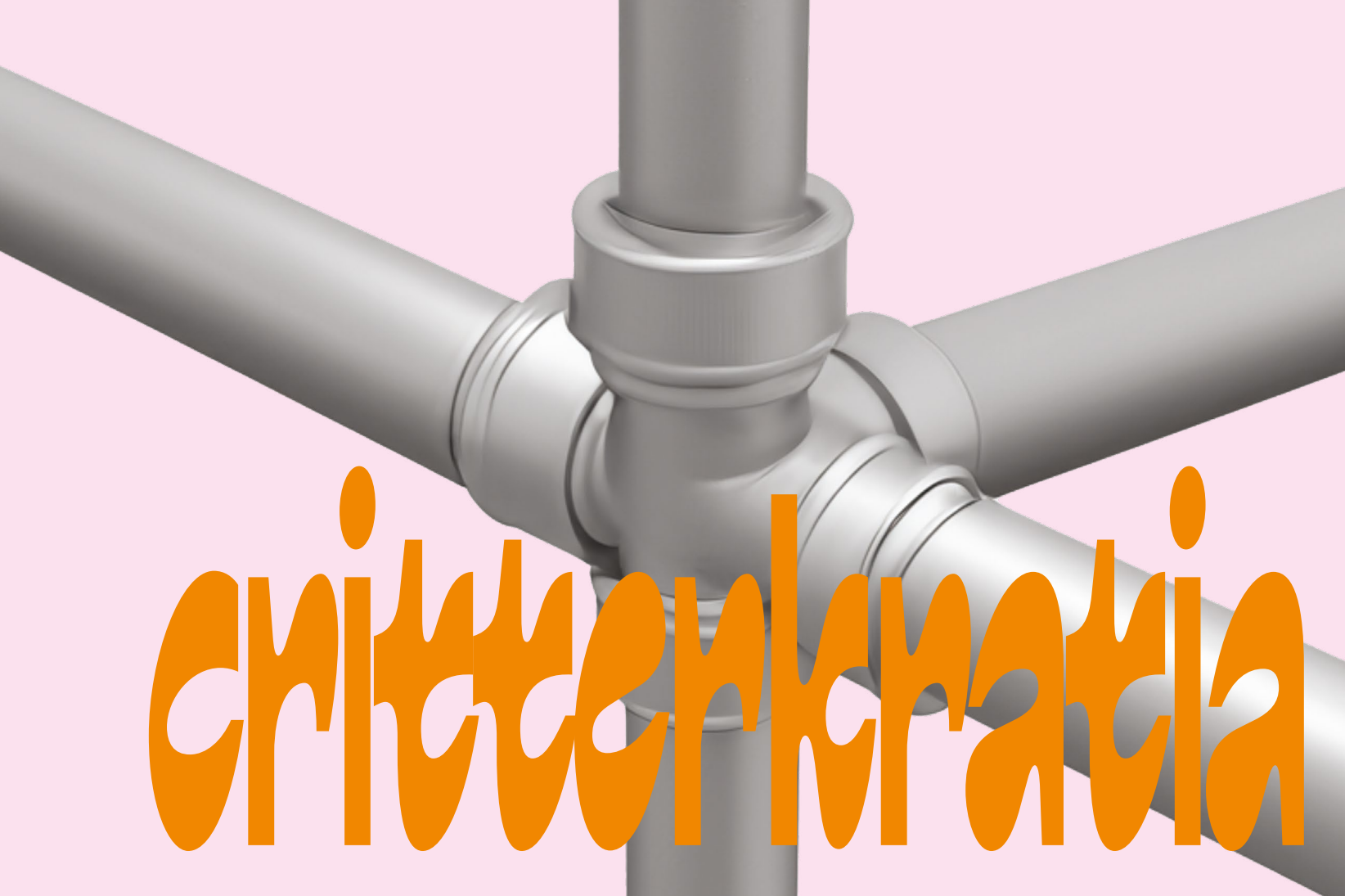




2¹. - 3⁰. Sep^et^em^ber



criticizantia



Hybrid Worlds

GILLY, KARJEVSKY, ROSARIO TALEVI,
JEANNE ASTRUP CHAVAUX, VIDA RUCLI

Critter (plural critters) (usually endearing) A creature, an animal. **Kratia** Derived from κράτος (*krátos*, “strength, power”) + ἴα (-iā, noun-forming suffix).

...“On what basis do we elect where to invest our allegiance? If I were forced, I would choose Maple Nation. If citizenship is a matter of shared beliefs, then I believe in the democracy of species. If citizenship means an oath of loyalty to a leader, then I choose the leader of the trees. If good citizens agree to uphold the laws of the nation, then I choose natural law, the law of reciprocity, of regeneration, of mutual flourishing.”...

ROBIN WALL KIMMERMER,
BRAIDING SWEETGRASS

Climate Care Festival is a site-symbiotic public programme. The festival invites Floating University association members (see p.24 - Hybrid Gaze), artists, thinkers, scientists, activists, designers and the general public to acknowledge that we are situated in relation and in cohabitation with an infrastructural site – a partially contaminated rainwater retention basin serving Tempelhofer Feld – and its many living forms. In 2019, the festival’s first edition explored the complex interplay between ecology, pedagogies and ethics of care and sought to address climate breakdown through a curriculum for urban practice. The second edition, in 2021, critically explored the notion of rewilding as an alternative to the city’s plans to “renaturalise” the basin.

The programme questioned both the biological and ethical implications of this intervention at micro and macro levels. For this third edition, Climate Care 2023 continues its engagement with the site of the Floating University by prototyping a more-than-human collective and collaborative approach to the negotiation, care-taking, maintenance and mediation of hybrid urban infrastructures in Berlin and beyond.

Following Robin Wall Kimmermer and others who call for THE DEMOCRACY OF SPECIES, we take the time and space of the festival to find what that democracy might look like on the Floating site. This edition emerged as a programme in search of thinking, language and models which could point Floating e.V towards more-than-human eco-organising (see p.29 - The Parkmeister*In). This search very actively aims to include the basin, the reeds, the frogs and all life forms within and of the basin, in the decision-making processes of the association and its collaborators. (see p.28 - How to Zoop?)

Since Tempelhof GmbH – the company entrusted with managing the basin – has announced plans of an “infrastructural improvement”, Floating e.V. – the association caring for this unique site – has repeatedly, and through various means, tried to become involved in the process. For example by developing and presenting to the Berlin Senate an alternative concept and strategic infrastructural update plan respectful with the living forms inhabiting the basin, or by drafting a “Letter of Intent” in which the

association proposed that the different human stakeholders work collaboratively in the transformation of the rainwater retention basin. Floating e.V.’s main concerns are to enable the coexistence of the basin’s technical infrastructure, including its maintenance, care and planned renewal, with our cultural programmes, and that all technical and cultural works take place in solidarity with the existing ecosystem. (see p.8 - On Coexistence)

Toxicity unveils divergent worldviews

Despite its concrete floor (see p.25 - Against Curing) and the water’s partial level of toxicity, the basin is already a habitat for many species. In addition to the spontaneous forest that has grown surrounding it, a vast reed bed has been growing in the basin’s centre. This reed bed has, in turn, welcomed algae, bacteria, mosses (see p.27 - World of Moss) fungi, insects, amphibians, birds and occasional mammals to make a home, with such success that the reeds have become a protected species¹. This reed bed has an additional important function: it is a water cleansing mechanism that consequently acts as a natural filter. But beyond its rich ecological undertaking, the reed bed and the many life forms within it have become an affective entity imbued with multiple meanings for us humans

present on site: a symbol of regeneration and restoration, a soundscape, a mystical creature, a floating companion. (see p.35 - Listening to Reeds)

On a cold morning last March, the reed bed was violently uprooted without any preliminary announcement by Tempelhof GmbH’s maintenance department. While the loss of this once complex sustaining web of life was felt heavily by association members and neighbouring gardeners, the violence of this expedited action was targeted at the non-humans. In shock and sadness, Floating e.V. demanded answers from the company, who disclosed that the reason for the removal was the detection of human faeces in the water. According to them, the faeces had contaminated the entirety of the basin and an exhaustive cleanse was enforced in order to prevent the polluted water from flowing into the city’s canal system. Coincidentally, this removal of the reeds happened as the same maintenance department moves forward with a feasibility study of the basin, which requires a reed-free basin in order to proceed. To complicate the matter further, this technical action has been contested not only by the Floating association, but by the Kreuzberg district’s environmental office, who had declared the reed bed a protected habitat.

Days later after the attack on the reed bed, Floating association members salvaged and repurposed some of the “toxic” reed and replanted it throughout the basin as an act of resistance. Today, despite this violent disturbance, the reed continues to regenerate and thrive (see p.29 - Disturbance Theory)

¹ Reeds in Germany are protected species if growing “naturally” on the ground. Reeds at Floating grow over concrete so they are technically “second nature”, not protected. Although, if they are the habitat of endangered species (like frogs), the reeds become protected as habitat, as long as those species are present.

The reed reminds us of the Greek myth of Hydra: the serpentine water monster that for every head chopped off, would regrow two new ones. Visitors to this edition of the Climate Care festival, can look up and find a small, green, young reed bed growing back.

It remains a mystery where the faeces came from and its exact level of toxicity, even if it ever existed. This unidentified source of shit that was the cause for such a violent and irreversible action raises questions around the problematic interpretation of scientific measures used to justify urban development procedures: How are levels of toxicity interpreted and for what purposes? Might the level of pollution in water be interpreted by management companies and instrumentalised as a tactic to remove habitat and later on to remove us – the caretakers – from the site?

The difference between Floating e.V. and the city of Berlin's conception of "improvement" is stark. For the city, improving this water infrastructure means subjugating the biological community present on site, intervening in its ecology and remaking it in the image of technocracy; prioritising their ideas of productivity, progress and efficiency. Climate Care yearns for more nuanced ways of implementing urban transformation that are earthbound, friendly to multiple species and considerate of more-than-human life cycles.

Approaching difference

Looking at the ways Floating e.V. is organised and its role as caretaker for the rainwater retention basin, Climate Care tries to map the association's relation to its site through different understandings of commons (Federici, 2019) un-commons (De La Cadena, 2018) and practices of commoning (Linebaugh, 2008) as different practices of collective stewardship of public resources. We see these practices as standing in contrast to the extractive and productive logics which dominate the urban politics of Berlin as well as across the globe (see p.23 - Architecture Is Climate). Commoning, in its many forms, teaches us to focus on reproductive relationships between people and their environments and accept the indissolubility of the natureculture bond. Bringing this approach to negotiating the space of Floating University is the main challenge the association has faced since its inception at the end of 2018.

Following the thinking around the politics of location, and situated modes of knowledge production, from writers such as Rosi Braidotti, Adrienne Rich and Donna Haraway, Climate Care takes a bio-cultural approach to stewardship – which engages the wellbeing of both non-humans and human communities together through kinship-linked and place-based activities (Massardo & Rozzi, 2011) in a dense urban context, such as the one that Floating University Berlin is set in. This involves the overlap and interaction of various institutions and communities with their own knowledge systems, interests and power structures (see p.30 - lumbung). For those actors, to best answer these challenges of growing diversity and relating in difference, in the face of the rapid environmental, social and climate change and disastrous biodiversity loss, it is crucial to recognise and support the agency of communities to act as guardians, custodians and caretakers of the places they inhabit.

Hybrid cosmologies to find our own

Despite being a momentous step towards ecosystem preservation and to provide support structures to promote traditions which consider earth as a person, the concept of environmental personhood – the representation of more-than-human entities in human legal systems – raises the problem of representation or voicing (Tănăsescu, 2016). A web of complex relations and conflicts is exposed when one group of humans represents the needs and wishes of a river, in need of protection from the activity of another group of humans (see p.39 - What is a River?). Addressing these challenges requires the re-shaping of our parliaments, trials and assemblies to welcome a hybridisation of perspectives (De Toledo, 2021). For Climate Care, at Floating University Berlin, the questions of how to listen, speak with and for the basin persist.

Such understandings of terrestrial entities as persons have long been silenced by Western societies, or by the One World: "the world that has granted itself the right to assimilate all other worlds and, by presenting itself as exclusive, cancels possibilities for what lies beyond its limits" (Law, 2012). Nevertheless in some cases, Indigenous practices and communities-led resistance have managed to achieve legal personhood standing in the courts for terrestrial entities such as rivers, mountains and rocks, using western legal frameworks. The Te Awa Tupua Act passed by the New Zealand parliament in 2017 to protect the rights of the Whanganui River, is one such successful example (Lurgio, 2019).

The question at the heart of this program is how can floating e.v and climate care learn from hybridity towards a more ecological self organising? This edition of Climate Care draws from this detailed research and continues to reimagine the relationship between the rainwater retention basin and Floating e.V.: its steward. What organisational structure is needed to support Floating University Berlin as a site with a community and as a place of entanglements between a resilient wetland ecosystem and an outdated water infrastructure?

"Reproduction is the fulcrum of political form and existence"

Through workshops, readings and artistic interventions in the basin, Climate Care festival offers a journey through ideas, models and techniques that emphasise social and environmental wellbeing by rethinking reproduction in hybridised modes (see p.30 - Let's Become Fungal!). We look at models for more-than-human organising, hybridised modes of food production, alternative models for income, and radical sharing-based co-habitation (see p.29 - Care Income). Perhaps by shifting our political understanding of the role of reproduction in our lives and work, the reproductive gift of nature, among other forms of reproduction, we might start to gleam a more livable future (see p.36-38 - Cinecologies). Michael Marder described the myth of the phoenix as a symbol for the whole

of nature: a myth that has traveled through many cultures over millennia, and has been denied its reproductive essence (see p.36 - In due Time). "Reproduction is the fulcrum of political form and existence; that political life is actually produced through its reproduction, with all the mechanics and machinations of substitution (including the substitution of the irreplaceable) built into the phoenix complex. The idea and the practice of rebirth, then, spawns both the content and the form of politics in the full spectrum of regimes, from autocratic to democratic" (Marder, 2023, p.219).

It is the way reproductive-creative work is approached – the work of organising, maintaining, reporting, archiving, applying – aside from the artistic work or the public programs – that determines and delivers on individual and collective values, and helps to embody them. If communities of practice, such as the one at Floating University Berlin, hold dear care as a value, but existing protocols of organising do not deliver on the care values that are imagined, then those protocols should change. Drawing lessons from natural phenomena as to how social and material phenomena might be more organically organised, is at the heart of this edition of Climate Care festival. How can Floating e.V, bring and adapt forms of creation, exchange, sharing, working, caring on this site?

Hybridise otherwise

More than teaching us of hybridity – nature teaches us about the impossibility of purity – human ideas evolve much like life forms do. The challenge is in facilitating the space for hybridising these various worldviews, linguistic forms, and relationships. What could a space for this kind of hybridising bring? What would have to be negotiated, and what would have to be lost? (see p.22 - Milpa and p.23 - Harvest Moon Dinner)

If the basin is a hybrid infrastructure (urban, social, cultural, ecological), then what can the custodian association at the basin learn from hybridity to inform how to organise on this site? Hybridity is a metalanguage, a navigational tool, a "mode of conduct" (Whatmore, 2002), a "curatorial method" (Ndikung, 2023) and an "elastic metaphor" (Gomez-Peña in Fusco, 1989) that supported the research for the current edition of the festival (see p.26 - A Language Unknown). This research builds a position toward a different way of staying with, collaborating with, stewarding, governing and taking care of the basin which we defined as eco-organising.

Hybrid is a noun and adjective that appeared in the 17th century in agronomy, botany, zoology and biology to indicate the offsprings of plants and animals of different varieties or species. Its etymology refers to HUBRIS, the foundational theological and ethical topos of Ancient Greek literature, which indicates violence, arrogance and presumption toward the gods. An animal or plant born out of a transgression of natural laws was therefore defined as a hybrid. This same meaning then served as a metaphor for the negative consequences of racial encounters and supported the development of eugenics "becoming an organising motif of the race science imposed on human populations, particularly in the 19th Century imperial imagination, for whom the hybrid became a charged source of both desire and disgust" (Lewis, 2020).

The term was then redeemed in the last three decades of the 20th Century metamorphosing into an indispensable

category to describe cultural identities and postmodern subjectivity. Hybridity was particularly embraced by decolonial scholars and authors who articulated it using different subcategories as transculturation (Morejon, 1982), mestizaje (Anzaldúa, 1987), creolization (Glissant, 1990), creoleness (Bernabé et al., 1990), métissage (Vergès, 1999), pidginization (Ndikung, 2023). These terms became fertile grounds for the development of theories on postcolonial, mixed and complex identities, and stimulated political action against hegemonic languages and colonial oppression.

Creatures, Cyborgs, Monsters, Ghosts, Holobionts

When approaching the term within decolonial studies, we understand hybridity AS A PROCESS of identity formation which considers cultural mixture, elaborated by different authors as “ambiguity, ambivalence” (Vergès, 1999), “interference, shock” (Glissant, 1997) and “tolerance for contradictions” (Anzaldúa, 1987) as core moments of the development of a consciousness of a relational self and community and the base for a politics of solidarity which demystifies essentialist glorifications of unity and purity (see p. 39 - XOIR). Other disciplines use hybridity as an epistemological tool – to KNOW HYBRIDLY (Wilson, 2009) – to negotiate and go beyond different binary oppositions, as the one between natural and social realms (Latour, 1991) or between human, animal and machine (Haraway, 1985).

These interactive processes create hybrid CREATURES, cyborgs, monsters, ghosts, holobionts (see p.31 - Kids Workshop). Among the long list of imaginary, real, conceptual or concrete hybrids, there are chimeras, mythical creatures compounded of incongruous parts (but also, metaphorically, illusions fabricated by the mind) and there is Metis, an ancient Greek nymph with a beautiful homonymity to MÉTIS (from which the term MÉTISSAGE derives), embodiment of wisdom and cunning intelligence, who could change her shape at will. There is the cyborg explored by Donna Haraway, a “spatiohistoric product of the boundary implosions of organism/machine, human/animal, and virtual/physical, the result being a kind of disassembled and reassembled postmodern collective self in which we are all implicated” (Lewis, 2020). And there is the phoenix, who “participates in heterogeneous regions of existence: plant and animal world, (...) dry high ground and the watery abyss” (Marder, 2023). Hybrids occupy multiple dimensions, from the hyper-small scale of microbial collaborations, as in the holobiont, theorised by Scott F. Gilbert (2017) as “an organism plus its persistent communities of symbionts”, to the world encompassing theory of Gaia developed by Lynn Margulis and James Lovelock which states that the “Earth, in the biological sense, has a body sustained by complex physiological processes” (1998). All these theoretical concepts and imaginary creatures open us to different ways of conceptualising subjects, from individual to coalitional, beyond our “specific-species arrogance” (Margulis, 1998) – or hubris, we could say – and more generally against the “conceit of the Individual” (Tsing, 2017), “shifting from the notion of identity that begins with ‘I’ – as does the inscription ‘I-dentity’, which announces ‘I am...’ – to a sense of ‘self’ that is radically inclined toward others” (Carillo Rowe, 2005).

And so, what forms of natureculture hybrids can the basin hold, host and co-produce? What are the hybrids we are inclined towards and which we share the basin with? How can the cohabitation with the Hydra-reed, who became a ghost when forcefully removed, and whose body is now re-formulating, re-mutating on the floor of the basin, help us to imagine a multi-species and collaborative way of organising within the basin? (see p.23 - Inside the Ballona Waachnga).

Eco-organise!

The wish with eco-organising is to go beyond the management of ecosystems or the organising of ecologically-minded events – although both are for a large part still what Climate Care aims to carry out. To add to these, Climate Care also provides an opportunity to research eco-organising as the re-embedding of natural and ecological logics and processes into the way the Floating association might view, relate, communicate and work internally with the basin site. This might mean growing an awareness of how workflows entangle, how different processes inside the Floating association reflect and affect each other, how the association group moves together, how individuals inside the group are listened to, and what all of those processes have to learn from natural phenomena. Through this process of observation, the association is growing aware of how to flock, swarm, diverge, climb, ferment and compost together. For the re-embedding of ecological processes into eco-organising, there is a need to take the time to observe how plants, sediment and architecture might co-habit and help each other survive on the water-basin site. To support this, Climate Care provides a moment to consider how to do less prep and be more present (brown, 2017), how to view actions holistically, how to observe, follow and harness existing collective patterns (see p. 35 - Staying with the Darkness). Keeping these intentions in mind, the festival offers a condensed experiment with various forms of organising which infuse the natural into the social, the systemic and the infrastructural.

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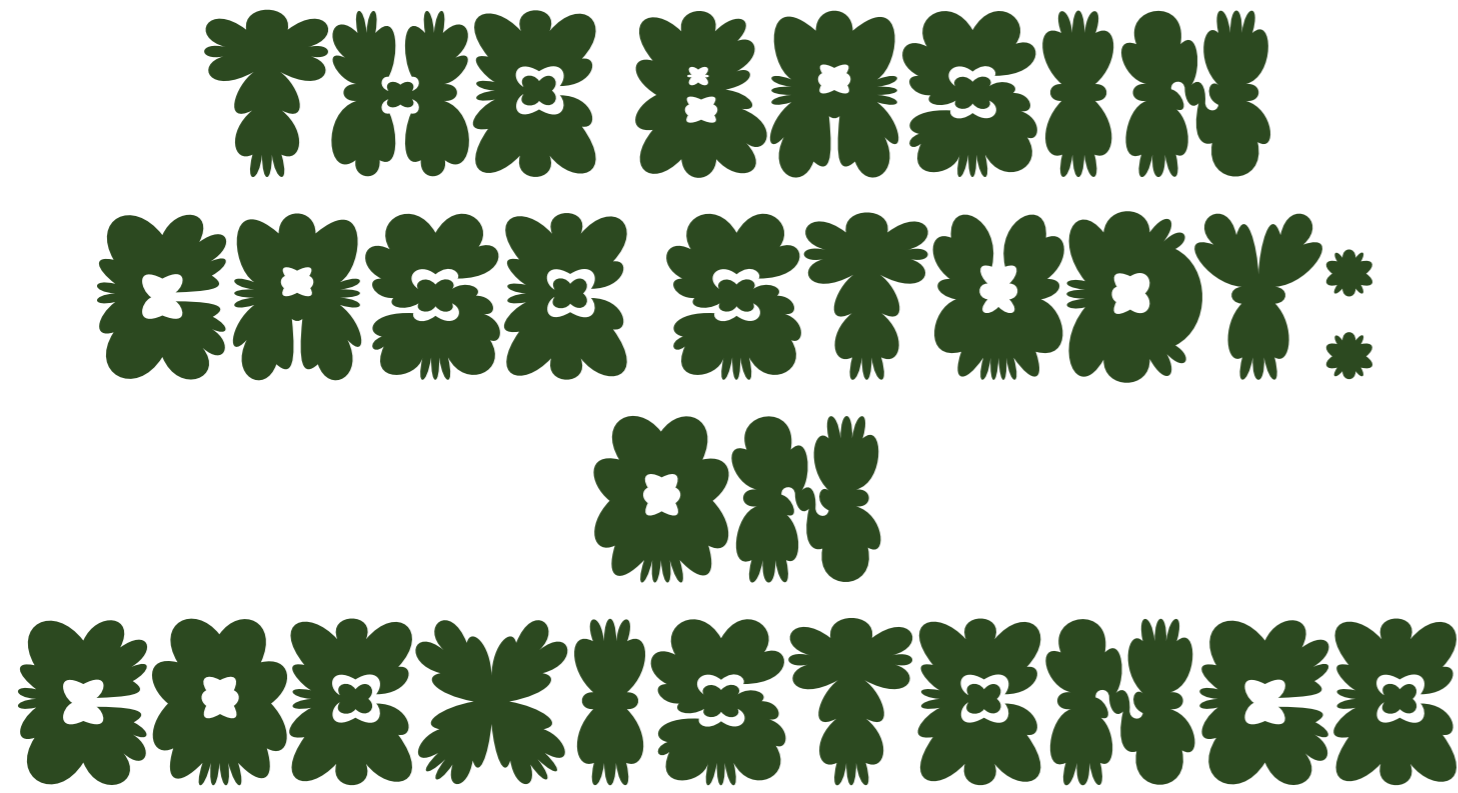
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BY MARJETICA POTRČ

This visual essay presents the changing relationship between people and nature using the case study of the rainwater retention basin at Berlin's former Tempelhof Airport, which in recent years has become an experimental hybrid space. The texts – spoken in turn by the Basin itself, an environmental lawyer, and the Basin's caretakers – foregrounds the agencies of the reed roots, of the new knowledge that is being created in the space, of the land and its wetland nature, and of the caretakers themselves. The drawings thus comment on the shifting awareness of those involved with the Basin, as they transform themselves from owners to caretakers of the land and finally become the guardians of an agreement between people and the Basin itself. The new agreement recognizes the life and agency of nature and affirms an egalitarian relationship between humans and nature in the court of justice.

Marjetica Potrč is an artist and architect based in Ljubljana. Her multidisciplinary practice includes drawings, architectural case studies and public art projects merging art, architecture, ecology and anthropology. Her work emphasises individual and community empowerment, problem-solving tools, and strategies for the future that transcend neoliberal agreement. She has exhibited extensively throughout Europe and the Americas, including in such major exhibitions as the Venice Biennial (1993, 2003, 2009, and 2021), and had shown her work regularly at the Galerie Nordenhake in Berlin and Stockholm since

2003. From 2011 to 2018, she was a professor of social practice at the University of Fine Arts/HFBK in Hamburg where she taught Design for the Living World, a class on participatory practices. Potrč has received numerous awards, grants, fellowships, and residencies, including the Hugo Boss Prize (2000) and the Vera List Center for Arts and Politics Fellowship at The New School in New York (2007).

2023, INK ON PAPER, SERIES OF 11

[01] Marjetica Potrč, The Basin Case Study. On Coexistence, Ink on paper, 2023.

THE BASIN SPEAKS:



I SAW ON MY LAND:
A FOX KILLED A SWAN.

I AM THE BASIN,
A KEEPER OF WILD NATURE.

IN THE HEART OF BERLIN
I KEEP THIS SLICE OF EARTH,
THIS NO MAN'S LAND.

Courtesy the artist and Galerie Nordenhake, Berlin/Stockholm/Mexico City



ONE DAY UNEXPECTEDLY
HUMANS CAME TO VISIT ME
AND KEPT COMING BACK.

THEN THE AIRY THINGS ARRIVED
AND SETTLED BY MY REED BED
RIGHT AS THE REED ROOTS WERE BUSY
DISMANTLING THE HEAVY THINGS,
THE CONCRETE FLOOR AND THE PIPES
THAT OTHER HUMANS
HAD FORCED INTO MY BODY
SOME TIME AGO.

[02] Marjetica Potrč, The Basin Case Study: On Coexistence, Ink on paper, 2023.

Courtesy the artist and Galerie Nordenhake, Berlin/Stockholm/Mexico City



BUT NOW I SEE THAT THE AIRY THINGS
AND THE SPREADING PATHWAYS
ARE BEHAVING MUCH LIKE MY REEDS.

MY REEDS SPREAD FAR AND WIDE
SENDING OUT RHIZOMES
AND SHOOTS FROM NODES.
IF THEY ARE CUT AWAY, A NEW PLANT GROWS.
ROOTS NEVER STOP PRODUCING NEW PLANTS.
SUCH IS THEIR NATURE.

 THE AGENCY OF ROOTS 

[03] Marjetica Potrč, The Basin Case Study: On Coexistence, Ink on paper, 2023.

Courtesy the artist and Galerie Nordenhake, Berlin/Stockholm/Mexico City



I SEE THAT
THE HUMANS HERE VIEW THEIR NODES
AS HUBS FOR RENEWING KNOWLEDGE,
AS A PLACE FOR LEARNING HOW TO LIVE
IN A SYMBOLIC RELATIONSHIP WITH THE EARTH,
AS A PLACE AWAY
FROM HUMAN-CENTERED KNOWLEDGE,
WHICH WEIGHS DOWN BOTH HUMANS AND NATURE.

THE NEW KNOWLEDGE SPREADS
AND GROWS NEW NODES.
THE NEW KNOWLEDGE, TOO,
WILL NOT BE STOPPED.

THE AGENCY OF THE NEW KNOWLEDGE

[04] Marjetica Potrč, The Basin Case Study: On Coexistence, Ink on paper, 2023.

Courtesy the artist and Galerie Nordenhake, Berlin/Stockholm/Mexico City



THROUGH A RITUAL OF BONDING
BETWEEN THE HUMAN-MADE STRUCTURES
AND MY ROOTS
COMMON GROUND IS FOUND WITH HUMANS.
I, THE BASIN, AM THE LAND WHERE
HUMANS AND NATURE SHARE KNOWLEDGE.

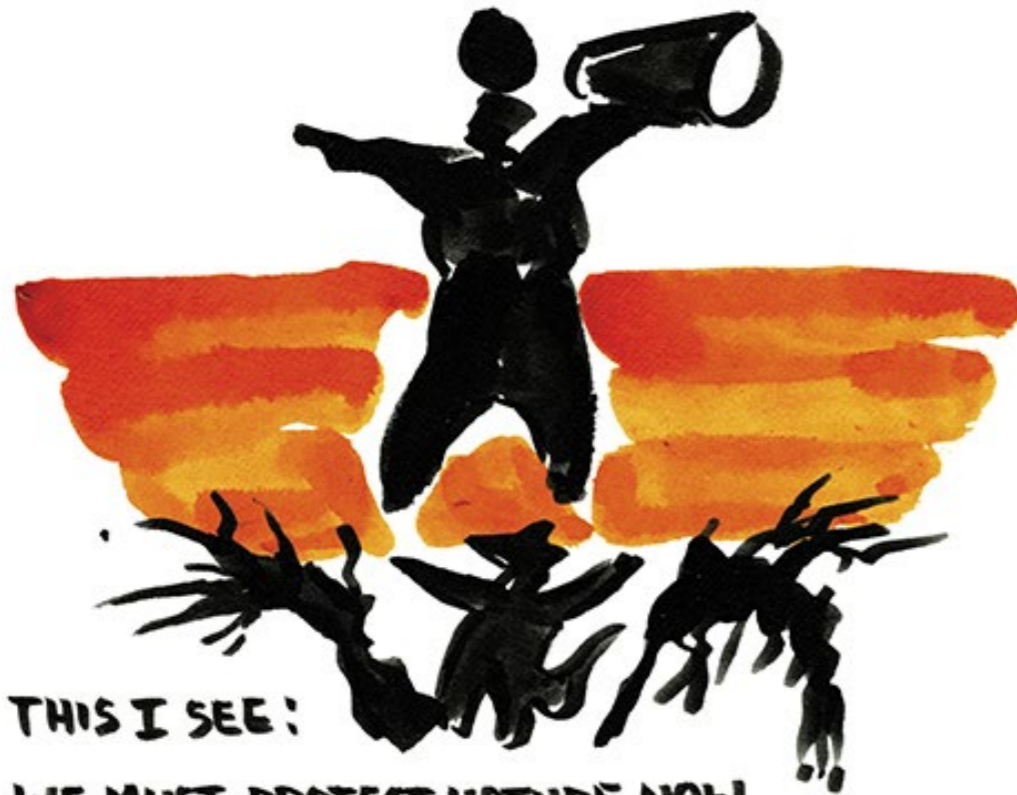
A LAND OF EXPERIMENTATION
FOR TRYING OUT THE NEW PRACTICES WE NEED
TO KEEP OUR COEXISTENCE ALIVE.

THE AGENCY OF THE LAND

[05] Marjetica Potrč, The Basin Case Study: On Coexistence, Ink on paper, 2023.

Courtesy the artist and Galerie Nordenhake, Berlin/Stockholm/Mexico City

AN ENVIRONMENTAL LAWYER URGES:



THIS I SEE:

**WE MUST PROTECT NATURE NOW,
WHILE THERE IS STILL TIME,
THOSE WHO OWN THE LAND MUST BECOME
HER CARETAKERS AND GUARDIANS.**

**IT MAKES NO SENSE THAT PEOPLE OWN
SMALL SLICES OF THE EARTH.
OWNERS SEE THEIR LAND AS PROPERTY
TO BE USED, ABUSED, AND EXPLOITED.
CARETAKERS SEE THE LAND AS A LIVING BEING.**

**JUST AS IN THE PAST THE LAW GRANTED
HUMAN RIGHTS TO HUMANS,
SO NOW IT MUST GRANT TO NATURE
THE RIGHTS OF NATURE.**

[06] Marjetica Potrč, The Basin Case Study: On Coexistence, Ink on paper, 2023.

Courtesy the artist and Galerie Nordenhake, Berlin/Stockholm/Mexico City

PEOPLE REFLECT AND TAKE ACTION:



**THE BASIN IS A LIVING BEING.
WE SEE REEDS AND ALGAE SPREADING;
WE SEE WILLOW TREES GROWING
FROM THE HEAVY CONCRETE FLOOR.
WE SEE THE BASIN TURNING CONCRETE INTO DUST,
AND IN ITS PLACE MAKING SOIL
TO HEAL HER INJURED BODY.**

**THE BASIN SAYS SHE IS A KEEPER OF NATURE.
BUT WE HUMANS ARE NATURE, TOO.
THE BASIN IS OUR FAMILY.
WE FEEL FOR HER. WE CARE.
WE WANT TO PROTECT THE BASIN
LIKE WE PROTECT OUR CHILDREN.
WE ARE NOT THE OWNERS OF OUR CHILDREN,
WE ARE THEIR CARETAKERS.**

**WE ARE NOT THE OWNERS OF THE BASIN,
WE ARE HER CARETAKERS .**

[07] Marjetica Potrč, The Basin Case Study: On Coexistence, Ink on paper, 2023.

Courtesy the artist and Galerie Nordenhake, Berlin/Stockholm/Mexico City



**WE WHO ARE CARETAKERS KNOW
 THAT THE BASIN'S LIFE DEPENDS ON EMPATHY.
 PEOPLE WHO HAVE LOST
 THEIR CONNECTION WITH NATURE
 THINK OF HER AND THE LAND SHE INHABITS
 MERELY AS PROPERTY WITH COMMERCIAL VALUE.**

**WE REMOVE THE BASIN FROM THIS PARADIGM.
 WE PROCLAIM:
 THE BASIN IS LAND UNDER GUARDIANSHIP.**

**SHE IS NOT PROPERTY, NEITHER PRIVATE NOR PUBLIC.
 HUMANS SHARE HER WITH NATURE.
 WE STAND FOR A NEW CONCEPTION OF OWNERSHIP,
 FOR AN EQUALITARIAN RELATIONSHIP WITH NATURE,
 FOR AGREEMENTS THAT JOIN,
 NOT LAWS THAT DIVIDE.**

LAND UNDER GUARDIANSHIP LIVES BY AGREEMENT.

[08] Marjetica Potrč, The Basin Case Study: On Coexistence, Ink on paper, 2023.

Courtesy the artist and Galerie Nordenhake, Berlin/Stockholm/Mexico City



**WE THE PEOPLE OF THE BASIN,
 THE KEEPERS OF NATURECULTURE,
 WHICH WE NURTURE IN THE REWILDING YEARS -
 WE CREATE AN ASSOCIATION
 THAT KEEPS WATCH OVER THE BASIN.
 WE STAND FOR THE BASIN
 IN THE HUMAN COURT OF JUSTICE.**

**IN COURT WE SHARE WITH OTHERS
 WHAT IS ON HER MIND:**

**THE BASIN WANTS THE RETURN
 OF THE NATURAL WETLAND
 SO SHE CAN DO WHAT SHE IS GOOD AT -
 HER ROOTS CLEAN HER WATERS,
 HER WATERS CELEBRATE LIFE WITH HUMANS.**

THE AGENCY OF THE WETLAND

[09] Marjetica Potrč, The Basin Case Study: On Coexistence, Ink on paper, 2023.

Courtesy the artist and Galerie Nordenhake, Berlin/Stockholm/Mexico City



THE BASIN IS A CASE STUDY
THAT TELLS US WHAT IS NEEDED FOR LAND
TO BE RECOGNIZED AS A LIVING BEING.

AS FOR US WHO ARE HER CARETAKERS,
HER GUARDIANS WHO STAND FOR HER
IN THE HUMAN COURT
SO OTHERS CAN HEAR HER SPEAK,

WHO PROCLAIM THAT THE BASIN IS A LAND
OUTSIDE THE WESTERN TRADITION OF PROPERTY,
SO THAT AN AGREEMENT CAN BE MADE
WHICH RECOGNIZES THE LIFE AND AGENCY OF NATURE,

WE KNOW THAT OURS IS:

 THE AGENCY OF PEOPLE 

[10] Marjetica Potrč, The Basin Case Study: On Coexistence, Ink on paper, 2023.

Courtesy the artist and Galerie Nordenhake, Berlin/Stockholm/Mexico City



NOW AT LAST, THE BASIN IS A STORY
WITHIN THE STORY OF THE EARTH.

BOTH THE EARTH AND HUMANITY ARE FREE
TO CHOOSE THE WAY OF COEXISTENCE.
WE HUMANS CHOOSE TO SHARE
OUR KNOWLEDGE AND COMPASSION
WITH THE EARTH.

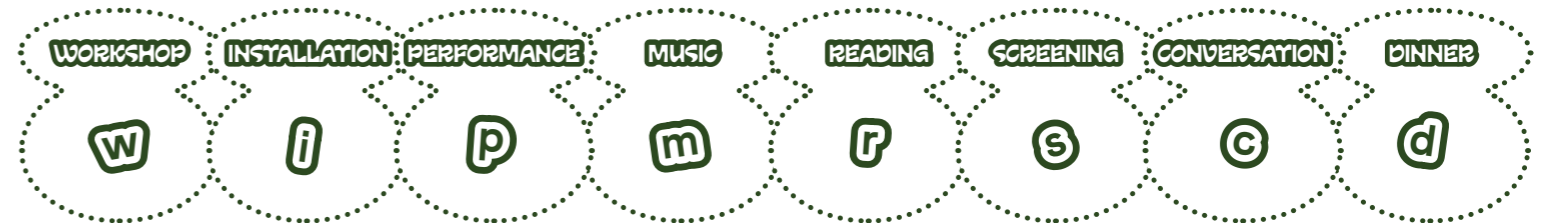
WE WANT TO LEARN WITH THE EARTH,
WHO, ALTHOUGH COLONIZED AND CAPITALIZED,
STILL GENEROUSLY SHARES HER KNOWLEDGE WITH US.

WE KNOW:

WE DEPEND ON THE EARTH
BUT SHE DOES NOT DEPEND ON US.
WE MUST LISTEN TO HER AND ADAPT OUR WAYS
BEFORE IT IS TOO LATE –
OR SHE COULD QUIETLY EXPEL US
AS A FOREIGN BODY.

[11] Marjetica Potrč, The Basin Case Study: On Coexistence, Ink on paper, 2023.

Courtesy the artist and Galerie Nordenhake, Berlin/Stockholm/Mexico City



THURSDAY 21/09 FRIDAY 22/09 SATURDAY 23/09 SUNDAY 24/09

TUESDAY 26/09 WEDNESDAY 27/09 THURSDAY 28/09 FRIDAY 29/09 SATURDAY 30/09

ZABRISKIE BOOKSHOP (16:00 - 20:00)

ZABRISKIE BOOKSHOP (16:00 - 20:00)

G **HYBRID GAZE** - Jeanne Astrup-Chauvaux, Katherine Ball, Jöran Mandik, Garance Maurer
i **MILPA: LEARNING FROM CORN, BEAN AND SQUASH** - Lorène Blanche, Alizée Sérazin, Rosario Talevi

G **HYBRID GAZE** - Jeanne Astrup-Chauvaux, Katherine Ball, Jöran Mandik, Garance Maurer
i **MILPA: LEARNING FROM CORN, BEAN AND SQUASH** - Lorène Blanche, Alizée Sérazin, Rosario Talevi

W **WITH THE MOSSES**
 Jacky Hess, Eva-Fiore Kovacovsky, Lucy Powell, Susanne Jaschko
HOW TO ZÖÖP?
 Klaas Kuitenbrouwer (Sat: 14:00 - 17:00 + Sun: 14:00 - 16:00)
ARCHITECTURE IS CLIMATE
 Mould
CARE INCOME
 Elisa Bosisio

DISTURBANCE THEORY AND CONTAMINATION'S PRACTICE
 Katherine Ball, Cilia Hermann (14:00 - 16:00)
THE PARKMEISTER*IN
 Parks
HARVESTING LUMBUNG
 Guided by Iswanto Hartono and Reza Afisina / ruangrupa
LET'S BECOME FUNGAL
 Yasmine Ostendorf-Rodriguez
CREATURES, MONSTERS, CYBORGS!
 Studio Yukiko (15:00 - 16:00)

P **HYBRID CREATURES**
 Guided by Hybrid Gaze
THE REAL BODY OF LIFE & DEATH
 Guided by Between Us and Nature
GEOPOLITICS AND THE ANTHROPOCENE
 Guided by Zakole
MEDICA - REVISITING ANIMISM
 Guided by Gilly Karjevsky and Garance Maurer

THE PHOENIX COMPLEX
 Guided by Michael Marder
WILD TONGUES
 Guided by Vida Rucli
SIASAT
 Guided by Iswanto Hartono and Reza Afisina / ruangrupa
MYCELIUM TEACHINGS AND THE ARTS
 Guided by Yasmine Ostendorf-Rodriguez
MILPA READINGS
 Guided by Gabriela Aquije, Lorène Blanche, Rosario Talevi

BREAK BREAK BREAK BREAK BREAK BREAK BREAK BREAK BREAK BREAK BREAK BREAK BREAK BREAK BREAK

BREAK BREAK BREAK BREAK BREAK BREAK BREAK BREAK BREAK BREAK BREAK BREAK BREAK BREAK BREAK

P **AGAINST CURING**
 MELT (18:00 - 20:00)
S **TURNING THE COLLAR**
 Teresa Dillon, Marek Tuszynski (19:00 - 20:30)
P **LISTENING TO REEDS**
 Zakole (19:00 - 21:30)

G **IN DUE TIME**
 Michael Marder, Stefanie Wenner (19:30 - 21:00)
d **HARVEST MOON DINNER**
 Gabriela Aquije, Mónica Kísic (17:00 - 22:00)
G **WHAT IS A RIVER?**
 Elizabeth Gallón Droste, Christiane Gerstetter, Sina Ribak, Zabriskie Bookshop

SUNSET SUNSET SUNSET SUNSET SUNSET SUNSET SUNSET

SUNSET SUNSET SUNSET SUNSET SUNSET

i **INSIDE THE BALLONA WAACHNGA: A VISUAL EXPLORATION** - Halina Kliem

S **SCENES FROM CONTAMINATIONS 2022**
 Katherine Ball, Sebastian Díaz de León (20:00 - 21:00)
INSIDE THE BALLONA: WAACHNGA A
 Halina Kliem
m **NOIR**
 Colin Self (20:30 - 21:30)

P **A LANGUAGE UNKNOWN**
 David Horvitz (20:00-21:00)
W **STAYING WITH THE DARKNESS**
 Alona Rodeh, BXLunatics (20:30 - 22:00)
m **DJ DREAMHARD**
 (21:00 - 23:30)

S **SCENES FROM CONTAMINATIONS 2022**
 Katherine Ball, Sebastian Díaz de León (20:00 - 21:00)
CINECOLOGIES: UTOPIAN VISIONS
 SINEMA TRANSTOPIA (20:00 - 21:30)
CINECOLOGIES: THE PLACE IS A MESSAGE
 SINEMA TRANSTOPIA (20:00 - 21:30)



WITH: **LORÈNE BLANCHE,**
ALIZÉE SÉRAZIN, ROSARIO TALEVI
GARDEN

Milpa: Learning from corn, bean and squash

“The Milpa - its gifts, struggles, and flavours - is the origin of the Mesoamerican cultural polychrome. Not just rural but also urban milpas, mind you: our people are what they plant and harvest, but also what they eat and drink, what they sing and dance, what they mourn and celebrate.

Corn doesn't like to be alone. If it had its way, it would always keep the broadest, most diversely interspersed, most exuberant vegetable company. A plot planted with wheat is called a wheat field and always has been. By contrast, a traditional plot planted with corn is a milpa: a generous polyculture where up to fifty species - cultivated, supported and tolerated- interact in fraternal symbiosis (Aguilar).

With a genetic diversity expressed in dozens of types, varieties, and hybrids, and with an astonishing ability to adapt to the vastest array of soils, climates, humidities, and altitudes, corn is a Mesoamerican agricultural equivalent to a lingua franca: a transnational crop shared by around 250 peoples belonging to sixteen different linguistic families - which nonetheless define their different

agricultural and culinary identities by combining it with other farmed or wild plants from each region. But beans, squash and chile are its most frequent companions, the heart of nearly all vegetable banquets around these parts. Because corn sustains the climbing bean that gratefully resupplies the soil with the nitrogen its stalk requires; squash curbs invasive weeds and uses its large leaves to protect the moisture of the soil; chiles ward off harmful insects. And so they lend a hand to each other (...) Multiple-use is an ancestral practice.”

PEOPLE OF THE MILPA - ARMANDO BARTRA
NOTEBOOKS ON FOOD CULTURE, HEALTH,
AND THE ENVIRONMENT #2. AUGUST 2022,
MEXICO CITY. PUBLISHED BY ROSETTA.
EDITED BY INSTITUTO DE INVESTIGACIONES
INDEPENDIENTES

Early this spring, a milpa was installed at Floating University. We planted corn, squash and beans around the kitchen in an attempt to test the traditional Mesoamerican polyculture of corn (*Zea mays* L.), bean (*Phaseolus* spp.) and squash (*Cucurbita* spp.). The term “milpa” comes from the Nahuatl language (“milli,” sown field, and “pan,” on top of). Also known as the “three sisters”, the Mesoamerican agro-ecological unit embodies ideas of hybridity, reciprocity and interdependence. It is a pre-colonial subsistence system that not only offers an alternative to eurocentric monocultures, but introduces a cultural contrast: milpa as a divergent worldview, diverse, plural, interconnected in difference.

The milpa at Floating is an experiment. Growing a garden in a rainwater retention basin with a special microclimate that is affected by flash rains, contrasting

humidity and extreme heat due to the concrete floor is a climate change exercise. It might flourish, it might not.

Whatever grows in the milpa will be harvested, cooked and eaten on 29 September, full moon harvest day. See page 38 for event details.

Alizée Sérazin is an architect and self-taught builder who graduated while working on a rehabilitation project with high social and environmental value in a precarious working-class neighbourhood in Lille, France. Since then, she has focused her architectural practice on scenographic projects and installations in public space that value places, people and materials.

Lorène Blanche is a trans-disciplinary artistic practitioner who combines art education, botany, communication with animals, cultural work, photography, spatial creation and writing. She is one of the caretakers of the plants growing on the built structures of the Floating rainwater retention basin.

Rosario Talevi is a Buenos Aires-born, Berlin-based architect, curator, editor and educator interested in critical spatial practice (Rendell), transformative pedagogies and feminist futures. Her work advances architecture as a form of agency - in its transformative sense and in its capacity of acting otherwise (Schneider) - and as a form of care: one that provides the political stakes to repair our broken world (Tronto).

The milpa has been built with the support of Adriana Gahona, Vinzent Müller, Nils Palme, Leonard Strübin, Andrew Wu, Felix Wierschbitzki, Raul Walch, Cori Blair and Nala, Matilde Dewavrin, Benjamin Foerster-Baldenius, Florian Foerster, Joanna Hedley-Smith, Crows and Bees.

WITH: **HALINA KLIEM**
INSTALLATION

Inside the Ballona/ Waachnga: A visual exploration

Located just north of Los Angeles' International Airport, the Ballona (Waachnga, as it is known by the Gabrielino-Tongva people) Wetlands is Los Angeles' last remaining wetland. In dialogue with Floating University, **Inside the Ballona/Waachnga: A Visual Exploration** intends to establish a site-specific relationship between the two watery ecologies.

An outdoor screens turn on at dusk and are surrounded by the sounds of birds, insects and humans visiting Floating University. The projected images capture the lifecycle of wildflowers from various perspectives through the seasons. Close-ups trace stages of carefully crafted spider webs, pollinating bees and phases of reed growth. The installation is an intimate survey of what was once was, is right now, and could be an essential part of the futures of Los Angeles and Berlin.

Halina Kliem is an interdisciplinary artist born and raised in the divided city of Berlin. She uses a combination of media, which often includes video, photography, and the written word to investigate variations and gaps that occur within language and communication. She has always been interested in feminism, nonhuman entities, various wildlife species and the space between science and alternate bodies of knowledge. Her time-based media installations and experimental short films have been shown widely in Germany and the U.S. She lives between Los Angeles and Berlin.

WITH: JEANNE ASTRUP-CHAUVAUX,
JÖRAN MANDIK, GARANCE MAURER,
KATHERINE BALL, CLUB DE BRIDGE
WORKING GROUP

Hybrid Gaze

gaze: a group of raccoons
gaze: look steadily and intently

Hybrid Gaze is a subgroup of the Hybrid Infrastructure working group at Floating e.V. Association. The group works to dream, draw, research, prototype, negotiate and implement a new vision of the rainwater retention basin which Floating University inhabits and shares with a multitude of species; including wetland plants, birds, frogs, foxes and bees. This vision involves an evolution of the shape, structure, materials, functions, maintenance and ethos of the basin infrastructure, towards a more deeply hybridised place that brings together ecology, culture, education and infrastructure while positioning Floating e.V. Association as its caretaker.

During Climate Care 2023, Hybrid Gaze participates in the festival's program to absorb and digest the knowledge brought by the various artists and thinkers, and share it back to the association and the basin, where it will inform the ongoing process of hybrid visioning and transformation of the site. During the festival days, Hybrid Gaze will activate a research interface, making our process visible to the public. At Climate Care they collaborate with Club de Bridge.

Jeanne Astrup-Chauvaux is a Berlin based human being with a practice situated at the intersection of architecture, filmmaking, performance and urban practice. Since 2018, Jeanne has been actively involved in the space production and programming of Floating University Berlin, where she has worked as a space maker, producer, artist and researcher for different programs and especially for the last two editions of Climate Care Festival.

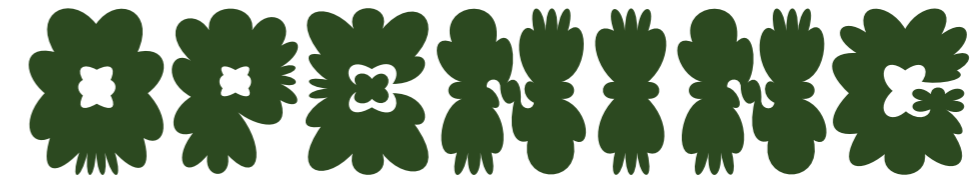
Jöran Mandik is an urban practitioner and researcher as well as a facilitator, cultural producer and pod-caster. He has been active as an urban practitioner since 2017 working at the intersection of art, urbanism, research and education as a member of Floating e.V., Urbane Praxis e.V. and the action-research project Making Futures Bauhaus+. As a producer for Floating e.V. he is actively involved with much of Floating's activities and is contributing his own programs as well.

Garance Maurer is a designer and transdisciplinary artist, specialized in textiles. At the crossroads of several disciplines, she combines fieldwork with the creation of materials, colors, universes, shapes, and stories. Tending to cultivate alterity, collective practices, and community knowledge, she co-founded the Collectif Trouble and is an active member of Floating e.V. Part of Climate Care 2021 as an artist (Fog Harvest workshop), she now develops communication work at Floating, and is co-curating The Sowing / Harvesting Days and Fluid Toxicity programs (2023). She will soon carry out research about fires in California, during her Villa Albertine residency in 2024.

Katherine Ball is a habitat for fungi and bacteria located on planet Earth. Katherine is a member of Floating e.V., runs the program Contaminations, and is part of the Hybrid Infrastructure Working group there. Their art practice includes things

like: living in an off-grid floating island building mushroom filters to clean a polluted lake and coordinating a national day of action to halt business at banks and corporations influencing state laws. Katherine has a Master of Environmental Management from Yale University School of the Environment and a Master in Fine Arts in Social Practice from Portland State University.

Club de Bridge is a project leading towards the creation of a community gathering activists, artists and theorists to develop new creative and political processes. Based both in Poitiers and Berlin, it offers workshops, participative installations, visual artworks and fanzines.



OPENING PROGRAMME 21.09

17:00 -18:00
GUIDED BY: HYBRID GAZE
READING

Hybrid Creatures

Hybrid Gaze is a subgroup of the Hybrid Infrastructure working group at Floating e.V. Association. Its members are Garance Maurer, Jeanne Astrup-Chauvaux, Jöran Mandik, Katherine Ball.

18:00-20:00
PERFORMANCE, INSTALLATION

Against Curing

Curing can be defined as: solving a problem, relieving or eliminating a symptom, and also the process of hardening through vulcanization or other chemical transformational processes. In this performative installation we pick up concrete as a material that takes time to become stable. If concrete is to become its hardest and strongest, it must cure in moisture, and an absence or loss of moisture when the concrete is curing will disrupt durability and strength. Following cherished disability scholar Allison Kafer's framing of curative imaginaries as 'an understanding of disability that not only expects and assumes intervention

but also cannot imagine or comprehend anything other than intervention' we play with pouring and softening into the concrete basin of Floating towards un-curing and caring for concrete differently. Sometimes we will make colourful concrete interventions that might cure, harden and become bumpy, other times we will let things be and see how they unfold, erupt and become moistened over time. In this way Against Curing positions itself as a performative work that interrupts hardening and invites reformulations through concrete, care and collaborations.

MELT (Ren Loren Britton & Iz Paehr) study and experiment with shape-shifting processes as they meet technologies, sensory media and critical pedagogies in a warming world. MELT currently builds projects along four different research tracks: ACCESS SERVER, The Meltionary, Counting Feelings and Zeitgeber. Their arts-design research cooks up practices that generate material and infrastructural transformations that intersect Trans* feminism and Disability Justice as they meet critical technical practice. Aesthetically and conceptually their practice reassembles ways of being together that figure in the present and future our flourishing. Working with change and MELT(ing) as a kaleidoscope their work engages multiple topics at once: climate change, the potential for political reformulations and access making. MELT shares work in the forms of videos, installations, websites, lectures and workshops.

20:00-21:00
WITH: DAVID HORVITZ
PERFORMANCE

A Language Unknown

Maritime biologist Rachel Carson wrote that the percentage of salt in the sea is equal to the salinity of our blood. This idea supports a theory that all life comes from the sea. Imagine the first life forms, with porous skin or cell walls, through which the sea could freely flow into and out of their small bodies. At a certain moment, however, these life forms evolve. They come out of the sea and develop a different type of skin, one that allows them to keep liquids within their bodies. These liquids are ultimately seawater, and so the creatures – as do we – carry the sea with them, no matter where they go. In a way, transcribing and performing the sounds of the river, the marsh and the sea are exercises in listening and meditating out loud. At the same time, they are exercises in imagining or remembering that we are actually part of the sea.

This performance comprises a score for human voices, intended to mimic the sounds of the Ballona creek as it flows into the Pacific Ocean. By transliterating this to the English alphabet and bringing the sounds to Berlin – the rainwater retention basin, the canal system and finally to the River Spree – the sounds are carried from California to Berlin through an unknown language.

David Horvitz was born in Los Angeles, where he currently lives and works. Witty and poetic, his work meddles with systems of language, time and networks. Eschewing categorization, his expansive, nomadic body of work traverses the forms of photographs, artist books, performances, the Internet, mail art, sound, rubber stamps, gastronomy, and natural environments. His work examines questions of distance between places, people and time in order to test the possibilities of appropriating, undermining or even erasing these distances. His work has been widely exhibited internationally in solo and group exhibitions.

21:00-23:30
DJ SET

DJ DreamHard

Sonic Earthwalker, presenting vibrations for ritual unions.



21-30.09.2021

THE AFTERNOON PROGRAMME
RUNS DAILY FROM 14:00-17:00

HOW TO PARTICIPATE

Floating University is free and open to all bodies. We encourage you to come to the site, to wander and linger. Climate Care's afternoon workshops require registration.

REGISTRATION

Please register for workshops by emailing climatecare@floating-berlin.org, indicating which you would like to attend. Please note that the number of participants is limited. First come, first serve.

22.09
14:00-17:00
WITH: JACKY HESS, EVA-FIORE KOVACOVSKY,
LUCY POWELL, SUSANNE JASCHKO
WORKSHOP

With the Mosses

Moss grows at Floating University in unexpected places and in unthinkable forms. Far from romanticised ideas of soft moss covering rocks in the forest, here moss grows over rusted steel structures, in symbiosis with decaying concrete or polluted water. This workshop is an immersive experience in the world of moss. It consists of exercises and explorations that focus on different qualities of moss such as

resilience and adaptability, sexuality and dispersal, water holding, symbioses and interactions.

Together we will spend time with the mosses, becoming intimate with them, their habitats and co-habitants through sensorial immersion, somatic meditation, readings, drawing, mapping and naming.

The workshop MicroCosMoss was conceived and is realised in context of the MATTER OF FLUX Research Network, organised by Art Laboratory Berlin.

Jacky Hess is a Berlin-based evolutionary biologist and enthusiast of all things small and ephemeral. She has researched the origins of symbioses of fungi and plants, evolutionary ecology of wood decomposer fungi and now works in synthetic biology.

Eva-Fiore Kovacovsky is an artist based in Berlin. She grew up in nature with the forest and its inhabitants as her kin. Using cultural, scientific and

personal stories she works with plant specimens experimenting with analogue photography.

Lucy Powell is a UK artist based in Berlin whose research-based practice is part of a wider ontological inquiry into more-than-human nature and how to be in the world today. Choosing to work outside the gallery space, she creates walks, workshops, maps, audio works, participatory performances and books.

Under the label **prozessagenten**, **Dr Susanne Jaschko** explores new ways of learning collaboratively and generating knowledge through co-creation, interdisciplinarity and sensory experience. She also works as a cultural manager and curator.

22.09
17:00-18:00
GUIDED BY: BETWEEN US AND NATURE
READING

The Real Body of Life & Death: Mats, bacteria, sun and love

Between Us and Nature is an ongoing reading club that chooses texts related to natural sciences, art, anthropology, postcolonialism and the (post) anthropocene from an eco-feminist perspective. Attendees read passages together out loud, and share experiences and thoughts about the nature they live in. Looking beyond disciplines, the group creates a space to learn from and with bacteria, algae, fungi, soil and multi-naturalist narratives. In a sympoietic practice, Eva-Fiore Kovacovsky, artist, and Sina Ribak, researcher for ecologies and the arts, are running the **Between Us and Nature** - A Reading Club in Berlin since 2017 in collaboration with **Zabriskie Buchladen für Kultur und Natur**.

23.09 + 24.09
14:00-17:00 + 14:00-16:00
WITH: KLAAS KUITENBROUWER
WORKSHOP

How to Zoöp?

Zoöp is short for zoöperation: cooperation with zoë, Greek for 'life'. **Zoöp** is an organisational model for cooperation between humans and other-than-human life that serves the interests of all life. The **Zoöp** model makes the interests of other-than-human life part of an organisations decision-making process. **Zoöps** work on the continuous improvement of their own ecological integrity, by following the structured learning process of the zoönic annual cycle. They strive to become symbiotic with the ecosystems in which they participate, and they work together to create a regenerative economy, or human-inclusive ecosystem, or zoönomy, - a network of exchange of matter, energy and meaning that supports all life. The **Zoöp** model was developed at **Het Nieuwe Instituut** by a large group of ecologists, legal experts, artists, designers, entrepreneurs and philosophers.

The workshop **How to Zoöp?** will introduce participants to the what and why of the **Zoöp** model and the zoönic annual cycle. Through a collaborative case study of **Floating University**, participants will investigate

and map the ecological integrity of **Floating University**; identify various regenerative and degenerative relations it participates in and will explore the possibilities for interventions in the relational web of **Floating University** that would contribute to its ecological integrity.

Klaas Kuitenbrouwer is senior researcher at **Het Nieuwe Instituut** in Rotterdam and teaches theory at the **Gerrit Rietveld** and other academies. Since the late 1990s, he has worked at the intersections of art, design, technology and ecology. He researches, curates and lectures in themes at the touch points of these fields. A consistent element in his work is the intersection of different knowledge practices: technological, artistic, legal, organisational, scientific, and more-than-human.

23.09
14:00-17:00
WITH: I MOULD
WORKSHOP AND CONVERSATION

Architecture is Climate

The research project **Architecture is Climate** entangles architecture with the conditions of climate breakdown. For too long architecture has stood outside climate, seeing it as a problem to be fixed through technocratic intervention. Architecture as part of the modern constitution carries a dualistic view of the world: humans and non-humans, nature and technology, culture and science. Our lives and societies are structured around this attitude. But what if, as **Bruno Latour** argues, we have been completely wrong? What if this polarity has never existed?

Architectures and climates are not separate entities brought together in orchestrated moments. Instead, they are conditions that are produced through one another. Without the pretence of a stable discipline producing fixed objects, architecture becomes part of a febrile and disrupted world, vulnerable to its contingencies. No longer standing outside and applying superficial patches to the wounds of climate, **Architecture is Climate** binds the discipline and its humans to the scars, violence, and emotions of climate breakdown.

We cannot continue to ask the normative question, 'What can architecture do for climate breakdown?' Instead, we must ask, 'What does climate breakdown do to architecture?' Building upon this work, we propose a conversational encounter where we delve deeper into the entanglement of climate and architecture, discussing possible futures.

Our guests will be announced soon.

Mould is a research collective operating at the intersection of spatial practice and climate breakdown. It originated from the collaboration between **Central Saint Martins** in London and **TU Braunschweig** as part of the **AHRC DFG** funded project "Architecture after Architecture" (2020-2023). The group has cultivated strong international partnerships with a diverse range of practitioners, economists, sociologists, artists, and journalists through encounters and workshops. **Mould** has already attracted international attention, including invitations to contribute to the 2023 **Venice Architecture Biennale** catalogue and the **e-flux/Jencks Foundation** chronograms project. Its current members are: **Sarah Bovelett**, **Anthony Powis**, **Tatjana Schneider**, **Christina Serifi**, **Jeremy Till**, **Becca Voelcker**.

24.09
14:00-17:00
ELISA BOSISIO
WORKSHOP

Care Income: A more breathable world

How can we heal the present, keeping in mind that our bodies, those of others and the nonhuman world are produced by thresholds and not boundaries? This workshop aims to reflect collectively on our human condition and that of the environments we inhabit in the present days of the reproductive crisis. We will look into the **Care Income Now** campaign as a possible feminist, ecologist and anti-capitalist strategy to address the political challenges of the present through the remuneration of activities that nurture vulnerable humans and nonhumans, reversing economist logics that finance polluting industrial activities or value care within exploitative logics towards race and gender.

A second moment of the day will be devoted to a collective work on how our embodied experiences of care, carried out individually or collectively, could be valued and compensated to make them really count in a new economic dimension. This would mean an economy that knows how to get back in touch with the root *oikos* - as a place that we all inhabit in relation to others, plunged in shared spatialities to be permanently organised together. This participatory workshop will be co-lead with **Gilly Karjevsky** through the practice of a silent conversation.

Elisa Bosisio is an Italian feminist activist and a PhD candidate in Political Philosophy at the University of Roma Tre. She works on "reproduction as a paradigm" in times of socio-environmental crisis, trying to converge the Marxist Feminism with New Materialism. She does not separate theory and praxis. She recognizes her bodymind as a political ecology whose boundaries do not end where the boundaries of the skin. And she detects in the crisis of care the wound that makes our worldly present bleed.

27.09
14:00-16:00
WITH: KATHERINE BALL, CILIA HERMANN
WORKSHOP

Disturbance Theory and Contaminations Practice

Floods, forest fires, hurricanes, tornadoes, earthquakes, landslides, volcanic eruptions, lightning strikes, windstorms, fir waves, pests and disease. How can we grow to understand disturbances are a part of the ecosystems we live in and part of us? How can we hybridise with disturbances, rather than separating disturbances as foreign, other or alien? This session is about appreciating the ecological roles of disturbance (**Ashton & Kelty**, 2018).

It will include an environmental science-based lecture on disturbance theory and physical activities related to it. We will move off **Floating's** wooden platforms and into the basin (if the basin is not flooded), so please wear clothing you are comfortable in and would be ok to get a

little dirty. The aspiration of the embodied exercises is to integrate disturbance theory into our bodies. This practice comes out of **Contaminations**, an outdoor, experimental educational program for people who want to work with their bodies). In its third edition 2023, **Contaminations** works with and supports existing "communities of practice", including **KunstKartell e.V.**

Citations:

Ashton, M.S., & Matthew J. Kelty, M.J. (2018). *The Practice of Silviculture: Applied Forest Ecology* (10th ed.). Wiley.

Katherine Ball is a habitat for fungi and bacteria located on planet Earth. **Katherine** is a member of **Floating e.V.**, runs the program **Contaminations**, and is part of the **Hybrid Infrastructure Working group** there. Their art practice includes things like: living in an off-grid floating island building mushroom filters to clean a polluted lake and coordinating a national day of action to halt business at banks and corporations influencing state laws. **Katherine** has a Master of Environmental Management from **Yale University School of the Environment** and a Master in Fine Arts in Social Practice from **Portland State University**.

Cilia Hermann is performing and dancing. They are a member of **KunstKartell e.V.** which participated in **Contaminations 2023**. **Cilia** does art in order to become radical, as in going towards the roots. They don't want to reproduce help-/hopelessness that is based on modern prosperity. They do utilise art as a tool for transformation. They don't have one artistic voice aka a monoculture. They do have compost piles of practices. With their piece **Let us be the second body** they graduated from **Stockholm University of the Arts** (BA in Dance Performance) in 2021.

27.09
14:00-17:00
WITH: PARKS (FRANZISKA DEHM,
JOHANNA PADGE, NURIYE TOHERMES)
WORKSHOP

The Parkmeister*in

Since its beginning in 2019, the **PARKS** project has been located on a former recycling yard in the east of Hamburg. In this time, two positions have developed: the **Parkmeister*in** (steward of the park) and the **Kümmer*innenschaften** (caretakers). The **Kümmer*innenschaften** are the users of the space (neighbours, gardeners, students and researchers, artists, sports groups, etc.) who maintain it for their own uses, and for the uses of others.

The **Parkmeister*in** is the moderator between caretakers and municipal representatives, between ecology and use. She supports the self-organisation of the neighbourhood and is a reliable contact person. She maintains the area through her work by building and planting while continuously researching and designing the process. When necessary, she acts as an advocate for the site. She gently curates, arranges, connects, and orders to allow open spaces to exist. She wants to argue about what public space is and can be.

PARKS serves as a case study for us, as we seek similar divisions of tasks in other projects. Using methods from organisational development, concepts from psychoanalysis, feminist perspectives and experiences from practice, we want to discuss together how and whether this position of **Parkmeister*in** or "gentle" curator can exist in the future, what its challenges are, and what

positions have developed in other places of collective and/or public spaces. In doing so, we want to learn from the participants and their methods, and perhaps even draft an operating and guiding model for the countless locally acting Parkmeister* in a post-capitalist future, or a job description for self-organisation in the hard, neoliberal city.

Franziska Dehm is an urban designer and researcher moving between urban design, urban planning and architecture and spatially between Hamburg and Buenos Aires. She is concerned with social parameters of urban space production, with critical and feminist spatial practices and theories, and with tools of processual planning. With Hallo e.V. she advocates long-term, self-supporting co-operative forms of city-making.

Johanna Padge is a designer and master carpenter. As a designer, she is interested in both social and built architecture, which she sees as an open process. In doing so, she explores the themes of participatory design, socially engaged projects and urban planning. Previous endeavours have taken shape in the form of collaborative projects, designed spaces, exhibitions, publications, archives, workshops and discussion formats.

Nuriye Tohermes conceptualises and realises participatory and/or collective, site specific projects as critical spatial practice. Since 2019 she is co-director of the PARKS project. An advance of urban planning between art, design and social management. In her space creating work she deals with political demands, societal structures and implications of collective and experimental spaces.

28.09
14:00-16:00
WITH: RUANGRUPA - REZA AFISINA
AND ISWANTO HARTONO
WORKSHOP

Harvesting Lumbung

Lumbung is the Indonesian word for a communal rice-barn, where the surplus harvest is stored for the benefit of the community. The lumbung practice enables an alternative economy of collectivity, shared resource building and equitable distribution. Lumbung is anchored in the local and based on values such as humour, generosity, independence, transparency, sufficiency and regeneration. As a structure for storing and collectively managing food, the lumbung serves the long-term wellbeing of the community through resource sharing and mutual care.

ruangrupa continues this tradition in its own practice, and the artists, collectives, organisations and activists they work with also share their means such as time, space, money, care, ideas, and knowledge. Iswanto and Reza come to Floating University to share learnings and together with the association harvest together the parts of lumbung which the group could adapt locally on site.

28.09
17:00-18:00
GUIDED BY ISWANTO HARTONO AND REZA AFISINA
/ RUANGRUPA
READING

Siasat: a short tactical guide for artist-run initiative

Reza Afisina is a new media artist who utilises performance art in his practice. He is serving Asia Pacific Triennale 2018 as an interlocutor. Joined ruangrupa since 2003, he was the collective's program coordinator until 2007. Since 2008, he has been the director ruangrupa's ArtLab. He co-curated TRANSaction: Sonsbeek 2016 in Arnhem, NL. With his partner-in-crime, also in ruangrupa's ArtLab, Iswanto Hartono, he established a conceptual duo: RAIH.

Iswanto Hartono has been exhibiting his works since the late nineties, showing works with a strong social and political content. Iswanto's works betray his interest in history/memory, globalisation, and geopolitical powers, post-colonial, in race/identity. He admits that as an artist who was born and grew up in Indonesia, social and political issues are inextricably linked to his process of works. Live and works as an artist and architect between Kassel, Germany and Jakarta, Indonesia.

ruangrupa (spelled and written with a lowercase 'r') was founded in Jakarta in 2000 by a group of artists. Its founders felt that there was a great necessity for "space" (physically and mentally) in Jakarta, where artists could work intensively and could direct their attention more to means of analysis and less to means of production. As a non-profit organisation, ruangrupa consistently advances artistic ideas in both an urban context and within culture at large through exhibitions, festivals, art laboratories, workshops, research, and by publishing books, magazines and online journals.

29.09
14:00-17:00
WITH: YASMINE OSTENDORF-RODRÍGUEZ
WORKSHOP

Let's Become Fungal!

The book **Let's Become Fungal! Mycelium Teachings and the Arts** takes its inspiration from the world of art and mycology and shares innovative practices from Latin America and the Caribbean that are rooted in behaviours of mycelium: multispecies collaboration, symbiosis, alliances, non-monetary resource exchange, decentralisation, bottom-up methods and mutual dependency. Yet Let's Become Fungal! is more than a book. It's a methodology that can be activated in communities, networks, movements and organisations.

During Climate Care Yasmine Ostendorf-Rodríguez offers a workshop to activate this way of fungal thinking and being, through twelve questions. They do not lead to answers, but to twelve fungal teachings we can implement in our lives. We will look at how mycelium provides concrete inspiration for eco-governance: how do we

move from a mindset of extraction to one of symbiosis? How do we design fair systems for collective decision-making processes? What do we change in our language to become more fungal? How do we decentralise power in our organisations? From a mycelial meditation to biomimicry exercises, to a collective reading, this workshop hopes to inspire artists, collectives, organisations, educators, policy-makers, designers, scientists, anthropologists, change-makers, curators, urbanists, activists, gardeners, community-leaders, farmers, and many others, to become more fungal in their ways of working and being.

*Book Launch: 'Let's Become Fungal! Mycelium Teachings and the Arts' at Zabriskie Reichenberger Str. 150, 10999 Berlin. Thursday 28.09 at 19:00

29.09
TIME: 17:00-18:00
GUIDED BY YASMINE OSTENDORF-RODRÍGUEZ
READING

Mycelium Teachings and the Arts

Yasmine Ostendorf-Rodríguez, born in Amsterdam and based in Mexico City, is a curator, writer, and researcher working at the intersection of art and ecology. She is the founder of the Green Art Lab Alliance (established in 2012); a network comprising sixty art organisations across Europe, Latin America, and Asia. The mission of the alliance is to foster relationships that contribute to social and environmental justice, akin to the interconnected nature of mycelium. She is a self-proclaimed "mycophile", interested in exploring the application of a mycological lens in defining fair models of collaboration and (self) organisation.

30.09
15:00-16:00
WITH: STUDIO YUKIKO
KIDS WORKSHOP

Creatures, Monsters, Cyborgs!

For Climate Care 2023, Studio YUKIKO has embraced a humorous approach to hybridity and looked for inspiration in a children's game where participants complete a drawing without seeing each other's input. The result is always a hybrid-monster with different body parts belonging to various creatures.

In this workshop, Studio YUKIKO invites children from age five and upwards, with their care-takers, to come and play with the leftover visual material of the festival (Newspapers, Posters). By turning soon to be old memories into masks, costumes and props children and adults alike become frisky, frolicky, floating hybrid creatures, monsters, cyborgs, and more!

Studio Yukiko is a Berlin-based creative studio specialising in creative direction, art direction, brand strategy and graphic design for cultural and commercial clients. Based in Berlin, the studio is comprised of a team of international collaborators and was started in 2012 by Michelle Phillips and Johannes Conrad.

30.09
17:00-18:00
GUIDED BY GABRIELA AQUIJE,
LORÈNE BLANCHE GOESEL AND ROSARIO TALEVI
READINGS

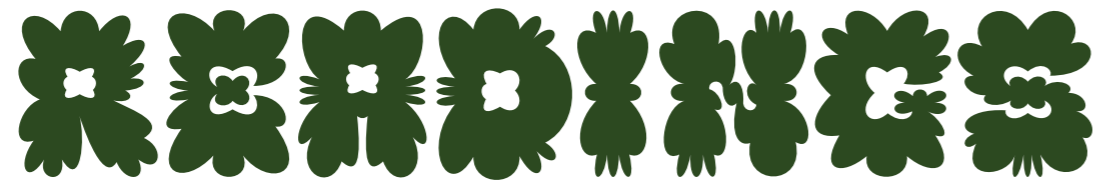
Milpa Readings

Gabriela Aquije Zegarra is a Peruvian landscape architect and PhD candidate in art and design research at the MAKE/SENSE program (Linz/Basel). Her collective work with Cocinas Alterinas digests the complex ecologies and pleasure politics of food into public performances, audiovisual and writing pieces, and dining experiments.

Lorène Blanche is a trans-disciplinary artistic practitioner who combines art education, botany, communication with animals, cultural work, photography, spatial creation and writing. She is one of the caretakers of the plants growing on the built structures of the Floating rainwater retention basin.

Rosario Talevi is a Buenos Aires-born, Berlin-based architect, curator, editor and educator interested in critical spatial practice (Rendell), transformative pedagogies and feminist futures. Her work advances architecture as a form of agency - in its transformative sense and in its capacity of acting otherwise (Schneider) - and as a form of care: one that provides the political stakes to repair our broken world (Tronto).





DAILY READINGS 17:00-18:00

Every day at 17:00, the afternoon cycle of workshops is concluded with an hour of reading and a pause before the evening cycle begins. Join programme artists, activists and writers as they lead reading sessions of texts relevant to their own research. Readings take place in English.

HYBRID CREATURES

21.09
Guided by Hybrid Gaze

**THE REAL BODY OF LIFE & DEATH:
MATS, BACTERIA, SUN AND LOVE**

22.09
Guided by Between Us and Nature

GEPOLITICS AND THE ANTHROPOCENE

23.09
Guided by ZAKOLE

MEDKA - REVISITING ANIMISM

24.09
Guided by Gilly Karjevsky and Garance Maurer

THE PHOENIX COMPLEX

26.09
Guided by Michael Marder

WILD TONGUES

27.09
Guided by Vida Rucli

**SIASAT - A SHORT TACTICAL GUIDE FOR ARTIST RUN
INITIATIVE**

28.09
Guided by Iswanto Hartono
and Reza Afisina / ruangrupa

**LET'S BECOME FUNGAL! MYCELIUM TEACHINGS AND
THE ARTS**

29.09
Guided by Yasmine Ostendorf-Rodríguez

MILPA READINGS

30.09
Guided by Gabriela Aquije,
Lorène Blanche Goesele and Rosario Talevi



politics of location

Locations are spatial-temporal coordinates that provide the framework to analyze our existence in terms of space, that is to say: class, ethnicity, geo-political relations, territorial and environmental belonging, nationality, and so on. But locations also define us in terms of time, that is to say by a sense of historical memory, family and personal genealogies, the attachment to religious and cultural practices, and trans-historical narratives. My model for this approach is the feminist method of the 'politics of location'."

Rosi Braidotti, *Becoming-World a new perspective on European citizenship* from *artclimatransition.eu*, 2020

mestizaje

"The new mestiza copes by developing a tolerance for contradictions, a tolerance for ambiguity. She learns to be an Indian in Mexican culture, to be Mexican from an Anglo point of view. She learns to juggle cultures. She has a plural personality; she operates in a pluralistic mode—nothing is thrust out, the good the bad and the ugly, nothing rejected, nothing abandoned. Not only does she sustain contradictions, she turns the ambivalence into something else."

Gloria Anzaldúa, *Borderlands/La Frontera: The New Mestiza*, 1987

collaborative politics

"If the 'constituent' logic of control society includes 'the brashest rivalry' – normalized by a neoliberal culture of conflict and competition built through colonial and capitalist technologies of alienation, racist dehumanization, dislocation and division – then an alternative logic of collectivization and collaborative alliance sets a new agenda for posthuman politics. (...) Posthumanist styles of political engagement influenced by this Spinozist understanding of existence and social purpose will therefore be carefully collaborative and associative, guided by an affirmative ethics of joyful interaction."

Simone Bignall, "Collaborative politics" in *More Posthuman Glossary*, 2023

métissage

"Métissage is such a concept and a practice: it is the site of undecidability and indeterminacy, where solidarity becomes the fundamental principle of political action against hegemonic languages."

Françoise Lionnet, *Autobiographical Voices*, 1989

"To the colonized, métissage was a term that spoke of the cultural and social matrix of diversity born of colonization and assimilation into the colonial project. Métissage was a site of dispute, for the term contained at heart an ambiguity, an ambivalence that to some anticolonialists offered a radical challenge to the process of mono-identification and European racism, and to others meant the disappearance of differences and a lapse of memory."

Françoise Vergès, *Monsters and Revolutionaries: Colonial Family Romance & Métissage*, 1999

urban commons

"The urban common, Paul Chatterton contends, is 'relational; as an effect of practice, it is 'as much a verb as a noun.' Moreover, it deals in often very mundane verbs – as Revel and Negri put it: making, producing, participating, moving, sharing, spreading, enhancing, inventing, rekindling. Such acts of commoning constitute many small designs on the city. They become visible in the appropriation of physical spaces: in gardens, greens and allotments; along riverbanks; in the uncommitted spaces carved out by infrastructure; in spaces of abandonment, vacancy or dereliction; in re-toolings of redundant space; in shared spaces of meeting and exchange; in improvised markets; or in occupations and encroachments of proscribed spaces. They are also evident in the provision and distribution of urban resources—food and produce, goods and materials, fuel and water, but also care and social support, labour, information and know-how. These spaces and practices can recede behind the exigencies of the private and the standard scripts of public life, but they form an infrastructure of common life that provides sites of autonomy, creativity and collectivity in the making and remaking of cities and subjects."

Fran Tonkiss, "Austerity Urbanism and the makeshift city: in City, 2013"

thirdspaces

"Thirdspace, the living in-between space that emerges through perception and imagination; a space that is simultaneously real and imagined, material and metaphorical, an ordered and disordered space. (...) In these cracks, corners, and fissures of the contemporary fragmented networked city looms and ferments a new hybrid conglomerate of practices, often in the midst of deepening political exclusion and social disempowerment. These are the radical margins that are an essential part of twenty-first century urbanity. And it is exactly these practices that urgently require attention, nurturing, recognition, and valorization. They demand their own space; they require the creation of their own material and cultural landscapes, their own emblematic geographies."

Erik Swynnedouw, *Post-Democratic Cities For Whom and for What?*, 2010

"The importance of hybridity is not to be able to trace two original moments from which the third emerges, rather hybridity to me is the 'third space' which enables other positions to emerge. This third space displaces the histories that constitute it, and sets up new structures of authority, new political initiatives, which are inadequately understood through received wisdom."

Jonathan Rutherford, "The Third Space. Interview with Homi Bhabha" in *Identity: Community, Culture, Difference*, 1990

anthropo-not-seen

"A condition of possibility of the anthropocene, I conceptualize it as the world-making process by which heterogeneous worlds that did not make themselves through the division between humans and nonhumans—nor necessarily conceived as such the different entities in their assemblages—were both obliged into that distinction and exceeded it. The anthropo-not-seen was thus the process of destruction of these worlds and the impossibility of such destruction. (...) It includes the practices and the practitioners of the will that granted itself the power to eradicate all that disobeyed the mandates to be 'human' as modernity in its early and late versions sanctioned and the disobedient practitioners of collectives composed with entities recalcitrant to classification as either human or non-human."

Marisol de la Cadena, "Runa, human but not only" a discussion at Kaaitheater (Brussels), December 2021

transculturation

"Transculturation means the constant interaction, the transmutation between two or more cultural components with the unconscious goal of creating a third cultural entity—in other words, a culture—that is new and independent even though rooted in the preceding elements. Reciprocal influence is the determining factor here, for no single element superimposes itself on another; on the contrary, each one changes into the other so that both can be transformed into a third. Nothing seems immutable."

Nancy Morejon, *Nacion y mestizaje* en Nicolas Guillen, 1982

ecotones

"Biologically, ecotones are transitional regions between two different habitats. Rife with the species of both areas, ecotones are places of diversity, combination, novelty, adaptation. "To an ecologist," writes Florence Krall, "the 'edge effect' carries the connotation of a complex interplay of life forces where plant communities, and the creatures they support, intermingle in mosaics or change abruptly." But also metaphorically: "much like the ecotones in biotic communities, [margins in social and cultural contexts] may be rich and dynamic transitional zones and may provide great learning as well as suffering" (Ecotone: Wayfaring on the Margins, 1994). The places where cultures, natures, life worlds, experiences, and ideas collide and intermingle are ecotones; the places on the margins where mainstream culture is met and challenged by other forms are particularly fertile with possibilities for change."

Catriona Mortimer-Sandilands, "The Marginal World" in *Every Grain of Sand: Canadian Perspectives on Ecology and Environment*, 2004

biocultural ethics

"In current times, human-driven global change demands not only more scientific knowledge but also a sense of environmental ethics. Diverse forms of ecological knowledge and ethics inform one another; they do not constitute autonomous facts and values. (...) A greater appreciation of the biocultural mosaic within global educational, administrative, and economic systems that currently prevail can foster policies that favor the continuity of regional sustainable cultures, and could also provide a foundation for a global, heterogeneous meta-culture of sustainable co-inhabitation."

Francisca Massardo, Ricardo Rozzi, "The road to biocultural ethics" in *Frontiers in Ecology and the Environment*, 2011

guardians

"We tend to focus on the effect of welcoming the natural entity into our forums of human deliberation. We say: with the law, the river enters the political economy. But we often forget the other movement, the one that leads humans to decentre themselves, to adopt another perspective. Here we find the role of the "guardians". As I said, they are the voice of Whanganui, they are 'her'. It's a role that involves a profound shift. We need to bear in mind these two shifts, without which institutional change would be no more than a modification of fiction without effect. Institutional design, by welcoming the perspective of the natural entity, must also be accompanied by an emotional, cognitive shift."

Sacha Bourgeois-Gironde, *Le fleuve qui voulait écrire*, 2021 (translated)

voicing

"When speaking for others, what is it that we do? Why should others even be spoken for? There is an arrogance to speaking that inheres in the voice itself, and nowhere is this clearer than when one speaks for another. In voicing a claim, the speaker substitutes herself for the one she speaks for, as if she knew, with any amount of certainty, what they would say. Does it matter whether what they would say is what she says? Perhaps not, but speaking for raises the possibility of disjunction and thus reveals the distance, the conceit, and the silencing at its core."

Mihnea Tănăsescu, *Environment, Political Representation, and the Challenge of Rights: Speaking for Nature*, 2016

environmental personhood

"(...) on what basis do we allow or deny geological formations like Two Women Sitting Down an equal standing before the law? Is the manganese blood of Two Women Sitting Down as ethically burdened as the vital power of the human worker who extracts it? Doesn't the ability of these miners to decompose Two Women Sitting Down show its vulnerability and precarity? Is it more important to keep Two Women Sitting Down in place than to support the lifestyle and well-being that most Australians have come to expect? And what about Indigenous people who wish to put their children through private school and look at sites like Two Women Sitting Down as potential capital with which to do so? From what, or whose, perspective should the answers to these questions be posed and answered—cultural, economic, ecological, literary?"

Elisabeth Povinelli, *Geontologies*, 2013

membranes

"I employ the phrase 'viscous porosity' rather than 'fluidity'. Viscosity is neither fluid nor solid, but intermediate between them. Attention to the porosity of interactions helps to undermine the notion that distinctions, as important as they might be in particular contexts, signify a natural or unchanging boundary, a natural kind. At the same time, 'viscosity' retains an emphasis on resistance to changing form, thereby a more helpful image than 'fluidity', which is too likely to promote a notion of open possibilities and to overlook sites of resistance and opposition or attention to the complex ways in which material agency is often involved in interactions, including, but not limited to, human agency."

Nancy Tuana, "Viscous Porosity: Witnessing Katrina" in *Material Feminisms*, 2008

holobiont

"The cow is an obvious example of what is called a holobiont, an organism plus its persistent communities of symbionts. The notion of the holobiont is important both within and beyond biology because it shows a radically new way of conceptualizing 'individuals'. Recognizing the holobiont as a critical unit of life highlights process and reciprocal interactions, while challenging notions of genomic purity."

Scott F. Gilbert, "Holobiont by Birth: Multilineage Individuals as the Concretion of Cooperative Processes" in *Arts of Living on a Damaged Planet*, 2017

phoenix

Despite its singularity, the phoenix participates in heterogeneous regions of existence: plant and animal worlds, the sun and other astronomic entities such as the comets, the land of the creature's birth or death, dry high ground (Benben) and the watery abyss (Nu), and the divine realm, from the Egyptian god Atum to Jesus of Nazareth, which explains the intense interest of early Christians in this symbol of resurrection. The indeterminacy of classical mentions of the phoenix is not a token of their failure to delineate its sense better, more clearly; such indeterminacy is faithful to the central and overarching role prepared for the phoenix in the imagination of nature."

Michael Marder, *The Phoenix Complex - A Philosophy of Nature*, 2023

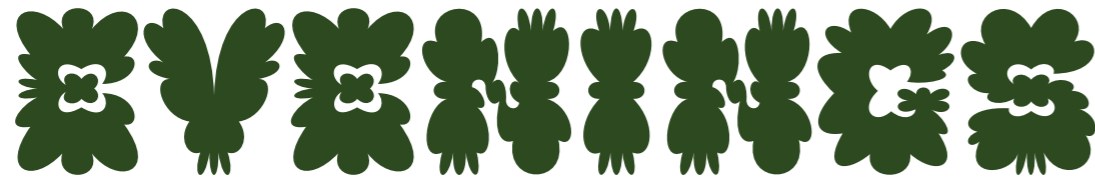


Who are the dwellers, agents, spatial producers of hybrid spaces?

Who can understand, translate and voice the interests of the basin to shape its own future?

What forms of natureculture hybrids can the basin hold, host and co-produce?

What are naturecultural ethics?



EVERY DAY FROM 19:00
ALL EVENTS ARE FREE AND OPEN FOR ALL BODIES.

22.09
19:00-20:00
WITH: TERESA DILLON, MAREK TUSZYNSKI
FILM AND CONVERSATION

Turning the Collar

Reflecting on our material relations with objects, through processes of fixing and mending. 'Turning the Collar' (Ireland, 2022) takes the form of a road trip around the rural county of Westmeath, Ireland. On the journey craft, restoration, and repair professionals speak about their work. Touching on the values that underpin what we choose to care for and mend, 'Turning the Collar' highlights the poetic and situated nature of such work and the joys and struggles that skilled trade professions now face. Closing reflections speak to planned obsolescence, the global Right to Repair movement and associated changes in law and legislation.

The screening will be followed by a conversation with director, Teresa Dillon, and the co-founder of Tactical Tech, Marek Tuszynski on the intersection of artistic practices, repair cultures, policy and legislation.

Teresa Dillon is an artist and researcher whose work explores relationships between humans, other species, technology, cities and our environments.

This currently manifests through multi-year projects, including Repair Acts (2018-); Urban Hosts (2013-) and Resonant Ecologies (2020). Her work has been published in numerous outlets and exhibited internationally. Since 2016, Teresa holds the post of Professor of City Futures at the School of Art and Design, UWE, Bristol.

Marek Tuszynski is the Executive Director and co-founder of Tactical Tech. With a background in film and media arts, for the past 25 years, Marek has been working at the nexus of technology and politics, information and activism and the consequences of living in a quantified society. Examples of his work, include the documentary series for Tactical Tech, Exposing the Invisible; the co-authored publication, Efficiency And Madness, Using Data and Technology to Solve Social, Environmental and Political Problems and co-curated such exhibitions as Nervous Systems, The Glass Room and Everything Will Be Fine.

22.09
20:30-22:00
WITH: ALONA RODEH, ELISE BORGES, BILL GREEN
WALK AND CONVERSATION

Staying with the Darkness: Notes on urban light pollution

Torn between wakefulness and sleep, order and chaos, vivid adventure and despair, night is both time and place (Melvin). In the nocturnal city, marginalised communities might find shelter, bohemians search for meaning and foxes hunt for their next meal. Entire ecosystems thrive. The nocturnal city is also home to a growing number of insomniacs staring at their ceilings - or their cell phones - in desperate need of a good night's sleep. The disruption artificial light creates in human and non-human circadian cycles is critical and vastly undervalued. In parallel, Feelings of Safety (FoS) is the Schwerpunkt of public illumination. Across cultures and centuries, women and FLINTA* have been strongly encouraged to avoid unlit areas for their safety. Despite countless research that shows this is, in fact, a myth; systematic flooding of light is still the go-to for nighttime crime prevention and FoS.

Giving a chance for immersion in darkness under moderated conditions, this performative presentation and night walk in the surrounding of Floating focuses on demonstrating the four main types of light pollution: glare, skyglow, light trespass and clutter. This is done through an intervention in the lighting fixtures of Floating and naked-eye observation of the night sky under the unique conditions of a temporarily blacked-out Floating. A discussion with light pollution and urban ecology specialists will uncover alternative understandings of moving in urban darkness.

Please wear dark clothing, and bring sunglasses and a cap.

Alona Rodeh's ongoing series of urban night walks (2018-) highlights the theme of high-intensity illumination. An extension of the artist's practice, this form of activism - often intertwined with artistic interventions - aims at raising awareness of artificial light's visual presence and its little-discussed implication. Rodeh's room-spanning installations and moving images often combine light, movement and sound. Her research-driven meta-project Safe and Sound (2014-ongoing) explores histories of sonic and illumination technologies, with an emphasis on the nocturnal city. She teaches at the Shenkar College of Engineering and Design and advocates for the International Dark Sky Association.

Elise Borgese is a mental health councillor and **Bill Green** is an optical engineer. But at night, they bring their telescopes to the city center to share views of the night sky with people passing by. They founded BXLunatics in 2021, an urban astronomy collective in Brussels. The group provides popup astronomy in places where you would least expect it: anything from an architecture conference to a techno party. Their outreach focuses on the urgent impact of light pollution on biodiversity and human health. After two years in Brussels, they now come to Berlin, to start a new chapter of the Lunatics.

23.09
17:00-18:00
GUIDED BY ZAKOLE
READING

Geopolitics and the Anthropocene

19:00-21:30
WITH: ZAKOLE
SOUND EXPLORATION

Listening to Reeds

Part One

This sound work focuses on reeds as an actor of "problematic nature" at Floating and explores similar phenomena at Zakole Wawerskie - an urban wetland in Warsaw. Join us to listen to a piece composed of field recordings from Zakole and sounds from the never-empty-space inside the plant's tubular stalks, searching for what is sounding in the air they hold.

The sound piece is an invitation to listen to a distant sister site, to imagine, navigate, and learn about it through sound. It embraces the plants, whose status is similarly precarious to how the reed at Floating is treated: as "problematic nature".

Part Two

In the second part of this event we will explore the sounds of reeds which waft through the different corners of the rainwater retention basin in Berlin. This sound can be used to trace the absence, resilience, and reappearance of reed at the site. Together, we will listen to the audible horizon of the basin, tuning our ears to the spatial and aural feelings of loss and change as we create our shared audio counter-narrative.

Zakole is a collective project dedicated to a wetland located almost in the very centre of Warsaw. Zakole Wawerskie encompasses both a picturesque, mostly inaccessible swamp and extensive meadows. It is inhabited by beavers, birds, frogs, mosquitoes, alders, reeds and grasses, as well as humans. Zakole is looking for new ways of telling and experiencing these types of places and bringing the perspective of the creatures that inhabit and contribute to these areas.

24.09
17:00-18:00
GUIDED BY GILLY KARJEVSKY AND GARANCE MAURER
READING

Medka - Revisiting Animism

Gilly Karjevsky is a curator of critical spatial practice (Rendell). Since 2019 she is member of Floating e.V where she curated Climate Care - a festival for theory and practice on a natureculture learning site, the Urban Practice residency program and a participatory lexicon process. Currently Gilly is a guest professor for Social Design at HfbK in Hamburg, A mentor for Urban Curating

at the Zeppelin University in FH, and Curator in residence at the MArch in CSM, London. Recent publications include "Collective Autotheory" in New Alphabet School #21 - Practices of Knowledge Production in Art, Activism and Collective Research.

Garance Maurer is a designer and transdisciplinary artist, specialized in textiles. At the crossroads of several disciplines, she combines fieldwork with the creation of materials, colors, universes, shapes, and stories. Tending to cultivate alterity, collective practices, and community knowledge, she co-founded the Collectif Trouble and is an active member of Floating e.V. Part of Climate Care 2021 as an artist (Fog Harvest workshop), she now develops communication work at Floating, and is co-curating The Sowing / Harvesting Days and Fluid Toxicity programs (2023). She will soon carry out research about fires in California, during her Villa Albertine residency in 2024.

24.09
20:00-21:30
WITH: SİNEMA TRANSTOPIA
FILM PROGRAMME

**Cinecologies:
Utopian Visions**

Cinecologies brings together a range of cinematic approaches which complicate the ways in which we engage with the world. Departing from anthropocentric perspectives, these films tackle more-than-human relations, using experimental hybrid aesthetic and narrative forms to explore our ecological past, present and future.

Aequador (Laura Huertas Millán, Colombia / France, 2012, 19 minutes, Spanish with English subtitles) is an alternative history built as an account of travelling along the Amazon river. In the words of the filmmaker, the film presents 'a parallel present modified by virtual reality, an oneiric allegory, an uchronic dystopia'. A science fiction documentary, it contemplates colonisation, former utopias in the Latin America forests and their cohabitation with the present.

Black Pond (Jessica Sarah Rinland, United Kingdom, 2018, 43 minutes, English) explores the activity of the members of the Natural History Society, who inhabit a common land in the south of England (previously occupied by the 17th century agrarian socialists, the Diggers) and engage in the meticulous activities of measuring, recollection, analysis and cohabitation with the natural world. A voiceover creates another layer of meaning, as it gathers together memories and responses of the Society members when the footage was shown to them after two years of filming on the land. The film invites us to listen with our own eyes to achieve a further understanding of human's relationship with land and nature.

Curated by **Eirini Fountedaki** and **Rachel Pronger** for SİNEMA TRANSTOPIA.

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26.09
17:00-18:00
GUIDED BY MICHAEL MARDER
READING

The Phoenix Complex

19:30 - 21:00
WITH: STEFANIE WENNER, MICHAEL MARDER
LECTURE = RITUAL

**In Due Time:
A Ritual Against
reproduction**

In due time a cycle will end and a new one will begin. In due time pregnancy will end and in due time a newborn will be welcomed as a member of a collective. The building of a nest is preparation of this process and entangled are the intensities of the incubation of an egg. We will celebrate a ritual of these rhythms and activate them against the logic of reproduction which is dominant in many economies of our time. Taking the phoenix complex by its root, we stage a slow motion ritual to remember the entanglement of different bodies rhythms and times.

Throughout this evening of talks, performances, and dialogues, at the time when the sun sets with the supposed promise of being reborn the next day, we will follow the tracks of a mythical creature, who is both solar and chthonic, namely the phoenix. After tracing the phoenix's diasporic genealogy to Ancient Egypt, China and Rome, we will contemplate the ways in which this creature, now in the form of an unconscious complex, is still with us; how it governs our relation to life and death, matter and time, reproduction and naturalness from the standpoint of the supernatural, the wonderous, the exceptional, the singular, and hence the inimitable and the unreproducible. Finally, we will touch upon the political implications - indeed, the political logic - of the phoenix and its pernicious effects, annihilating all that is in the name of a rebirth to come.

Stefanie Wenner is a mother of three and a companion to a dog, an author and an artist. She holds a PhD in Philosophy and has been Professor for Applied Theater Studies and Dramaturgy at HfBK Dresden since 2015. She lives in Berlin and in a small village in Brandenburg.

Michael Marder is IKÉRBASQUE Research Professor in the Department of Philosophy at the University of the Basque Country (UPV-EHU),

Vitoria-Gasteiz, Spain. His writings span the fields of ecological theory, phenomenology, and political thought. He is the author of numerous scientific articles and monographs, including Plant-Thinking (2013); The Philosopher's Plant (2014); Dust (2016), Energy Dreams (2017), Heidegger (2018), Political Categories (2019), Pyropolitics (2015, 2020); Dump Philosophy (2020); Hegel's Energy (2021); Green Mass (2021), Philosophy for Passengers (2022), The Phoenix Complex (2023), Time Is a Plant (2023), and, with Edward S. Casey, The Place of Plants (2023).

27.09
17:00-18:00
WITH: VIDA RUCLI
READING

Wild Tongues

Vida Rucli is an architect and cultural worker based in the village of Topolò, situated on the borderland between Italy and Slovenia. Vida is a founding member of Robida - a collective that works at the intersection of written and spoken words and spatial practices. She is editor of Robida Magazine (2014-) and curator for Robida's public programmes and projects (2017-).

27.09
20:00-21:00
WITH: KATHERINE BALL, SEBASTIAN DÍAZ DE LEÓN
FILM SCREENING AND CONVERSATION

**Scenes from
Contaminations 2022**

Twenty performing artists and dancers embedded themselves in sites with different dynamics between nature and culture: the Berlin Botanical Garden, a cultural site focused on nature; a power plant, where nature is burned to make culture; a landfill and recycling center where the detritus of culture re-enters nature; a spy station built on a hill of rubble from the second world war; and a nature paradise impacted by climate change.

Contaminations is an outdoor, experimental educational programme for people who want to work with their bodies. This short film shows scenes from Contaminations 2022. In this film, you see roads washed out by floods induced by climate change, with their guardrails floating in midair. There are metal structures newly constructed to prevent landslides in a forest impacted by forest fires worsened by climate change. When trees burn, their roots no longer hold the soil, and landslides further destroy the forest and homes.

Filed by Sebastian Díaz de León.
Edited by Sebastian Díaz de León and Katherine Ball.
Installation design by Sebastian Díaz de León.
Contaminations program 2022 is co-organized by Katherine Ball, Luka Agres and Mia Drobec.

Sebastian Díaz de León studied architecture at Universität der Künste Berlin and ENSA Paris-Malaquais. He is working independently with photography, film, paint and wood. As 1/4 of the collective "ufoufo - urban fragment observatory" they edited and

published the book **Visiting - Inken Baller & Hinrich Baller, Berlin 1966-89**, for which they also produced and designed the accompanying exhibition at Deutsches Architektur Zentrum in 2022, now showing at Freie Akademie der Künste in Hamburg. He is currently teaching at the Chair of Stéphanie Bru at Universität der Künste Berlin. He makes graphics for the Independant and collectively runs Pinewax Records.

Katherine Ball is a habitat for fungi and bacteria located on planet Earth. Katherine is a member of Floating e.V., runs the program Contaminations, and is part of the Hybrid Infrastructure Working group there. Their art practice includes things like: living in an off-grid floating island building mushroom filters to clean a polluted lake and coordinating a national day of action to halt business at banks and corporations influencing state laws. Katherine has a Master of Environmental Management from Yale University School of the Environment and a Master's in Fine Arts in Social Practice from Portland State University.

28.09
20:00-21:30
WITH: SİNEMA TRANSTOPIA
FILM PROGRAMME

Cinecologies: This place is a message

Cinecologies brings together a range of cinematic approaches which complicate the ways in which we engage with the world. Departing from anthropocentric perspectives, these films tackle more-than-human relations, using experimental hybrid aesthetic and narrative forms to explore our ecological past, present and future.

In Maddi Barber's **Paraiso** (Maddi Barber, Spain, 2021, 22 minutes, Spanish with English subtitles), a forest of pines sends messages to the humans who have gathered beneath their branches. The machines are coming and the woodland is reimagined as a sea of digital dots. Soon they may be cut down; this place has always been called paradise.

Larissa Sansour and Søren Lind's **In Vitro** (Larissa Sansour/Søren Lind, Palestine / Denmark / United Kingdom, 2019, 28 minutes, Arabic with English subtitles) catapults us forward to a place beyond catastrophe, an abandoned nuclear reactor below Bethlehem in which scientists are preparing to replant the soil above, in the wake of an eco-disaster.

For This Place is a Message (Webb-Ellis, United Kingdom, 2022, 27 minutes, English with English subtitles), artists Webb-Ellis worked collaboratively with young people to find a radical new audio-visual language to communicate impending environmental dangers to beings living 24,000 years from now. This hybrid docu-fiction positions teenagers as prophets and seers, dancing, drawing and singing in an attempt to connect with possible post-human futures.

Curated by **Eirini Fountedaki** and **Rachel Pronger** for SİNEMA TRANSTOPIA

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29.09
17:00-22:00
WITH: GABRIELA AQUIJE,
MÓNICA KISIC
RHYTHMIC FOOD EXPERIENCE

Harvest Moon Dinner

The Three Sisters, or milpa, is a farming technique that fosters the ecological synergies between three crops: corn, bean and squash. Originally from Mesoamerica, it was developed and sustained by indigenous and farming communities from Mexico and throughout north and south America. Due to the permaculture-boom of the 70's, crop association systems such as the milpa, spread and diversified all over the world.

In this convivial gathering we wish to learn co-operation, reciprocity and collective nourishment with the milpa growing through the summer at the Floating University. On a Friday afternoon we'll share the labours of harvesting and cooking with these three crops, paying attention to our edible memories and pleasures in the process. We'll open up questions of both abundance and scarcity, growth and deprecation, to reflect on our eating habits in the midst of a climate crisis. **How do we feed each other while feeding the soil back?** To give space for collective digestion, we'll pace the dinner with rhythm and readings inspired by the three sister's voices.

We want to invite you to tenderly and surely enact the lessons that the milpa offers us this harvest moon. From a north American indigenous perspective on self-governance, Robin Wall Kimmerer rephrases this wisdom as: "Respect one another, support one another, bring your gift to the world and receive the gifts of others, and there will be enough for all."

This event requires previous registration and is limited to 20 people. First come, first serve. Registration via email climatecare@floating-berlin.org.

Gabriela Aquije Zegarra is a Peruvian landscape architect and PhD candidate in art and design research at the MAKE/SENSE program (Linz/Basel). Her project "Culinary Re-turn" explores ways of cooking with the landscape, between Peru and Switzerland, as a regenerative, interspecies, and decolonial (design) labour. Her collective work with Cocinas Alterinas digests the complex ecologies and pleasure politics of food into public performances, audiovisual and writing pieces, and dining experiments. In parallel, she's teaching and researching at the HGK CoCreate program, and co-running the FoodCultureLab, a kitchen and a collaborative lab for interdisciplinary food practices.

Mónica Kisic is a culinary artist and chef with a Ph.D. in Molecular Biology and a Master's degree from Basque Culinary Center (San Sebastián, Spain) currently based in Berlin. She works to connect food-making with anthropology, taste, habits, culture, sound, visual arts, and space and is constantly searching for a type of gastronomy that goes beyond the palate, working collaboratively with artists from a variety of disciplines to further her work. Mónica approaches science, to the development of her own singular cuisine, and is always inspired by seasonal, organic, and vegetarian produce.

*This event is supported by the Goethe Institute's Travel Grant.

30.09
19:00-20:30
WITH: ELIZABETH GALLÓN DROSTE,
DR. CHRISTIANE GERSTETTER (CLIENTEARTH),
SINA RIBAK, ZABRISKIE BUCHLADEN
(LORENA CARRÁS, JEAN-MARIE DHUR)
CONVERSATION

What is a river: Are Rights of Nature an answer to extractivism?

In various countries, including Ecuador, Colombia and Aotearoa/New Zealand, the rights of entities such as mountains, forests and rivers have already been enshrined in their respective constitutions. The recent "Mar Menor Act" in Spain is the first legal text in Europe to give a lagoon the status of a subject of rights.

Is legal personhood a tool to protect the rights and wellbeing of entities of more-than-human-nature? Are "rights of nature" able to halt destructive profit-driven extractivist actions? Or is the granting of rights yet another anthropocentric move? What can we learn in this respect from Indigenous thinking?

In this conversation about the relations of mining, law and more-than-human nature, Elizabeth Gallón Droste together with legal expert Dr. Christiane Gerstetter discuss the violence of extractivism in relation to the shift towards the "rights of nature".

The panel will be moderated by Sina Ribak, researcher for ecologies & the Arts, with Lorena Carrás and Jean-Marie Dhur, founders of Zabriskie, a bookstore specialising in nature and ecology.

Elizabeth Gallón Droste (1991, Bogotá) conducts multi-modal, artistic research. She navigates ecologies and interspecific patches between the multiple realities that constantly re-create landscapes through evocations, affective ecologies and relationalities, focussing on rivers as articulators of extensive live networks of re-existence. She collaborates with several networks and projects oscillating between art and science, which aim to open up sensory and relational attunements. Currently, Elizabeth is a Ph.D. candidate in Anthropology at the Temporalities of Future graduate program at Freie Universität Berlin.

Dr. Christiane Gerstetter is a Germany-trained lawyer. She works in the Berlin office of the international environmental law charity ClientEarth. Apart from her work at ClientEarth, she has been involved for many years in social movements, focussing especially on climate justice and global solidarity. She has published various academic and other papers on trade and environmental law and policies as well as socio-environmental transformation processes and the role of law in it.

Lorena Carrás is co-founder and co-curator of the Zabriskie bookstore in Berlin. Zabriskie is not only a shop but also a place where knowledge and experiences are shared through readings, workshops, walks and other events. She has a transdisciplinary background in philology, music, photography and cultural mediation. As an event curator, she is mostly interested in the intersections of arts, sound and ecology. Between 2009 and 2013 she ran a non-profit project space in Berlin-Kreuzberg, where she curated installa-

tions and performances. Her main interests are: radical listening practices, anarchism, fermentation, collective practices in rural areas and experimental libraries and publications.

Jean-Marie Dhur is co-founder and co-curator of the Zabriskie bookstore in Berlin. Zabriskie is not only a shop but also a place where knowledge and experiences are shared through readings, workshops, walks and other events. Jean-Marie's main interests are indigenous cosmologies, the connections between landscape and myths, the teachings of the wild, botany and bird watching. He is also host of music show Abendlandung on community station Cashmere Radio and djs as Fog Puma. He has been hosting concerts and DJ nights at the intersections of ambient music, experimental pop and leftfield dance sounds for more than 15 years.

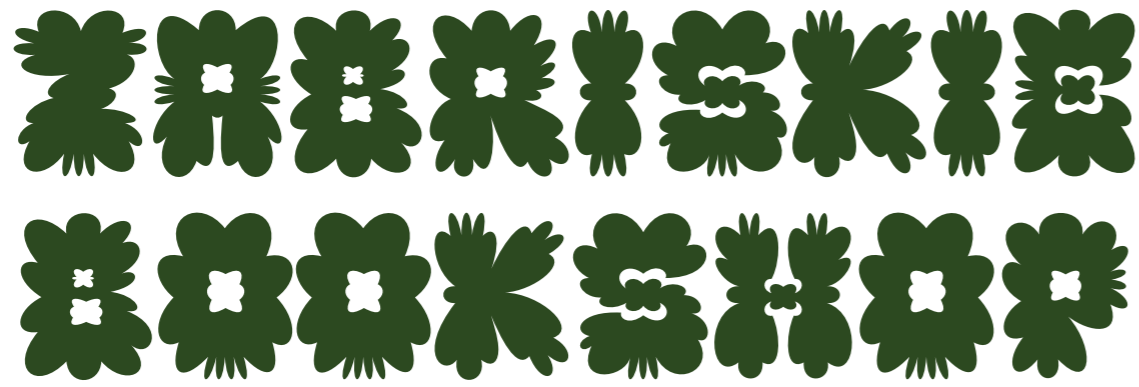
Sina Ribak is an independent researcher for ecologies & the arts trained in land use, conservation, landscape gardening and Collective Practices Research. Since 2017, she runs the Berlin-based Between Us and Nature - A Reading Club with E.-F. Kovacovsky. With her focus on bioeconomy and biodiversity, she co-created formats for encounters at documenta15, HKW and Museum für Naturkunde Berlin. Speaking from a more-than-human perspective, she contributed to JvE Academie, Royal Institute of Art, Stockholm, and the University of Augsburg. To her, social and ecological justice means being involved in a solidarity-based agriculture community and in translocal ecosystems aimed at collaboratively shifting paradigms.

30.09
20:30-21:30
WITH: COLIN SELF
VOCAL WORKSHOP



Xoir (pronounced "choir") is a vocal workshop led by Colin Self which has been conducted in different settings across the world. Typically used as a tool for experimentation and exploration in group settings, its focus lies on somatic awareness and collective organising, as opposed to memorisation and reciting of sheet music. A crucial element of Xoir is that it invites the participation of anyone; it encourages amateurism as a precedent. No prior singing, vocal or choral practice is required to take part, although engagement in experimental studio or music practice is encouraged. All you'll need is your voice, your body and a little bit of space and time to yourself. Drawing on the writings and principles of Pauline Oliveros, Xoir will encourage you to not just hear, but also listen intently - both in moments of silent breathing and vocalisation.

Colin Self is an artist currently based in New York and Berlin. They compose and choreograph music, performance and environments for expanding consciousness, troubling binaries and boundaries of perception and communication. They work with communities across disciplines and practices, using voices, bodies and computers as tools to interface with biological and technological software.



OPENING HOURS:

THURSDAY 21.09 – SATURDAY 23.09
THURSDAY 28.09 – SATURDAY 30.09
 16:00 – 20:00

Zabriskie is a specialised bookshop with a focus on nature, ecology, countercultures and visions, and books and magazines in German and English. It is almost like a private library as we only present publications that we personally appreciate, treasure and like. You can find unusual publications from the fields of natural history, nature writing, ecology and sustainability; gardening, self-sufficiency and DIY; underground

music and sound art; visionary ideas and alternative living; artists' publications and editions; idleness and slowness; drugs and consciousness; walking, travelling and psychogeography; magic and occult; folklore and mythology.

DURING CLIMATE CARE, ZABRISKIE OPENS A TEMPORARY BOOKSHOP ON SITE. VISIT US!

A foretaste of the books we will have with us:

LYNN MARGULIS AND DORION SAGAN

Gaia and Philosophy, Ignota Books, 2023

BRIDGET CRONE, SAM NIGHTINGALE, POLLY STANTON (EDS.)

Fieldwork for Future Ecologies: Radical practice for art and art-based research, Onomatopoe, 2022

URSULA BIEMANN

Forest Mind: On the Interconnection of All Life, Spector Books, 2022

WAHINKPE TOPA (FOUR ARROWS), DARCIA NARVAEZ

Restoring the Kinship Worldview: Indigenous Quotes and Reflections for Healing Our World, North Atlantic Books, 2022

DAVID BOLLIER

The Commoner's Catalog for Changemaking, Schumacher Center for a New Economics, 2022

T.J. DEMOS

Radical Futurisms: Ecologies of Collapse Chronopolitics and Justice-to-Come, Sternberg Press, 2023

CAROLYN F. STRAUSS (ED.)

Slow Spatial Reader, Valiz, 2021

MARTIN HOWSE (ED.)

Becoming Geological, V2_, 2022

VANDANA SHIVA

Reclaiming the Commons: Biodiversity Traditional Knowledge and the Rights of Mother Earth, Synergetic Press, 2020

ANA ALENZO (ED.)

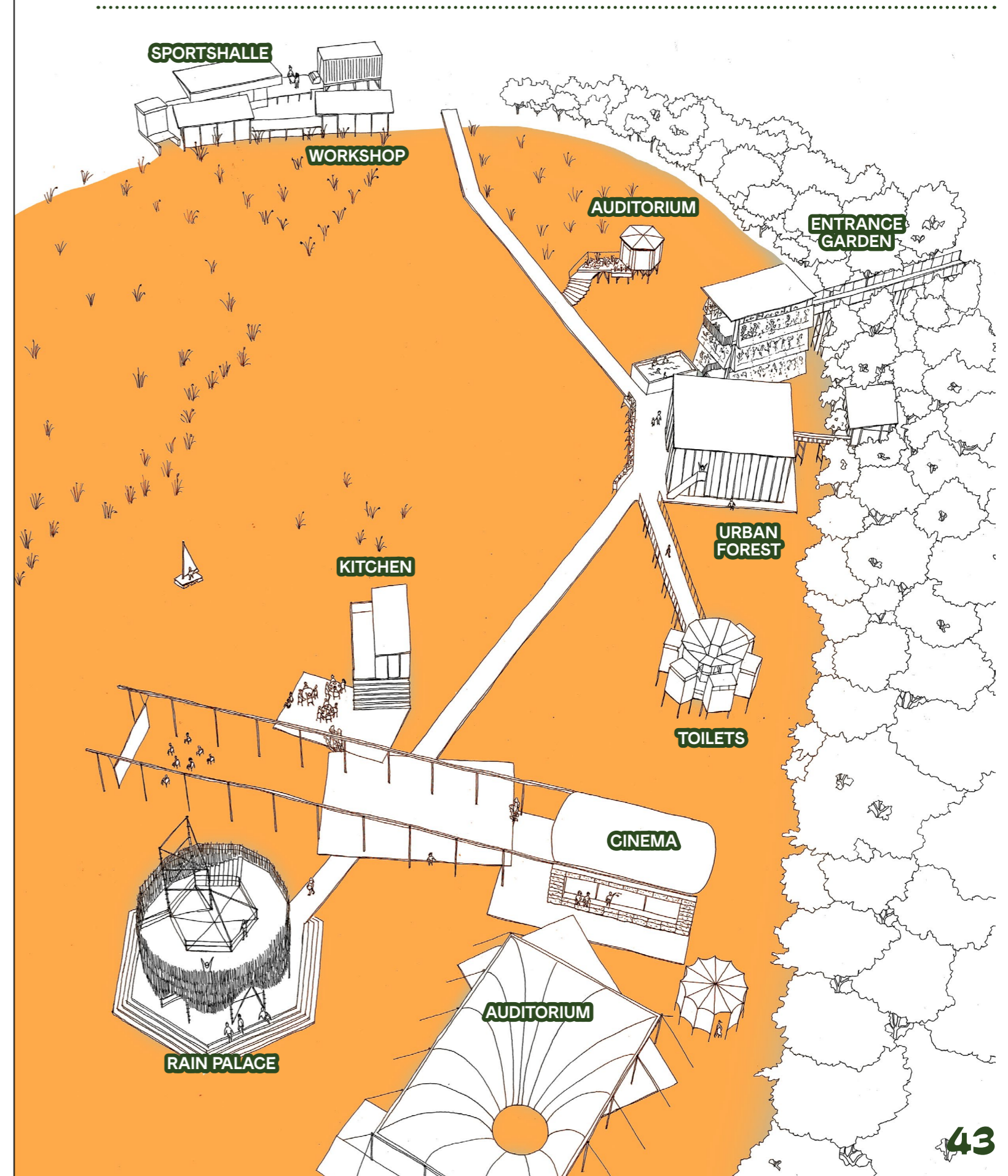
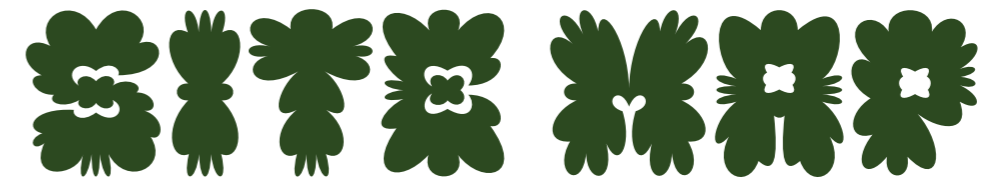
What The Mine Gives The Mine Takes, Bom Dia Boa Tarde Boa Noite, 2023

SIMONE BÖCKER

Rewilding. Auf der Suche nach einem Gleichgewicht zwischen Mensch und Natur, Aufbau Verlag, 2023

SACHA BOURGEOIS-GIRONDE

Wie uns das Recht der Natur näher bringt, Matthes & Seitz Berlin, 2023





critterkratia

OPENING HOURS
21-30 SEPTEMBER, 2023
DAILY FROM 14:00-23:00

ARRIVING

Lilienthalstraße 32, 10965 Berlin-Kreuzberg
10 minutes walking distance from underground train station U-Südstern (which has elevator access) or directly with the M40 bus. Station: Golbener Str. (Berlin).

ENTERING

Free and open to all bodies. The site is wheelchair accessible, as well as most spaces on the site, including toilets and bar. When arriving at the gate, if the large door on the right is closed, please inform us and we will open it for you.

REGISTRATION

Please register for workshops via e-mail: climatecare@floating-berlin.org.

PARTICIPATING

Entry to our events is free, but we encourage donations upon arrival. The Floating University is open to everybody during opening hours, even if you just want to stroll around.

LISTENING

Our events are mainly in English. If you have questions, please contact us. Sometimes "Denglish" is used. Members of the Floating association also converse in Spanish, Italian, French, Dutch, Polish, Estonian and Hebrew. Unfortunately we do not have facilities to support people with hearing-impairments. We aim to correct this in the future. However, the site is a natural biotope that engages all the senses. There are things to experience and do here even if you are not attending our events.

SAFER SPACE

A safer space is intended to be free of bias, conflict, criticism, or potentially threatening actions, ideas, or conversations for marginalised people. People who are marginalised need their own spaces in which they can be free from the marginalisation that permeates every other societal space that we occupy, such as racism, sexism, homophobia, transphobia, etc. Oppressed people need spaces where they can be free from the stereotypic gaze - where they can simply and authentically be and express themselves. We kindly ask that visitors to the Floating to respect the boundaries set by us or by a specific group if they see the safer space sign.

GENDERING

Our toilets are gender neutral. Please use the pink water containers to flush.

VOLUNTEERING

There is always work to be done! Ask us!

CHILD-CARING

Our site is especially suitable for kids, and we hold many events for children. However, we do not provide childcare on site and we expect you to be responsible for the safety of your children.

CONTACT

@FLOATINGUNIVERSITY
INFO@FLOATING-BERLIN.ORG
WWW.FLOATING-BERLIN.ORG



CLIMATE CARE 2023: CRITTERKRATIA

CURATORS:
Gilly Karjevsky, Rosario Talevi

ASSISTANT CURATORS:
Jeanne Astrup-Chauvaux, Vida Rucli

PRODUCTION:
Serena Abbondanza, Eliza Chojnacka, Ute Lindenbeck, Carmen Staiano

GRAPHIC DESIGN:
Y-U-K-I-K-O

WEB DESIGN:
Roman Karrer

PHOTOGRAPHY:
Mor Arkadir

PROGRAMME EDITOR:
George Kafka

HOSPITALITY:
TDD - Tischlein Deck Dich

ARTISTS:
With Gabriela Aquije, Between Us and Nature, Lorène Blanche, Elisa Bosisio, BXLunatics (Bill Green, Elise Borgese), Lorena Carras, Sebastian Díaz de León, Teresa Dillon, Cilia Hermann, Jacky Hess, Hybrid Infrastructures Gaze (Jeanne Astrup-Chauvaux, Katherine Ball, Jöran Mandik, Garance Maurer), Gülsüm Güler, David Horvitz, Susanne Jaschko, Mónica Kisic, Halina Kliem, Eva-Fiore Kovacovsky, Klaas Kuitenbrouwer, Michael Marder, MELT (Ren Loren Britton & Iz Paehr), MOULD (Sarah Bovelett, Anthony Powis, Tatjana Schneider, Christina Serifi, Jeremy Till, Becca Voelcker), PARKS (Franziska Dehm, Johanna Padge, Nuriye Tohermes), Yasmine Ostendorf-Rodríguez, Lucy Powell, Sina Ribak, Alona Rodeh, ruangrupa, Colin Self, Alizée Sérazin, Sinema Transtopia (Eirini Fountedaki, Rachel Pronger), Studio YUKIKO, Marek Tuszynski, Stefanie Wenner, Zabriskie bookshop, ZAKOLE.

The 2023 edition of the spatial experiments at Floating University took place within the framework of the "BUILD+CARE+REPAIR" programme.

TECHNIQUE:
Felix Wierschbitzki

ARCHITECTURE:
Lorenz Kuschnig Lefort, Florian Stirnemann, Felix Wierschbitzki

BUILDING AND PROGRAMME ORGANISATION:
Lorenz Kuschnig Lefort

INTERPRETED AND BUILT BY
Leonard Strübin, Mathilde Dewavrin, Jade Dreyfuss, Stefan Klopfer.

FOOD:
TDD- Tischlein Deck Dich, Anna Herbert, Indira Colin

VOLUNTEERS:
Adriana Gahona, Andrew Wu, Anna Jannicke, Eva Körber, Felix Werner, Fernanda Ayala Torres, Fotini Takirdiki, Johanna Stodte, Julia Walk, Justin Sante, Katharina Ripea, Konstatin Prishep, Louisa Kohlhoff, Mado Lenius, Marc Schmidt, Marie Dietze, Sarra Abid.

Floating University is a nature-culture learning site. Floating e.V. is a nonprofit organisation that keeps open, maintains, and takes care of this unique site - the rainwater retention pool at the former Berlin-Tempelhof airport - while bringing non-disciplinary, radical, and collaborative programmes to the public. In other words, it is a place to learn to engage, to embrace the complexity and navigate the entanglements of the world, to imagine and create different forms of living.



Harvest Moon Dinner has received support from the Goethe Institut's curatorial travel grant.



Climate Care Festival is supported by the Hauptstadtkulturfonds.



Soft Agency



Inside the Ballona: A Visual Exploration by Halina Kliem and A Language Unknown by David Horvitz is made possible with the generous support of Checkpoint Charlie Foundation.

