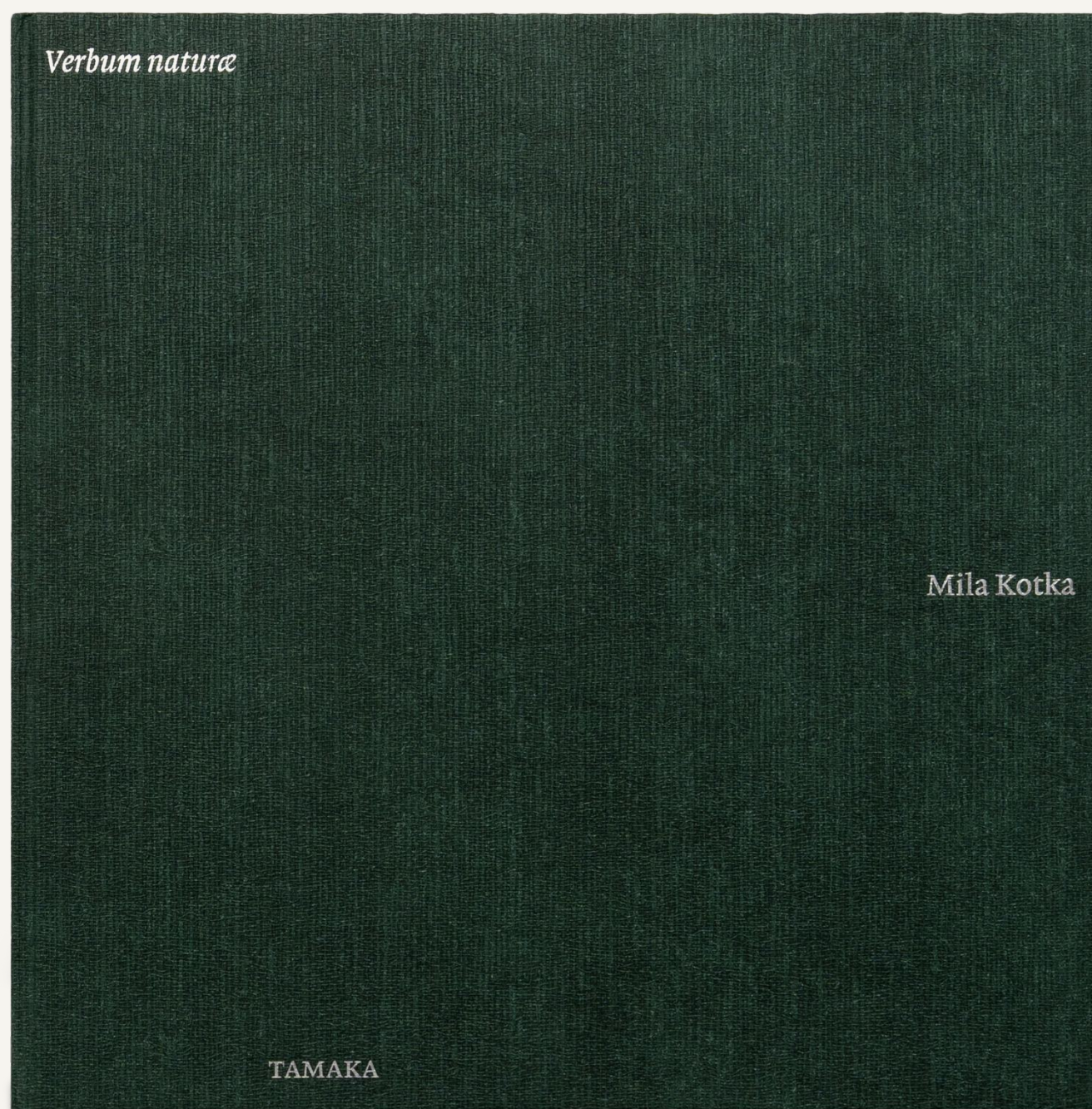
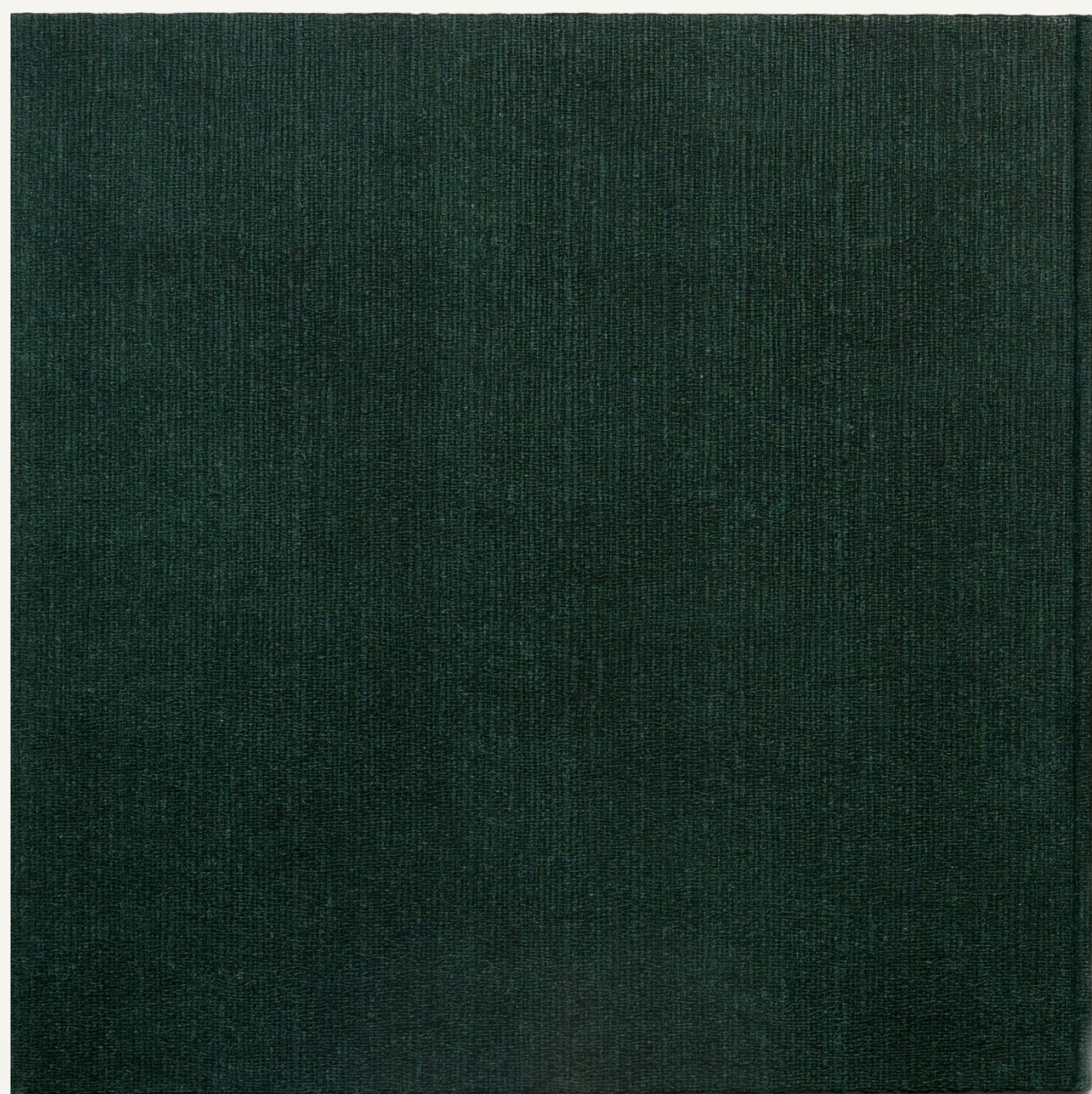




Verbum naturæ

Mila Kotka

TAMAKA

VERBUM NATURAE

Mila Kotka





Verbum natura

Mila Kotka

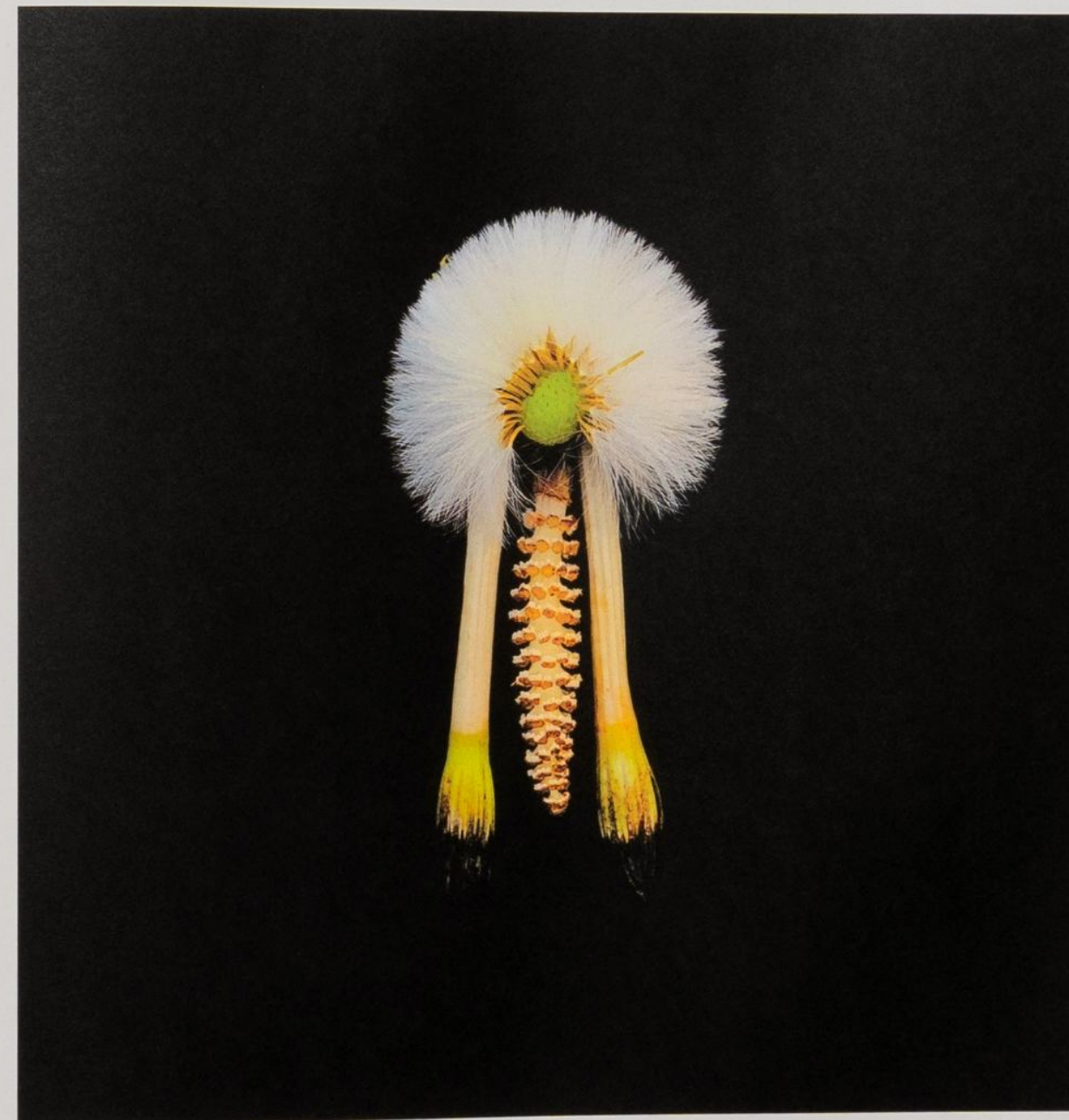
TAMAKA

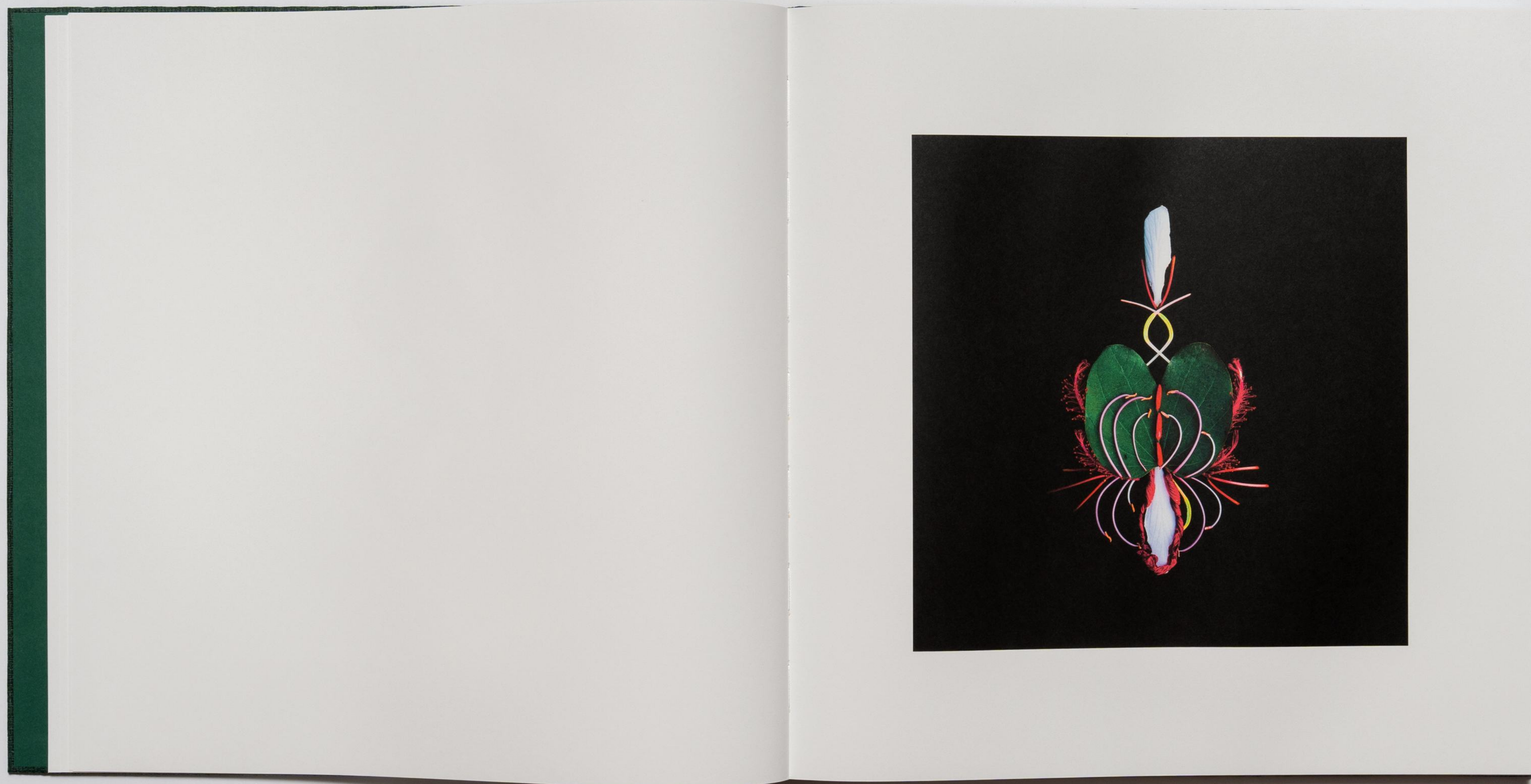
What remains of a word after it is spoken? A brief echo in space, or a deep trace in memory? Is it the sound that leaves the trace, the meaning, or the one who spoke it? We are either constantly reinterpreting the spoken word or trying to hold on to what we think is its original meaning and form. But regardless of our efforts—or the complete absence thereof—it gradually changes over time, to the point of disappearing completely. The inevitable entropy of meaning changes the very structure of memory, embedding that old trace of meaning into the convenient fabric of new experiences or completely erasing it. ¶ *Verbum natura*—the word spoken by nature—is an attempt to create a universal language, a visual Esperanto, understandable from Brazil to Poland, from Thailand to Belarus. A conlang constructed by artist Mila Kotka is a sequence of bio-hieroglyphs with no semantically fixed meanings, no alphabetical order, and no final point of creation. Focused on internal resonance, they instantly challenge universality, the first and main purpose of any language. Creating an individual semantic space, they turn into a language one speaks to themselves. Having a fixed form but no fixed meaning, a word spoken in the language of nature and translated (or rather interpreted) by Mila Kotka, will each time leave a different trace in a language user. Created and captured a second before their destruction and return to their source, bio-hieroglyphs undergo a full cycle from birth to decay, as dictated by the nature of all phenomena. ¶ The pre-writing archaic nature of *Verbum natura* evokes the same primordial, nonverbal response. Recognizing the transience of each unit of this visual language (not on paper or in digital form, but as a physical object), as well as understanding the degree of randomness in their creation, elevates the process of creating compositions from natural components, turning it into an art practice.













Spiral Gallery

space around you

step by step

into their

subconscious

alter your space

right to the end

exit



Edition of: 500 copies

Language: English

Publisher: TAMAHA

Designer: Alexey Murashko

Text: Elena Siamionava

Release Date: March, 2026

Pages: 143

Cover: Hard

Printed by: Jelgavas tipogrāfija in Latvia

Size: 30 x 30 cm

ISBN: 978-3-00-084679-3





ABOUT THE BOOK

Verbum naturae by artist Mila Kotka presents a unique visual language she calls bio-hieroglyphs, created from natural elements like leaves, stones, and plants during her travels around the world. Having no fixed meanings, they focus on personal feelings and inner echoes.

Captured through photos, videos, and VR just before they decay and return to nature, the artworks portray life's cycle: birth, existence (being a form of art), and dissolution. Mila Kotka blends nature with technology, ethics, aesthetics, spiritual ideas, and science, seeking balance between extremes and captures this fragile harmony in the form of bio-hieroglyphs. This art practice turns nature compositions into a deep and personal language that nature speaks to us.

The book's editor and designer Alexey Murashko captured the essence of diversity, spontaneity and inevitable erosion, and conveyed it throughout the book, together with an unexpectedly interactive cryptic map of the artist's travels.

AUTHORS

Artist:

Mila Kotka

Mila Kotka is an artist, cultural activist, and producer specializing in Brazilian culture research.

A representative of bio-art, she is the creator of her unique artistic method and style “bio-hieroglyphs”—ephemeral compositions made from endemic natural elements of specific biomes, arranged into abstract symbolic structures.

Mila Kotka's work is devoted to themes of harmony, balance, self-awareness, geocentrism, animism, and ritual as a cultural form. In her artistic practice, she turns to neuroaesthetics and semiotics within artistic research, as well as philosophical and cultural concepts of human-nature interaction, including ecological philosophy and posthumanist approaches.

Designer:

Alexey Murashko

Designer Alexey Murashko built Verbum Naturae around entropy and erosion. He paired each bio-hieroglyph with a fading silver imprint, vanishing by the book's end. He curated the artist's descriptions into scattered words, turning text into visual poetry.

In an attempt to print vivid colors and deep velvet blacks on a non-glossy paper, Murashko came up with a creative solution—the production team substituted ordinary publishing ink with neon colors. As a side effect, the book pages now glow in the UV light, leaving the viewer with an almost extraterrestrial sensation.

Text by:

Elena Siamionava

Editor-in-chief and co-founder of TAMAKA Publishing. Based in Vilnius, she has previously contributed to Mastactva magazine as an art journalist and authored exhibition texts for contemporary artists since 2016. A graduate of photography school and literary studies program, she has created written content across a wide range of contexts—from UNICEF human stories to digital strategy for international brands.

PRESS RELEASE

Verbum naturae (“The Word of Nature” in Latin) by artist Mila Kotka presents a unique visual language she calls bio-hieroglyphs, created from natural elements like leaves, stones, and plants during her travels around the world. Having no fixed meanings, they focus on personal feelings and inner echoes.

These images emerge a moment before being dismantled and returned to nature. Then they enter the digital transformation, continuing their existence as ghostly memories of the places they once appeared in.

“I create bio-hieroglyphs in the 'wild studio'—the natural environments of the most beautiful and untamed places in the world. I use small elements of endemic flora and biodiversity to convey nature's secrets through hybrid media”,—the artist says.

The artist combines several art forms: ephemeral installations, their digital versions, as well as physical artworks. She creates a hybrid image where different media merge, making it hard to discern whether it's living plants, a drawing, a photograph, or even generative art altogether.

The editor and designer Alexey Murashko has created the book concept based on the idea of entropy, inevitable erosion. Throughout the book, the bio-hieroglyphs are followed by their silver shadows—or rather monochrome imprints, gradually fading away up to the point of complete disappearance by the end of the book.

Originally, each bio-hieroglyph was accompanied by the description, composed by the artist. Curated by Murashko, these descriptions are hidden and only appear as a sequence of words, transforming into visual poetry. These riddles now force the viewer to fall under their spell, grasp the meaning of corresponding visual symbol by the mood created by singular words.

Another interactive instrument offered by the designer is an interactive cryptic map of the artist’s travels. Only attentive viewers will notice a hint on how to use the map, and may even find a symbol created near them.

Verbum Naturae book has yet another dimension, literally not visible by the eye. In an attempt to print vivid colors and deep velvet blacks on a non-gloss paper, the production team substituted ordinary publishing ink with neon colors. As a side effect, the book pages now glow in the UV light, leaving the viewer with an almost extraterrestrial sensation.

Elena Siamionava, art journalist and TAMAKA’s editor-in-chief, is the author of the introductory text to the book, unravelling the layers of meaning of the natural conlang created by Mila Kotka.

This book on bio-art practice helps the readers to turn natural compositions into a deep and personal language that nature speaks to us.



ABOUT TAMAKA

We are an independent publishing house based in Berlin, with a truly inspired, fearless and devoted team.

We publish books on visual arts, photography, design and architecture.

Although our team, artists, contractors and other contributing members are all located in different countries of Europe, we are united by our passion for contemporary art and commitment to promote exceptional but underrepresented authors.

For most of the authors, it's their first published book.

We collaborate with a diverse group of artists, but our primary focus remains on those with Belarusian background. We see our mission in helping their voices be vocal, as most of them are silenced or unheard. We want to empower them to participate in the art process with the same recognition as any European artist.

And we enjoy it!

THANKS!

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