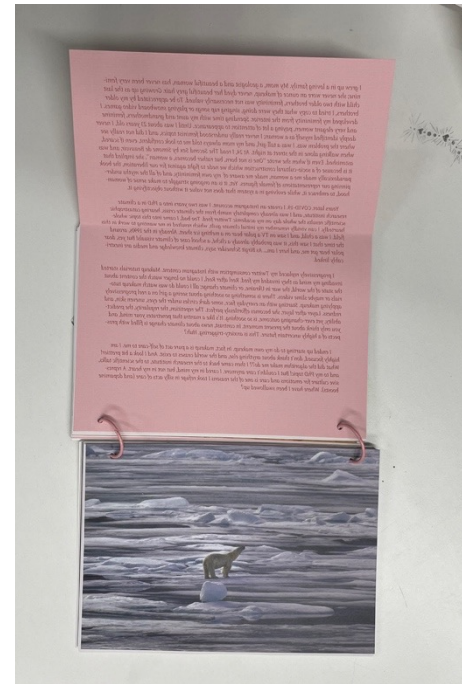
METABOLIC GIRL

MASTER THESIS

This thesis rethinks how global environmental science is communicated by exploring more engaging formats inspired by popular culture. Drawing on critical theory, gender studies, pop culture analysis, and lived experience as a climate scientist, it examines whether—and how—the figure of the “Girl” might be mobilized to confront the crisis in climate change communication.



2025
13x17cm
130 pages



GLOBAL ENVIRONMENTAL SCIENCES AND THE COMMUNICATION CRISIS

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```
def get_avg_co2_per_year(year):  
    # Get CO2 emissions for the year  
    co2_data = co2_per_year[year]  
    # Calculate the average CO2 emissions  
    avg_co2 = co2_data.mean()  
    return avg_co2
```

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Look! Can't you see [the det. wake up! Do something!]
— Timothy Morton, Being Ecological

This thesis rethinks global environmental science through embodiments, in particular through the figure of the Girl. Before diving more deeply into the argument and methodology, it is necessary to establish some foundational background of the field of global environmental sciences. In Sections 1.1 and 1.2, I outline this field from my own perspective: that of an early-career, female researcher, who, having latched on to the field for several years, developed a critical eye that is informed by her artistic inclinations. I will particularly delve into the aspect of quantification, which is omnipresent in the field and, in my view, makes communication challenging. My experience, complemented by additional research conducted for this thesis, forms the basis for my critique of how science communication operates in global environmental sciences, which I discuss in Section 1.3. Finally, I introduce in Section 1.4 the question of desire for sustainability and how this feeling became fairly distant and secondary for many people. I then ask how environmental science communication may borrow strategies from capitalist marketing to reignite this desire.

1.1. Global Climate Science

In 2024, the planet officially first crossed the threshold of roughly 1.5 °C of global warming above pre-industrial levels (Copernicus, 2025).

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**WORKSHOP FACILITATION
&
SOCIAL MEDIA CAMPAIGN**

COMMUNICATION CAMPAIGN ON THE INSTAGRAM ACCOUNT @THATS_ECOSLAY

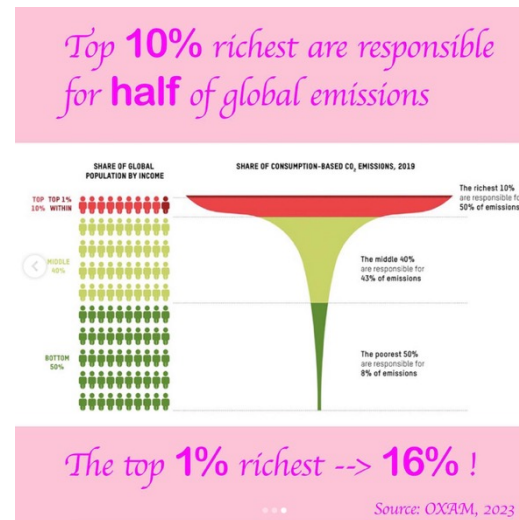
2025
Find more on @thats_ecoslay!



thats_ecoslay Happy engagement 🥰
Intersectional environmentalism is a movement popularized by activist Leah Thomas, building on Kimberlé Crenshaw's concept of intersectionality. It calls for environmentalism that not only protects the planet, but also fights for the rights of marginalized communities who are often most impacted by climate change and pollution.

Read her book « The Intersectional Environmentalist: How to Dismantle Systems of Oppression to Protect People + Planet », Leah Thomas, 2022
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**VISUAL ARTS AND
PERFORMANCE**

HOT COMPOST

SPECULATIVE ADVERTISEMENT CAMPAIGN FOR COMPOSTING



HOT COMPOST – Speculative advertising campaign. 2024. Composted screen prints on paper using edible ink. Exhibited at the Angewandte Interdisciplinary Lab, Vienna, and the Highbrow Institute Vienna. Artist: Camille Belmin in collaboration with Janina Weißengruber. Model: Teuta Jonuzi



Mainstream Western culture is saturated with an aesthetic of gloss and shininess that inherently opposes decay or dirt. The iconization of sleek bodies serves as a tool to attract attention and sell mass-produced consumer goods, holding promises of success and happiness.

This speculative (composted) advertising campaign promotes decay and compost as critical components of life on earth - a rather obscure process for urbanized societies that should be brought back to the center of our attention. What are the potentialities and limitations of the language of capital to promote social and ecological transformation? Can the tools of aesthetic enchant-

HOT COMPOST – Speculative advertising campaign. 2024. Video, 3'24". Artist: Camille Belmin in collaboration with Janina Weißengruber. Model: Teuta Jonuzi. You can find the full video [here](#).



CRAVING FOR ATTENTION

TEXTILE INSTALLATION ON A COMPOST HEAP



Textile installation on a compost pile at the Kleinestadtfarm during the symposium Feldversuch. Recycled fabric, tags, wooden frame, horse manure. Vienna, August 2025. Artist: Camille Belmin. Photo credit: Peter Oroszlány.

WORMS, STARS AND METABOLISM

LECTURE PERFORMANCE



“Worms, Stars, and Metabolism,” a lecture-performance featuring earthworms as special guests. At the Angewandte Interdisciplinary Lab, June 2024. Concept, performance: Camille Belmin. Set design: Lucie B.B. David and Camille Belmin.

CRAVING FOR ATTENTION

PERFORMATIVE READING



Performative reading at the compost pile of the Klein-stadtfarm during the symposium Die Feldversuche.

“I have always been fascinated by metabolism. The transformation of matter and energy within our cells, our bodies, between humans, within ecosystems is simply scientifically transcendental to me. Using energy from the sun, plants transform minerals from the soil and CO₂ from the atmosphere into complex carbon chains, to form, for example, cucumbers. Animals like rabbits or humans eat these cucumbers to create energy in a usable form to our body, to enable us, for example, to move. By doing so we release CO₂ back into the atmosphere (pause) and poo into the soil. The poo will then be composted and gradually become absorbable by plants again. The CO₂ we released will eventually be consumed by a plant. Plants, humans, animals, mushrooms. We need each other to survive, we are metabolically connected, through the air we breathe and the feces we poo. [...]”