

# ZUKLIMA

## A CLIMATE EVENING

THEME: "BRAZILIAN POPULAR  
PERCEPTIONS AND SOCIAL  
PARTICIPATION IN THE  
CLIMATE CRISIS"



# CREDITS

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*This booklet summarizes the content presented at the  
first Zuklima, held on July 18, 2025, at Zuka  
Sollicafé.*

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# GENERAL COORDINATION



**Leonora Lorena** is co-founder of **zusammen leben e.V.**, a community-based organization in Freiburg that promotes cultural diversity and sustainability through social, artistic, and educational initiatives. She coordinates projects at **Zuka solicafé**, a space that brings people together through dialogue, food, and culture, with a focus on inclusion and climate awareness.

**Ayobami Badiru** is a Brazilian climate researcher, spatial analyst, and artist. She holds a Master's degree in Meteorology and a PhD in Geography, with her doctoral research conducted in both Brazil and France. Active in the field of climatology since 2012, she came to Germany through the prestigious Alexander von Humboldt Foundation and currently works as a guest researcher at the University of Freiburg. In addition to her academic work, she develops initiatives in the city that connect scientific knowledge with Brazilian cultural expressions.



# CURATION AND SPEAKERS



**Maysa Schiefer da Costa Lima** is an environmental expert and a climate activist driven by a strong sense of purpose and commitment to help combating the environmental crisis. Bachelor in Biological Sciences, MSc in Ecology and Environmental Sciences, Maysa is also a Climate Leader trained by The Climate Reality Project, the NGO founded by Al Gore.

**Ana Flávia Boeni** is a Forest Engineer with a PhD in Forest Restoration and Climate Change Mitigation. She brings over 13 years of experience in a large range of environmental projects and currently works as a Consultant in Nature-Based Solutions.



# GUEST ARTISTS



**Pedro Manuel Bortoluzzi** is a guitarist, clarinetist, and singer, born in Venice to a Brazilian mother and an Italian father. He holds a PhD in Philosophy from the University of Freiburg, where he is also engaged in artistic projects focused on Brazilian music and culture. Influenced by classical music, jazz, and progressive rock, he began studying music at the age of 10 and developed a diverse musical path rooted in both European and Brazilian traditions.

**Mael Anhangá** is a musician, cultural producer, and promoter of traditional popular culture from the Brazilian Amazon. Born in Belém do Pará, he has family roots in the Indigenous and Afro-Brazilian communities of Inhangapi (PA). He currently lives in Freiburg, where, through the project Ygara, he performs concerts and leads events dedicated to the diffusion of Amazonian rhythms and Brazilian cultural heritage in Europe. He also works as a graphic artist and has illustrated official materials for initiatives that promote Brazil's intangible cultural heritage.



# ABOUT ZUKLIMA

Zuklima was born from an invitation by Leonora Lorena, co-founder of Zusammen Leben e.V., who asked me, Ayobami Badiru, to bring together climate education and Brazilian culture in a single event, in a sensitive and engaged way.

Although both themes are strongly present in my daily life, organizing this event in just a few days was a great challenge. I decided to highlight the voices of Brazilian women, motivated by the recent sexist attacks against Brazil's current Minister of the Environment, Marina Silva. These attacks deeply affected me and made me reflect on how a woman so essential to environmental protection in Brazil, recognized and awarded internationally, is still the target of such cowardly offenses.

Even with my limited range, I have tried to amplify the presence of women in climate action by sharing the voices of relevant female figures on social media and in the communications I produce. As part of this effort, I invited two Brazilian women whom I deeply admire both personally and professionally, and who also live here in Freiburg, to build this event with me: Maysa Lima (MSc in Ecology and Environmental Sciences) and Ana Flávia Boeni (PhD in Biology). We had already worked together last year organizing the Brasuca Festival in Freiburg, which was an enriching experience. I truly hope to strengthen this partnership.

We chose the theme "Brazilian Popular Perceptions and Social Participation in the Climate Crisis" and selected a few Brazilian songs that address environmental topics in a transversal way, connected to climate protection. The goal is to bridge the poetic content of these songs with climate data and scientific reflection.

For the musical experience, I invited artists Mael Anhangá and Pedro Bortoluzzi to perform the selected songs live, helping us achieve the main goal of the event: to create a space where science meets culture, where climate change is no longer just about numbers and statistics, but becomes a felt experience through collective reflection. The name Zuklima comes from this fusion: Zuka Solicafé, the cultural space hosting us, and Klima, the German word for climate.

As a Brazilian woman, climate researcher by profession and artist by heart, I see Zuklima as a seed planted with care, uniting two central aspects of my life that often seem distant. I hope this seed will grow and become a series of gatherings that value diverse voices, especially from the Global South, fostering climate dialogue that is both emotional and political.

I am deeply grateful to all those who made this moment possible: to the researchers who ground us with scientific knowledge, to the musicians who connect us with Brazilian art, and especially to the audience, whose participation is essential to the realization and success of this event.

By Ayobami Badiru

## THE THEME:

### "BRAZILIAN POPULAR PERCEPTIONS AND SOCIAL PARTICIPATION IN THE CLIMATE CRISIS"

Brazil is a country of contrasts: it is home to the largest tropical forest in the world, yet also ranks among the most affected by deforestation and environmental injustice.

Climate change, often communicated through data and global projections, is also a lived reality for many Brazilians, especially within the most vulnerable communities. In this context, music, one of the most powerful expressions of Brazilian culture, becomes a tool of resistance and belonging.

The theme "Brazilian Popular Perceptions and Social Participation in the Climate Crisis" invites us to listen beyond the numbers. Through lyrics and voices that echo everyday struggles, Brazilian songs reveal how climate change is perceived and confronted from the perspective of the people, including Indigenous communities, rural workers, riverine populations, forest defenders, and others.

For this event, we selected four songs, which were translated into English and further explored in the following sections of this booklet:

1. *Asa Branca*, by Luiz Gonzaga, is a classic of Northeastern Brazilian music that gives voice to the sertanejo people, portraying the direct effects of prolonged droughts caused by climatic variability in the Brazilian semi-arid region. The song poetically expresses the pain of rural exodus driven by climatic hardship.
2. *Filho do Dono*, by Flávio José, represents rural workers from the Brazilian interior, emphasizing their deep connection to the natural cycles of the land. The song reflects how climate changes directly affect agricultural life, harvests, territories, and the struggle to remain rooted in the countryside.
3. *Queimadas*, by Mestre Lourival Igarapé, expresses the perspective of Amazonian communities, such as riverine peoples and small-scale farmers, denouncing the fires that consume the forest. The song highlights the impact of deforestation and climate change on ecosystems and traditional ways of life.
4. *Refloresta*, by Gilberto Gil, offers a poetic and political response to the ecological and climate crisis. Drawing from the worldviews of Afro-Indigenous peoples and environmental movements, the song calls for the regeneration of nature in the face of environmental degradation and climate disruption.

We've also created a playlist for those interested in exploring more Brazilian songs that engage with themes of climate and environmental justice ([available here](#)).

The voices present in these songs belong to groups that have been historically marginalized – such as sertanejos, rural workers, riverine populations, Indigenous peoples, and traditional communities – who are among the most vulnerable to the impacts of climate change.

Their experiences show that climate change affects not only the physical environment but also ways of life, territories, and cultural identities. By listening to these songs, we make space to recognize that climate justice necessarily involves listening to and valuing these popular narratives, which are also expressions of resistance, care, and reinvention in the face of the climate emergency.

# ASA BRANCA (WHITE WING)

(LUIS GONZAGA AND HUMBERTO TEIXEIRA)

Quando olhei a terra ardendo  
When I saw the land on fire,

Quá fogueira de São João  
Like a bonfire in the night,

Eu perguntei a Deus do céu: Ai  
I looked up to the sky and asked:

Por que tamanha judiação?  
"Why must we suffer like this?"

Que braseiro, que fornalha  
What a blaze, what an oven,

Nem um pé de plantação  
Not a single crop in sight.

Por falta d'água, perdi meu gado  
Without water, I lost my cattle.



1. Asa Branca bird
2. Luiz Gonzaga

# ASA BRANCA (WHITE WING)

(LUIS GONZAGA AND HUMBERTO TEIXEIRA)

Morreu de sede meu alazão

My horse died of thirst, under the sun

Inté mesmo a asa branca

Even the white-winged bird

Bateu asas do sertão

Flew away from the dry land.

Entonce eu disse: Adeus, Rosinha

So I said goodbye to Rosinha:

Guarda contigo meu coração

"Keep my heart with you, my dear."

Hoje longe, muitas légua

Now I'm far, many miles away,

Numa triste solidão

In a deep and lonely exile.



1. Asa Branca bird

2. Luiz Gonzaga

# ASA BRANCA (WHITE WING)

(LUIS GONZAGA AND HUMBERTO TEIXEIRA)

Espero a chuva cair de novo  
I wait for the rain to fall again

Pra mim voltar pro meu sertão  
So I can return to my homeland.

Quando o verde dos teus olhos  
When the green in your eyes

Se espalhar na plantação  
Spreads across the fields again,

Eu te asseguro, não chore não, viu?  
I promise you, don't cry -

Que eu voltarei, viu, meu coração  
I will return, my heart, I swear.

.



1. Asa Branca bird
2. Luiz Gonzaga

# ASA BRANCA (WHITE WING)

(LUIS GONZAGA AND HUMBERTO TEIXEIRA)

Originally composed by Luiz Gonzaga and Humberto Teixeira, the song “Asa Branca” is one of the most powerful musical portraits of drought in Brazil’s semi-arid region, known as Sertão.

But beyond the local reality, its lyrics resonate with global climate challenges, especially in a world facing desertification, forced migration, and food insecurity.

The song begins with a powerful image:

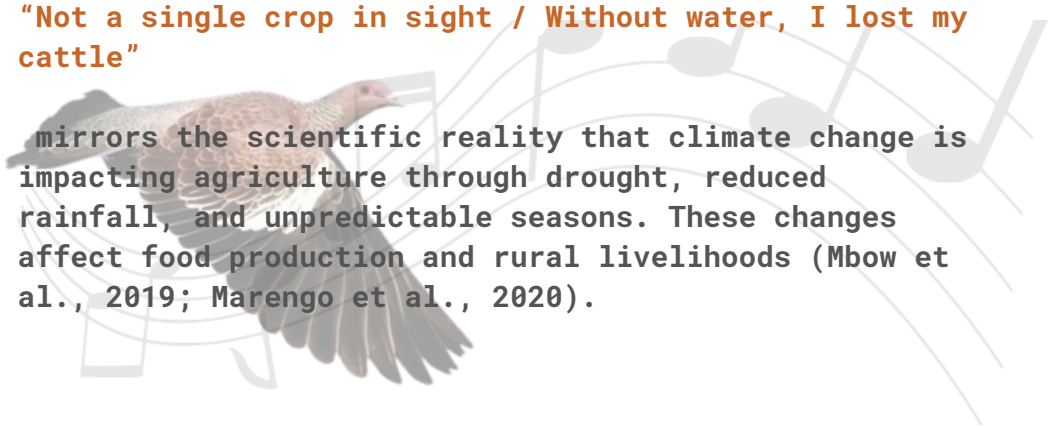
“When I saw the land on fire, like a bonfire in the night”

This line reflects the increasing temperatures and heatwaves that are becoming more frequent across the globe. In 2025, Western Europe recorded its warmest June ever, with temperatures far above historical averages (C3S, 2025).

Then, the verse:

“Not a single crop in sight / Without water, I lost my cattle”

mirrors the scientific reality that climate change is impacting agriculture through drought, reduced rainfall, and unpredictable seasons. These changes affect food production and rural livelihoods (Mbow et al., 2019; Marengo et al., 2020).



# ASA BRANCA (WHITE WING)

(LUIS GONZAGA AND HUMBERTO TEIXEIRA)

The line:

**"Even the white-winged bird flew away"**

symbolizes forced displacement, not just of animals, but of people. According to the IOM, 26.4 million people were displaced by climate-related disasters in 2023, and that number could rise to 216 million by 2050 without stronger climate action (GRID, 2024).

Later, the narrator says:

**"Now I'm far, in a deep and lonely exile / I wait for the rain to fall again"**

Here we see the pain of climate migration and the hope of returning to a place once habitable. But this hope is not only personal – it also depends on policies, justice, and resilience.

Finally, the promise:

**"I will return, my heart, I swear."**

reminds us of the emotional bond with land and identity. Displacement caused by environmental factors is not only material – it is also cultural and emotional. As research shows, socioeconomic inequality deepens vulnerability and limits the ability of communities to adapt (Jayawardhan, 2017).



# FILHO DO DONO (LORD'S SON)

BY FLÁVIO JOSÉ

Não sou profeta  
I'm no prophet,

Nem tão pouco visionário  
Not a seer of visions –

Mas o diário desse mundo tá na cara  
But you just have to look around to read this world's  
diary.

Um viajante  
I'm a traveler

Na boléia do destino  
Riding in the backseat of fate,

Sou mais um fio da tesoura e da navalha  
Just another thread between the scissors and the blade.



Landscape: Semiarid in Northeast Brazil

# FILHO DO DONO (LORD'S SON)

BY FLÁVIO JOSÉ

Levando a vida  
Living my life,

Tiro verso da cartola  
I pull verses out of thin air -

Chora, viola, nesse mundo sem amor  
Cry, my guitar, in this loveless world.

Desigualdade rima com hipocrisia  
Inequality rhymes with hypocrisy.

Não tem verso nem poesia que console um cantador  
There's no verse, no poetry that can comfort a  
folksinger.

A natureza na fumaça se mistura  
Nature disappears into smoke,



Landscape: Semiarid in Northeast Brazil

# FILHO DO DONO (LORD'S SON)

BY FLÁVIO JOSÉ

Morre a criatura e o planeta sente a dor  
The creatures die, and the planet cries in  
pain.

O desespero no olhar de uma criança  
Despair lives in a child's eyes,

A humanidade fecha os olhos pra não ver  
While humanity closes its own so it doesn't  
have to see.

Televisão de fantasia e violência  
Fantasy and violence on television

Aumenta o crime, cresce a fome do poder  
Feed the crime, and fuel the hunger for  
power. ne who does.



Landscape: Semiarid in Northeast Brazil

# FILHO DO DONO (LORD'S SON)

BY FLÁVIO JOSÉ

Aumenta o crime, cresce a fome do poder  
Feed the crime, and fuel the hunger for power.

Boi com sede bebe lama  
A thirsty ox drinks mud.

Barriga seca não dá sono  
An empty stomach won't let you sleep.

Eu não sou dono do mundo  
I don't own the world -

Mas tenho culpa  
But I am guilty,

Porque sou filho do dono  
Because I'm the son of the one who does.



Landscape: Semiarid in Northeast Brazil

# FILHO DO DONO (LORD'S SON)

BY FLÁVIO JOSÉ

The song “Filho do Dono” (Landlord’s Son), made popular by Flávio José, goes beyond protest: it is a reflection on responsibility, inequality, and the human relationship with the Earth.

By blending popular poetry with social critique, the lyrics also open space for a powerful climate reading.

The song begins with:

“I’m no prophet, not a seer of visions / but you just have to look around to read this world’s diary.”

This line reminds us that the signs of the climate emergency are already visible. The IPCC (2021) reports that the impacts of climate change are being observed across every region of the planet. These are not distant threats – they are present in our daily lives: extreme heat, droughts, floods, food insecurity, and biodiversity loss.

When the it says:

“I’m a traveler riding in the backseat of fate,”

He expresses a sense of helplessness.

But soon the lyrics turn critical:

“Inequality rhymes with hypocrisy / There’s no verse, no poetry that can comfort a folksinger.”

This reflects a fundamental aspect of climate justice: the people and countries who contributed the least to global emissions are often the most affected. At the same time, those in power frequently remain silent or deny their role.

# FILHO DO DONO (LORD'S SON)

BY FLÁVIO JOSÉ

The verse:

**"Nature disappears into smoke / the creatures die, and the planet cries in pain,"**

points directly to the environmental impacts of wildfires – especially in Brazil's Amazon and Cerrado regions. Fires not only worsen global warming but also release harmful smoke pollutants linked to respiratory and cardiovascular diseases (Campanharo et al., 2019).

Later, the song speaks of:

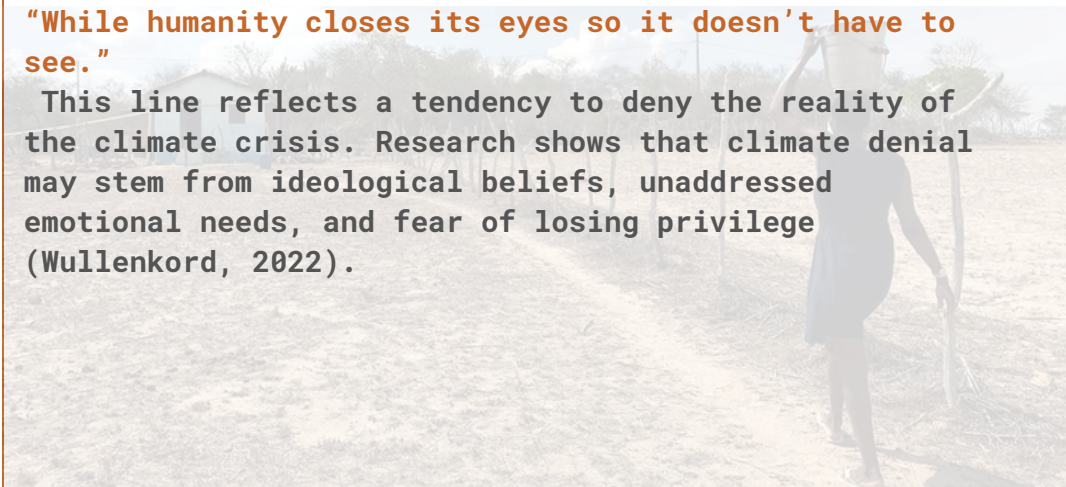
**"Despair in a child's eyes."**

This connects with the growing issue of climate anxiety by the youth. According to The Lancet (Hickman et al., 2021), many young people around the world report emotional distress due to climate change, often tied to feelings of betrayal and a lack of governmental action.

The lyrics continue:

**"While humanity closes its eyes so it doesn't have to see."**

This line reflects a tendency to deny the reality of the climate crisis. Research shows that climate denial may stem from ideological beliefs, unaddressed emotional needs, and fear of losing privilege (Wullenkord, 2022).



# FILHO DO DONO (LORD'S SON)

BY FLÁVIO JOSÉ

Toward the end, the narrator declares:

**"I don't own the world – but I am guilty / because I'm the son of the one who does."**

This final reflection captures the essence of shared responsibility. Even if we are not the direct decision-makers, we are part of systems that cause harm. The song invites us to acknowledge our role – not out of shame, but as a starting point for change.

"Landlord's Son" is a song for our times: a time of climate crisis and moral urgency. It speaks of sorrow and inequality, but also of awakening. It reminds us that facing the climate crisis means recognizing our place in it, and acting with honesty, humility, and responsibility toward a more just and sustainable future.



# QUEIMADAS (WILDFIRES)

BY MESTRE LOURIVAL IGARAPÉ

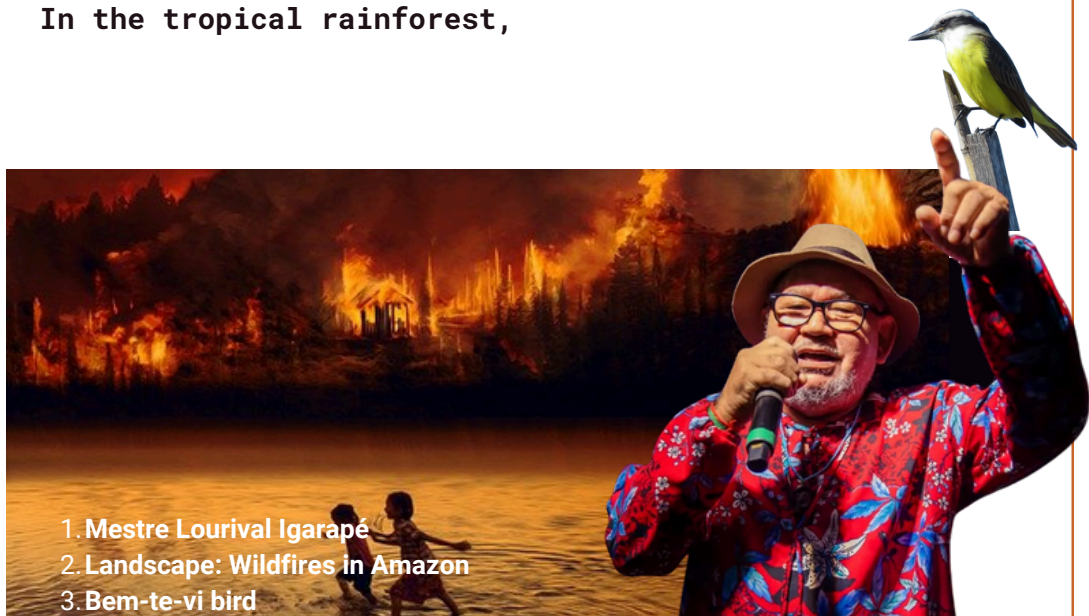
Foi bem-te-vi quem viu a terra arder.  
The bem-te-vi bird was the first to see  
the Earth in flames.

Foi bem-te-vi quem viu a mata queimar.  
The bem-te-vi bird was the first to see  
the forest on fire.

Beija-flor me deu um beijo antes de partir,  
A hummingbird gave me one last kiss before it flew away,

Partiu contrariado ao ver tantas queimadas.  
Heartbroken by the smoke, the silence, the burnings.

Nas florestas tropicais,  
In the tropical rainforest,



1. Mestre Lourival Igarapé
2. Landscape: Wildfires in Amazon
3. Bem-te-vi bird

# QUEIMADAS (WILDFIRES)

BY MESTRE LOURIVAL IGARAPÉ

As vidas se acabando,  
Life is vanishing,

As fontes todas secando,  
Rivers are drying up,

sem ter água pra beber.  
There's no more water to drink.

Mas um dia a terra gira para o lado do bem,  
But one day, the Earth will turn to the side of hope.

Faz nascer novas sementes na cabeça dessa gente  
New seeds will grow in the minds of those



1. Mestre Lourival Igarapé
2. Landscape: Wildfires in Amazon
3. Bem-te-vi bird

# QUEIMADAS (WILDFIRES)

BY MESTRE LOURIVAL IGARAPÉ

Que não pensa em ninguém.  
Who forgot how to care.

E aí que a coisa muda –  
And when that happens, everything will shift:

toda muda terá vida,  
Every sprout will carry life again,

Toda vida terá sol  
Every life will feel the sun,

e faz girar o girassol.  
And the sunflower will turn once more.



1. Mestre Lourival Igarapé
2. Landscape: Wildfires in Amazon
3. Bem-te-vi bird

# QUEIMADAS (WILDFIRES)

BY MESTRE LOURIVAL IGARAPÉ

The song “Queimadas” (“Wildfires”) invites us to reflect on the impacts of fire on tropical ecosystems – particularly in Brazil – while drawing connections to broader global climate challenges, including those faced in Europe.

It opens with the verse:

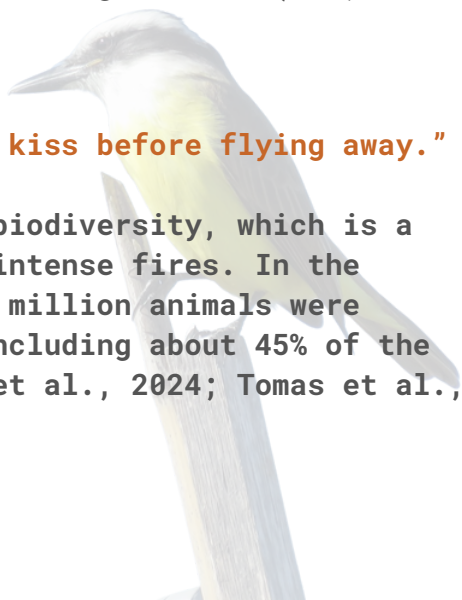
“The bem-te-vi bird was the first to see the Earth on fire.”

Here, fire is presented as a sign of imbalance, witnessed by nature itself. Scientifically, wildfires and deforestation account for 10–15% of global greenhouse gas emissions (IPCC, 2022). In Brazil, fire-affected areas in the Amazon increased by 75% between 2019 and 2021 compared to previous years (IPAM, 2021), and in 2024, wildfires became the leading cause of forest degradation (WRI, 2025).

Another verse reads:

“A hummingbird gave me one last kiss before flying away.”

This line reflects the loss of biodiversity, which is a well-documented consequence of intense fires. In the Pantanal biome, an estimated 17 million animals were killed during the 2020 fires, including about 45% of the local jaguar population (Brack et al., 2024; Tomas et al., 2021).



# QUEIMADAS (WILDFIRES)

BY MESTRE LOURIVAL IGARAPÉ

With global warming, fire seasons are expected to become more frequent and severe due to prolonged droughts and extreme temperatures (Jolly et al., 2015).

The song continues:

**“Life is vanishing, rivers are drying – there’s no more water to drink.”**

Wildfires impact not only biodiversity but also water security and ecosystem function. Repeated fires degrade soils, disrupt the water cycle, and reduce the resilience of forests and wetlands. Sensitive species like amphibians and reptiles are especially vulnerable to habitat loss caused by shifting fire regimes (Smith, 2000).

Despite these challenges, the song turns to hope:

**“But one day, the Earth will turn to the side of hope.”**

This shift echoes the role of climate agreements and global initiatives. The Paris Agreement and the Science Based Targets initiative (SBTi) help countries and companies commit to science-aligned emission reductions, including protecting and restoring forest ecosystems as part of climate action.

Then, it proposes a cultural shift:

**“New seeds will grow in the minds of those who forgot how to care.”**

This is a call for environmental education, which plays a crucial role in fostering sustainable behaviors. Studies show that education helps individuals understand the relationship between ecosystems and climate, promoting public support for conservation and policy change (Ardoin et al., 2020).

# QUEIMADAS (WILDFIRES)

BY MESTRE LOURIVAL IGARAPÉ

The song ends with an optimistic image:

**"Every life will feel the sun, and the sunflower will turn once more."**

This points to renewable energy and the possibility of change. In 2023, renewables accounted for 56% of Germany's electricity generation, with solar power contributing 12% (ISE, 2024). Germany's goal is to reach 80% renewable electricity by 2030, showing how national policy can align environmental protection with energy development.

"Queimadas" turns the destructive power of fire into a moment of reflection and transformation. It connects ecological damage to the climate crisis, and from there, to action – both personal and political.

From Brazil to Germany, fighting wildfires is also fighting for the climate.



# REFLORESTA (REFOREST)

BY GILBERTO GIL

Manter em pé o que resta não basta  
Keeping what's left standing is not enough

Que alguém virá derrubar o que resta  
For someone will come to tear down what's left

O jeito é convencer quem devasta  
The way is to persuade those who devastate

A respeitar a floresta  
To respect the forest

Manter em pé o que resta não basta  
Keeping what's left standing is not enough

Que a motosserra voraz faz a festa  
For the voracious chainsaw celebrates its feast

O jeito é compreender que já basta  
The way is to understand that enough is enough

E replantar a floresta  
And replant the forest



Gilberto Gil

# REFLORESTA (REFOREST)

BY GILBERTO GIL

Milhões de espécies, plantas e animais  
Millions of species, plants and animals

Zumbidos, berros, latidos, tudo mais  
Buzzing, screaming, barking – and more

Uivos, murmúrios, lamentos ancestrais  
Howls, murmurs, ancestral laments

Por que não deixamos nosso mundo em paz?  
Why can't we let our world be in peace?

Além do morro, o deserto se alastra  
Beyond the hill, the desert spreads

Por toda a terra, da serra aos confins  
Across the land, from mountains to the ends

Um toco oco, um casco de Canastra  
A hollow stump, a Canastra shell

Onde enterramos saguis  
Where we buried tiny tamarins



Gilberto Gil

# REFLORESTA (REFOREST)

BY GILBERTO GIL

Manter em pé o que resta não basta  
Keeping what's left standing is not enough

Já quase todo o ouro verde se foi  
Almost all the green gold is gone

Agora é hora de ser refloresta  
Now it's time to become reforest

Que o coração não destrói  
That the heart does not destroy

Respeitar a floresta  
Respect the forest

Que o coração não destrói  
That the heart does not destroy

Replantar a floresta  
Replant the forest

Que o coração não destrói  
That the heart does not destroy



Gilberto Gil

# REFLORESTA (REFOREST)

BY GILBERTO GIL

The song Refloresta invites us to reflect on the climate crisis and the role of forests in building a sustainable future. Its verses bring forward messages that connect directly to current environmental challenges and possible solutions.

Right at the beginning, we hear:  
"Keeping what's left standing is not enough."

This line captures a key point in the climate agenda: preserving existing forests is necessary, but not sufficient. To effectively address the climate crisis, we must go beyond conservation and invest in the restoration of degraded areas. Scientific studies (Rayden et al., 2023) show that forests are essential in absorbing carbon dioxide (CO<sub>2</sub>) through photosynthesis, helping to slow global warming.

Brazil plays an important role in this context. The country has committed to reaching zero deforestation in the Amazon by 2030 and to restoring at least 12 million hectares of degraded land in the same timeframe (PLANAVEG, 2024). These national goals align with global efforts such as the Bonn Challenge and the EU Deforestation-Free Regulation, which requires that products like soy, beef and timber sold in Europe are not linked to deforestation.



# REFLORESTA (REFOREST)

BY GILBERTO GIL

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# REFLORESTA (REFOREST)

BY GILBERTO GIL

Another verse highlights:

**"Millions of species, plants and animals."**

This line draws attention to the importance of biodiversity. Diverse ecosystems are more resilient to extreme climate events and more efficient in capturing carbon (Hisano et al., 2018). Yet biodiversity is under pressure in both Brazil and Europe. In Germany, for instance, monoculture spruce forests have been severely affected by drought and pests, prompting new forest policies that promote biodiversity (Dörrer, 2024).

The song also acknowledges the role of Indigenous peoples in forest protection:

**"Howls, murmurs, ancestral laments / Why can't we let our world be in peace?"**

In the Brazilian Amazon, Indigenous lands are among the best preserved areas. Although they cover more than half of the forest, they account for only around 5% of net forest loss (Quiroz, 2023). These communities are key to conservation efforts and climate resilience.

Finally, Refloresta calls for regeneration:

**"Now it's time to become reforest / That the heart does not destroy."**

This is directly aligned with international restoration targets. Forest restoration is one of the most effective and low-cost nature-based solutions for mitigating climate change, while also protecting biodiversity, improving water and soil quality, and supporting livelihoods.

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