



Jennifer Allora & Guillermo Calzadilla, *Under Discussion*, 2004-05, Videostill

## EXAMPLES TO FOLLOW!

## EXPEDITIONS IN AESTHETICS & SUSTAINABILITY

Curator: Adrienne Goehler  
Project Management: Jaana Prüss  
Responsible Body: Forum of Cultures on Questions of the Age Foundation  
(Stiftung Forum der Kulturen zu Fragen der Zeit)  
Period: 03 Sep – 10 Oct 2010, Uferhallen Berlin  
As at: August 2010

The finite natures of energy resources, the threat of climate change, the disappearance of biodiversity are concerns that have deeply permeated public perception even before the failed Copenhagen Climate Conference. After the conference, the question of individual opportunities for change is more urgent than ever. We need visions of a sustainable life that interconnect with the sensuality, lust and passion of acting on our own. **EXAMPLES TO FOLLOW!** intends to encourage this and to move the cultural and aesthetic dimension of sustainability into the awareness of the senses, thus counteracting the visible erosion of the term. The exhibition aims at raising awareness for the fact that a constructive sustainability cannot make do without the arts and sciences. It needs to learn from them how to think in transitions, interim solutions, models and projects.

Artistic questions and concepts for action increasingly aim at the multi-layered domains of ecology as well as towards enlarging their social resonance space. Sustainability needs a space for development in which the multiple interconnections between the existing wealth of knowledge and experience in the arts and sciences as well as the idea that each individual can be a part of this can truly unfold.

The **EXPEDITIONS IN AESTHETICS & SUSTAINABILITY** demonstrate artistic practices that contribute to the preservation of the planet, intend to influence conscious consumer behaviour and be economically efficient; they also showcase artistic positions in which the boundaries between art, activism and inventions dissolve and the experiences and methods of environmental initiatives interconnect with artistic approaches. Sustainability requires a cooperative expansion of perception. Hence, the boundaries between artistic and technical creativity, between feasibility and idea are deliberately suspended. Sensuality is the connecting element in the creations and presentations of visual artists, inventors and scientists as well as in exemplary works from the fields of design and architecture.

Besides participatory projects and networks, the exhibition presents technical innovations and materials in the areas of renewable energies, climate change and re/upcycling, as well as in examples of sustainable management, each challenging the individual dimension of action in their own way.

With regards to inventions and prototypes, visitors to the exhibition have the opportunity to participate in the further development and realisation of products or in cooperative models, for example by signing share certificates.

**EXAMPLES TO FOLLOW!** provides a space for the presentation of different approaches to action in the field of aesthetics & sustainability and is a thinking space and workshop for scientists, artists, inventors and audiences.

The exhibition is accompanied by workshops with children and adolescents as well as panels with representatives from art, science, foundations, industry and NGOs.

At each location artists, scientists, inventors and NGOs from the respective regions will expand the core concept of the exhibition.

Wherever possible, the concept also intends to satisfy sustainable criteria and to prepare a balance sheet of its resource expenditure: from the architecture of the exhibition to employing people whose abilities are not called upon by the job market.

The publication will be a book with contributions from artists and scientists, with essays, stories, examples, construction manuals, applications, and share certificates including a detachable part for children.

A website with a comprehensive collection of related links to research projects and specialist information serves to further spread and convey the message.

**EXAMPLES TO FOLLOW!** is also intended as a prelude for a discussion about **founding an Aesthetics and Sustainability Fund (Fonds Ästhetik und Nachhaltigkeit, FÄN).**

The purpose of the fund is to make the aesthetic dimension of sustainability tangible through (pilot) projects, ideas, directions for action and initiatives by artists, scientists and inventors; it is also intended to encourage artistic projects in these fields. The fund would be an important prerequisite for the continuing exploration of the hitherto neglected dimension of the cultural towards an aesthetic practice of sustainability.

<b>Title</b>	<b>EXAMPLES TO FOLLOW!</b> <b>EXPEDITIONS IN AESTHETICS &amp; SUSTAINABILITY</b>
<b>Location</b>	Uferhallen, Berlin Wedding. Initial exhibition.
<b>Period</b>	03 Sep 2010 – 10 Oct 2010 Berlin
<b>Further locations</b>	Federal Environment Agency Dessau, Westwendischer Kunstverein Wendland Neuer Kunstverein Pfaffenhofen an der Ilm, City Neuburg an der Donau, Ingolstadt Goethe-Institute St Petersburg, Australia and Athens Goethe-Institute Sao Paulo and Hannover Herrenhäuser Gärten in negotiation
<b>Curator</b>	Adrienne Goehler
<b>Project management</b>	Jaana Prüss
<b>Responsible body</b>	Forum of Cultures on Questions of the Age Foundation (Stiftung Forum der Kulturen zu Fragen der Zeit) represented by Foundation and Aid Association Pilot Projects Ltd. (Stiftungs-und Fördergemeinschaft Modellprojekte GmbH)
<b>Patronage</b>	Jochen Flasbarth. Präsident des Umweltbundesamtes
<b>Assistance:</b>	Nora Kronemeyer, Silvia Edin
<b>Communication</b>	anschlaege: Steffen Schuhmann, Christian Lagé, Axel Watzke
<b>Publication editors</b>	Beate Willms and Hanna Gersmann
<b>PR   Publicity</b>	Anne Maier
<b>Translation</b>	2Sprachkunst, Wilhelm Werthern & Brian Currid
<b>Exhibition Design</b>	Moritz Hirsch, Rüdiger Otte
<b>Legal advisor</b>	Jost Arnsperger
<b>Contolling</b>	Andrea Boche
<b>Workshop coordination</b>	Jorinde Nisse
<b>Cooperation</b>	Car manufacturing city [Autostadt] Wolfsburg Independent Institute for Environmental Concerns Arsenal, Institute for Film and Video Art Berlin Turkish- German environmental centre Berlin e.V Lilli Green Design Shop, Leopold Brötzmann Balkon & Garten, Anke Wulffen
<b>Sponsors</b>	Federal Cultural Foundation Federal Environment Agency Dessau Heinrich Boell Foundation Federal Centre for Political Education Berlin's Senate Department for Health, Environment & Consumer Protection Gasag, Berlin Gas Plant AG WISTA Management GmbH Adlershof Swiss Federal Office of Culture Schering Foundation Rudolf Augstein Foundation Association for Joint Cultural Activities of Bavarian Cities City Pfaffenhofen an der Ilm, Neuburg an der Donau, Ingolstadt

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Goethe-Institute St Petersburg,  
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Andrea von Braun Stiftung  
anstiftung & ertomis  
Schweisfurth Foundation  
British Council  
WWF, BigImage and Consido AG

## **Consultants**

Federal Environment Agency Dessau  
German Council for Sustainable Development, Dr. Günther Bachmann  
WISTA-MANAGEMENT GMBH Adlershof, Hardy Rudolf Schmitz  
Prof. Dr. Michael Braungart, C2C (Cradle to Cradle)  
Humboldt University Berlin, Prof. Niko Ernsting  
Bauhaus Dessau Foundation, Prof. Philipp Oswalt  
Arsenal – Institute for Film and Video Art  
Aedes Gallery Berlin, Kristin and Lukas Feireiss  
Modulor, Andreas Krüger  
Nest Social Media, Daniel Kruse

## **Artists and Inventors**

Jennifer Allora & Guillermo Calzadilla (US/CU), Ines Doujak (A), Adib Fricke (D), Galerie für Landschaftskunst, Till Krause, Klara Hobza a.o.(D) Lukas Feireiss| Luis Berríos-Negrón and Tomorrow's Thoughts Today (D/PR/UK), Dionisio González (E), Tue Greenfort (DK), Hermann Josef Hack (D), Henrik Håkansson (S), Ilkka Halso (FIN), Cornelia Hesse-Honegger (CH), Christoph Keller (D), Folke Köbberling & Martin Kaltwasser (D), Christian Kuthz (D), Christin Lahr (D), Antal Lakner (HU), Jae Rhim Lee (KR/US), Till Leiser (D), Marlen Liebau | Marc Lingk (D), Susanne Lorenz | Dr. Stephan Pflugmacher | Wilk-Salinas Architekten (D), Gerd Niemöller (D), Dan Peterman (US), Nana Petzet (D), Clement Price-Thomas (US), Dodi Reifenberg (IL/D), Gustavo Romano (AR), Miguel Rothschild (AR), Otmar Sattel (D), Michael Saup (D), Dina Shenhav (IL), Ursula Schulz-Dornburg (D), Jakub Szczesny (PL), The Yes Men (US), Gudrun Widlok (D), Xing Danwen (CN) and Zwischenbericht (D).

## **Films / Videos**

Néle Azevedo (BR), Minimum Monument, 2010;  
Josef Beuys (D), 7000 oaks, 1982  
Richard Box (GB), The lightning field, 2004  
Superflex (DK), Flooded Mc Donald, 2009  
Paul Hawken (USA), University of Portland Speech, 2009  
Juan Downey about Gordon Matta-Clark (USA), Fresh Air, 1972  
Robert Smithson (USA), Spiral Jetty, 1970

## Filmprogramm

In cooperation with the Federal Centre for Political Education and the Arsenal Berlin

**Energie!** Thorsten Fleisch, Deutschland, 2007, 5 Min.

**Petropolis** – aerial perspectives on the alberta tar sands Peter Mettler, Kanada 2009, 43 Min.

Carl A. Fechner (D), **Die 4. Revolution – Energy Autonomy**, 2010

**THE YES MEN FIX THE WORLD**, Andy Bichlbaum, Mike Bonanno, Kurt Engfehr (USA), 2009

Lucy Walker, João Jardim, Karen Harley (GB/BR), **WASTE LAND**, 2010

Agnès Varda, (F), **LES GLANEURS ET LA GLANEUSE**, 2000

Philip Scheffner (D), **DER TAG DES SPATZEN**, 2010

Domenico Distilo, (I), **INATTESO Unexpected**, 2005

Werner Boote (A/D), **PLASTIC PLANET**, 2009

Johan Söderberg (S), **UNSER PLANET**, 2009

**Madame l'eau**, Jean Rouch, Niederlande | Frankreich | Niger, 1992, 120 Min.

**Yan Mo – Vor Der Flut**, Yan Yu, Li Yifan, China, 2005, 150 Min.

**Power Trip**, Paul Devlin, USA, 2003, 85 Min.

**Staub** Hartmut Bitomsky, Deutschland | Schweiz 2007, 90 Min.

## Klima.Kultur.Wandel. Kultur der Nachhaltigkeit (by Goethe-Institut)

Hans Werckmeister (D) **ALGOL** 1920

Chris Stenner, Heidi Wittlinger, Arvid Uibel (D), **DAS RAD**, 2001

Klaus Georgi (D), **KONSEQUENZ**, DDR 1986

Katrin Rothe (D), **WAS MACHST DU GEGEN DEN KLIMAWANDEL?** 2008

John Webster, (FIN) **RECIPES FOR DISASTER**, 2008

Sylvie Hohlbaum, (D), **WENN DER EISBERG KALBT**, 2002

Udo Maurer (A / Luxemburg) **ÜBER WASSER**, 2007

Paul Lindsay (UK/F), **BEFORE THE FLOOD: TUVALU**, 2004

Thilo Ewers, (D), **THEY WILL COME TO TOWN**, 2008

Franny Armstrong, **UK, THE AGE OF STUPID**, 2009

Klaus Georgi (D), **DER KREIS**, DDR 1988

Peter Wedel, (D), **DIE RECHNUNG**, 2009

## Panel | talks

### Schwärme – Allmende

Gerd Rosenkranz (Leiter Politik und Presse, DUH e.V.) talking with Rudolf zur Lippe (Philosoph, Schwarmdenker), Christian Hiß (Landwirt, Regional Wert AG), Silke Helfrich (Autorin, Allmende-Spezialistin), Ralph Kampwirth (Pressesprecher, LichtBlick AG), Henrik Håkansson (Künstler der Ausstellung)

### Fonds Ästhetik und Nachhaltigkeit

Adrienne Goehler talking with Hortensia Völckers (Künstlerische Direktorin, Kulturstiftung des Bundes), Zwischenbericht (Künstlerinnen der Ausstellung), Winfried Kneip (Stiftung Mercator)

### The Pedagogics of Change

Lukas Feireiss (artist) talking with Hans-Jörg Rheinberger (Direktor Max Planck Institut, Berlin), Belinda Tato (Ecosistema Urbano, Madrid), Rachel Armstrong (TED Senior Fellow, London) *in English*

### Sustainable Design

Leopold Brötzmann (Lilli Green) talking with Rugwind (Nils Volkmann & Henriette Gruber), Klinik der Dinge (Corinna Micori & Team)

### Prosperity without growth

Tilman Santarius (Heinrich-Böll-Stiftung) talking with Tim Jackson (Wachstumskritiker, Autor, Medienkünstler), Christin Lahr (Künstlerin der Ausstellung), Christoph von Braun (Andrea von Braun Stiftung), Barbara Unmüßig (Vorstand Heinrich-Böll-Stiftung) *in English with German translation*

**Publication, German/English** (Hatje Cantz ISBN 978-3-7757-2772-3 here only German Index)



### **Kapitel I Prolog – Alles über die Ausstellung**

Grußworte: Jochen Flasbarth, Präsident des Deutsche Bundesumweltamtes, Dr. Norbert Röttgen, Bundesumweltminister; Hortensia Völkers, Kulturstiftung des Bundes;

Interview mit Adrienne Goehler, Kuratorin: Woher kommt die Idee? Wie sieht sie aus? Wo will sie hin?

### **Kapitel II Weg mit dem alten Denken!**

A Hans Peter Dürr; Prof. Rudolf zur Lippe: Potsdamer Manifest plus Info: Internetseite  
B Der Journalist Vito Avantario im Gespräch mit dem Soziologen Harald Welzer über Klimakriege plus Info1: Klimaflüchtlinge, Info 2: Tuvalu. Info3: Tote Hurrikan, Info4: Malbuch  
C Nachhaltigkeit und Ästhetik, eine Begriffsklärung (Essay von Ulrich Grober, freier Journalist),

### **Kapitel III Bedrohliche Entwicklungen - Beispiel Wasser, Nahrung, Klima**

A: Klimaballons der Gasag plus Klimadaten Essen  
B Die Welt in Zahlen: Wasser in brandeisähnliche Zahlenkolumne plus drei Infos  
C Verfügungsgewalt über Saatgut, Lexikonartikel, Gregor Kaiser, Experte für Biopiraterie

### **Kapitel IV Her mit dem neuen Denken!**

A Der Londoner Ausstellungsmacher Rasheed Araeen: Ecoaesthetics. A Manifesto for the Twenty-First Century  
B Philosoph Rudolf zur Lippe über Schwärme plus Info Buch  
C Jens Burde: Bambus

### **Kapitel V Wer muss die Welt retten?**

A Bernhard Pötter, Journalist und Buchautor. Braucht es eine neue Öko-Kultur? Er meint: Die Konsumbürger in den Industrieländern können den Klimawandel nicht entschärfen. Dafür braucht es die Politik plus Info: World Overshoot day  
B Tilman Santarius: Was kann die internationale Umweltdiplomatie leisten, plus NGO-Info  
C Hanna Gersmann im Gespräch mit Tanja Busse, Journalistin und Buchautorin: Sie will die Revolution politisch und ökologisch bewusster Konsumbürger; plus Info 1: Co2 Bilanz Hundefutter (787 Z.) plus Info 2: der eigene Klimacheck  
D Regionalwirtschaft: die freie Journalistin Annette Jensen im Interview mit dem Ökogärtner Christian Hiß, der in Süddeutschland die Regionalwert AG gegründet hat  
E Allmende was ist das? Silke Helfrich  
F Sunita Narain, Centers für Wissenschaft und Umwelt in Delhi, beschreibt in „Wenn Märkte wirklich für Menschen arbeiten“, wie im Nordwesten Indiens eine Milchgenossenschaft überlebenswichtig wird (plus Info Hungernde Bäuerinnen)

### **Kapitel VI Handeln!**

A Landschaft/Städtebau Helen Armstrong, australische Professorin, über die Schönheit der Ödnis, plus Info Peak Soil, Kuperbergbau, Abholzung  
B Architektur Auszug aus Architecture Of Change: Sustainability and Humanity in the Built Environment: der Berliner Architekturkritiker Lukas Feireiss interviewt Philosophen Peter Sloterdijk  
C Verkehr Manfred Kriener zur Zukunft der Mobilität, plus Info: Dicke Autos, Verkehrstote  
D Einfach genial - Cradle-to-Cradle von Michael Braungart plus Info CtC und Webhinweis  
E Ressourcenschutz: kleines Lexikon der Baustoffe der Zukunft (Bernward Janzing)  
F Das Zuhausekraftwerk VW  
G Claudia Nauen über das Artensterben im Meer: Fischlineal plus Kochrezept Quallensalat, um invasive fiese Arten in den Griff zu bekommen , plus Info Plastikmüll  
H Entschleunigung: „Wer am lautesten schreit, wird heute bedient“ Der Soziologe Hartmut Rosa im Interview mit taz-Parlamentskorrespondent Ralph Bollmann über den Beschleunigungsdruck der Moderne, den Abschied vom Fortschrittsglauben und die Taliban als Alternative

## Short descriptions of the projects

**Jennifer Allora and Guillermo Calzadilla, (US/ CU), Chalk**



With their interventions, which the artist duo also calls ›emergency designs‹, Allora and Calzadilla pose the question of the role and responsibility of artists within social movements. . In their video work *Under Discussion*‹, a table plays the leading role of a motorboat in a discussion about the development of tourism and environmentalism on the Caribbean island of Vieques, Puerto Rico. US military operations have contaminated the island with lead, uranium and cadmium and have led to a significant number of cases of cancer among the population. Jennifer Allora \*1974 (US) and Guillermo Calzadilla \*1971 (CU) have been working together since 1995 and live in Puerto Rico.

**Adib Fricke (D)**

The artist develops a word installation around the semantic field of "Sustainability"



In his contribution, Adib Fricke explores the ambivalence the term sustainability triggers in more than just a few people. He dissects and superimposes, reassembles and thus creates an extended realm of meaning and unfolding.

Since the 1980s, the artist has dedicated himself to words, founding ›The Word Company‹ in 1994. He is an inventor of words and giver of names, a word processor and punctuator. In room-sized installations, he presents his neologisms (protonyms) and text assemblages (text corpora works). At the border of meaning, Adib Fricke's works unfold a visual materiality that hushes the literal and awakens the associative. Fricke stands in a long tradition of lettering art whose actuality rests first and foremost on examining the use of written language in the digital age.

Adib Fricke, born 1962 in Frankfurt/Main, lives and works in Berlin.

**Ines Doujak (A), Victory Gardens (Siegesgärten),** Bio piracy, external and internal takeovers  
Installation



In her Victory Gardens, Ines Doujak explores the neo-colonial practice of the internal takeover that follows the external takeover of colonialism. She broaches the issue of the appropriation of nature and how the knowledge about its usage is usurped, patented and marketed by transnational corporations. The aesthetic as well as ethical diversity of life becomes a factor in the economic creation of value, capitalization dispossesses local communities, seeds are monopolised by corporations.

Ines Doujak, born 1959 in Klagenfurt, lives and works in Vienna.

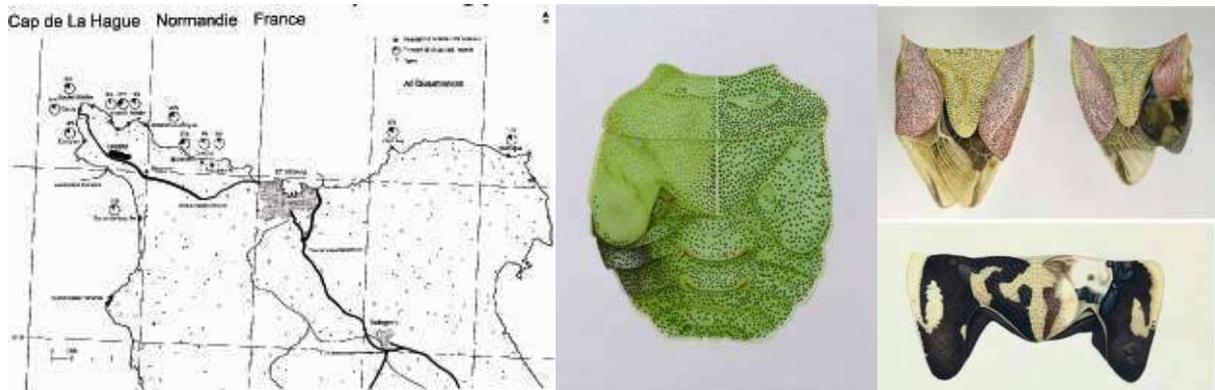
**Ursula Schulz-Dornburg (D), Whenever traditional species become extinct, humanity loses a part of its history and culture (Dort, wo herkömmliche Arten aussterben, verlieren die Menschen etwas von ihrer Geschichte und Kultur)** Photographic installation



The photographs of spikes were taken in 1995 at the wheat gene bank of the Federal Research Institute for Agriculture, Braunschweig, and the Vavilov Institute in Saint Petersburg, where more than 66,000 different species of wheat are catalogued and archived. The setup of the installation resembles an ancestral portrait gallery in which each variety of wheat represents a part of cultural history. The diversity of wheat thus becomes a mirror for various cultures, epochs or climatic conditions. Ursula Schulz-Dornburg's installation documents the contradiction between scientific research into the traditional diversity and its reduction in favour of profitable hybrid wheat.

Ursula Schulz-Dornburg, born 1938 in Berlin, lives in Düsseldorf.

**Cornelia Hesse Honegger (CH) Knowledge Art (Wissenskunst),**  
Insect studies in the surroundings of nuclear power plants  
Drawings, Watercolour



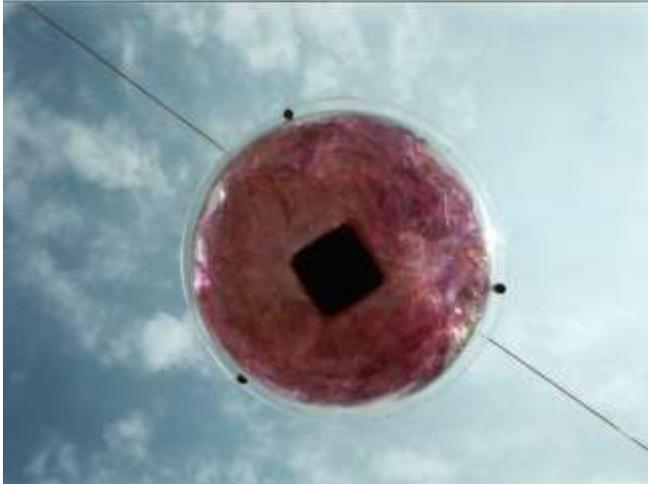
As a scientific illustrator and knowledge artist, Cornelia Hesse Honegger worked for the Zoological Institute of Zurich University for 25 years. Her images of insects are exhibited internationally at museums and galleries. In the border zone between art and science, they are testimonies of a beautiful, yet endangered environment. Since the nuclear accident at Chernobyl in 1986, Cornelia Hesse Honegger has studied and drawn morphologically damaged insects from the surroundings of nuclear plants. Her studies also illustrate the contamination of nature through radioactive fallout in true bugs (Heteroptera) and plants in the surroundings of Swiss nuclear power plants and international nuclear plants. Cornelia Hesse-Honegger was born in Zurich in 1944 and lives there.

**Henrik Håkansson (S) Monarch - The Eternal (2008), 35 mm Film**



Henrik Håkansson's installations combine biology and technology. His works focus on the observation of plants, birds, insects, and their natural habitat, in the search for possible forms of dialogue between humans and nature. For his observations, Håkansson utilizes security cameras, high-speed films and computer programs as employed in scientific and research projects to analyse acoustics and motor function. Henrik Håkansson, born 1968 in Helsingborg, lives and works in Galtaback and Berlin.

**Marlen Liebau | Marc Lingk (D), Canticle of the Sun (Sonnengesänge)**



Inspired by the ›Canticle of the Sun‹ of Saint Francis of Assisi, Marlen Liebau's installation refers to possibly the first environmentalist and translates his thoughts into the present through space, sound, form and in interaction with architecture. Old mysticism meets new physics in a play with spheres and light that creates an optical-acoustic spatial image through solar technology, accompanied by Marc Lingk's electronic compositions.

Marlen Liebau lives and works in Berlin, Marc Lingk, born 1964 in Berlin, is a musician and composer.

**Otmar Sattel (D), Glass Grass Organ (Glas-Gras-Orgel)**



Since 1987, Otmar Sattel has been developing sculptures and installations with organic and organised bodies of plant and animal origin. The metabolic processes and fermentations of these substances, the generated process heat and resulting gaseous substances are used to generate something that is acoustically and visually perceptible.

Otmar Sattel, born 1955 in Speyer, lives in Berlin and Schifferstadt.

**Clement Price-Thomas (GB/USA), The guide, 2008-2009** Installation



Clement Price-Thomas' work consists of small interventions that sensitise our perception for natural and everyday phenomena. >The Guide< shows a mound of leaves, which is moving gently to the smooth motion of a resting breath and falling from the center of its mass like a giant lung, the leaf pile expands and contracts fluidly in an unending cycle.

Clement Price-Thomas, born 1971 in Great Britain, has been living in New York since 2004.

**Dina Shenhav (IL), The end of the forest**



In her installation > The end of the forest<, Dina Shenhav uses foam mattresses from military stocks as a material for sculptures of trees. The work refers to the destruction of olive trees in the Gaza Strip. In the past years, the bulldozers of the Israeli army have destroyed hundreds of thousands of olive trees and with them the livelihood of Palestinian farmers. More trees are forced to yield to the continuing construction of the Israeli barrier. According to the Palestinian Ministry of Agriculture, more than half a million olive trees have been uprooted since the beginning of the 2nd Intifada in 2000.

Dina Shenhav was born in Jerusalem in 1968 and lives and works there.

**Gudrun F. Widlok (D), ADOPTED**

Installation and participatory project



ADOPTED is a project that has been arranging sponsoring families from Africa, Asia and South America for Europeans in need since 1997. By reversing the usual perception, the artist reacted to a brochure of one of the numerous organisations that promote sponsorships for African children. The focus is on the riches the countries of the South have to give rather than their poverty. What began as a concept of challenging traditional notions became real through the huge resonance from visitors. All ADOPTED contacts were established by the artist herself for free; without bureaucratic intervention. Together with Alex Antwi from Ghana, the artist will set up a sponsorship office for the duration of the exhibition. Gudrun F. Widlok lives in Berlin.

**Superflex (DK), Flooded Mc Donalds, Video 2009**



Danish artist group **SUPERFLEX** (Rasmus Nielsen, Jakob Fenger and Bjørnstjerne Christiansen) call their projects TOOLS – suggestions that invite active communication and develop experimental models, go onto question the dominant economic conditions of production. With the help of experts who contribute their respective field of knowledge. SUPERFLEX provide their TOOLS to users as »Open Source« for active participation, intended to be used and modified further.

**The Yes Men** (Jacques Servin und Igor Vamos) (USA/ NY)



The Yes Men are a net art and activist group that practices guerrilla communication and rose to fame with a fake WTO website. Group members pose as representatives of international corporations or institutions and caricature their goals at conferences with over-the-top demands. They call this >identity correction<. On November 12, 2008, The Yes Men distributed a fake issue of the New York Times, dated 4 July 2009. In it, they drew a picture of a better world in which the Iraq war had ended, George W Bush had been indicted for high treason and Condoleezza Rice had publicly apologised for her lies about the Iraq war.

**Christin Lahr (D) CAPITAL PRESENTS\*: THE CAPITAL - A Critique of Political Economy Donation, transfers of capital to the Federal Ministry of Finance, 2009 - ca. 2052**



Since the 25th of May 2009, Christin Lahr has been transferring 1 cent per day to the German Federal Ministry of Finance in order to counteract the growing mountain of national debt in small homeopathic doses. With each transfer, she transcribes 108 characters of Karl Marx' "The Capital - A Critique of Political Economy," using the data field "purpose of transfer". Bit by bit the entire book will thus be transferred, via online banking, to the central state account of the Federal Republic of Germany within the Central Bank. This process will take roughly 43 years and require an estimated 15709 cents. In this calculation, neither the increment value of the capital investment through interest and compound interest, nor the used manpower or the creation of value through cultural and symbolic capital are taken into consideration yet. The work is a donation to the whole nation, placed within the national budget, registered in books and archives, administered by the elected representatives, and kept safe by the Central Bank. Each of the 15709 bank transfers will be documented by a screenshot which will be printed out one time, signed by the artist, and representatively offered as a gift to individual citizens. In the course of the transactions, the artist will "overwrite" *The Capital* on transparent paper, crossing out character by character of the original text while simultaneously creating an unreadable document which consists solely of marks and numerals. Christin Lahr was born in Munich in 1965 and lives in Berlin. She is a professor of media art at the Academy of Visual Arts in Leipzig.

\*The german title MACHT GESCHENKE implies the meanings "make a gift!", "gifts of power" as well as "powerful gifts"

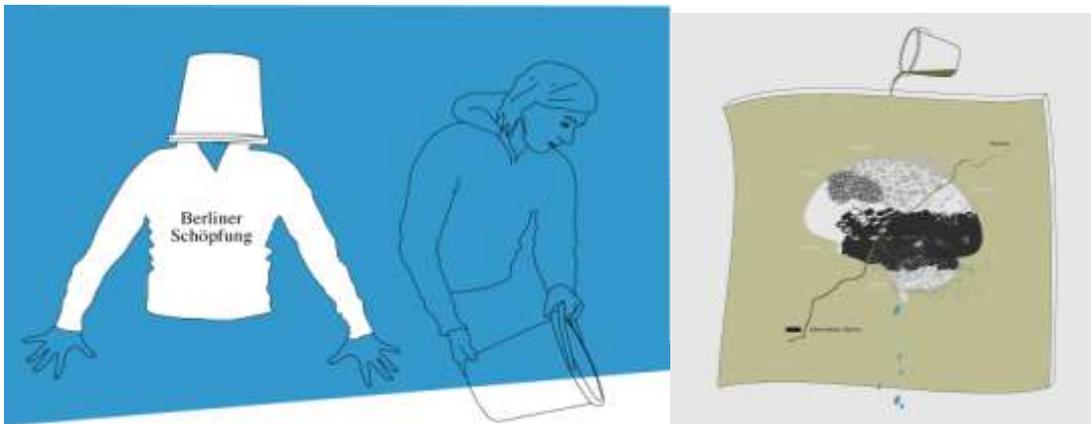
## **Galerie für Landschaftskunst Hamburg (Gflk) (D) Expeditions – a Mapping Project (Expeditionen – ein Kartierungsprojekt)**



»The preservation and continuous new creation of a variety of possibilities of being is a prerequisite for sustainability.« (Till Krause, Gflk) The mappings for this exhibition are based on the assumption that our environment is determined by only a small number of social-cultural, enforced, directly and indirectly monetarily defined parameters. The perception of our environment (and as a result how we deal with it) cannot be detached from these parameters. With its mappings, the Gflk aims to analyse our environment, change it through artistic methods and to wrestle it from the grasp of social concepts and benefit calculations. It devises ideas, projections and hypotheses for the environment that visibly goes up against the imposed parameters.

For every location of the exhibition, Gflk will contribute a specific artist expedition that will interconnect with the respective location in space and content. The goal of each expedition is the hypothetical redefinition of a piece of land. The hypotheses will be shown at the exhibition in a »spatial representation« of all expedition areas. Thus a kind of expedition village will grow throughout the various locations of the exhibition.

## **Zwischenbericht Kerstin Polzin and Anja Schoeller (D), Scooping Berlin (Berliner Schöpfung)**



The two spatial researchers have been developing forms of artistic action since 2005, taking into account existing local and social conditions. They offer those around them the opportunity to participate in the appropriation of these forms. Since 2006, they have developed projects that deal with the relational network of natural structures in the urban space among other things, e.g. to what extent a river determines the flow direction of its citizens, what happens when a river is redirected through a town.

For RFI, the artists will transform Panke river water into potable water. Visitors are invited to clean their rivers of thought as well as self-scooped Berlin river water on location through installed filters made from felt, gravel, sand and coal. Walkable vertical pipes reduce visual stimuli, channel sound and invite to clean oneself from »superfluous thoughts«. Analogous to Scooping Berlin, Zwischenbericht will conduct cleanings of river water at other locations of the exhibition.

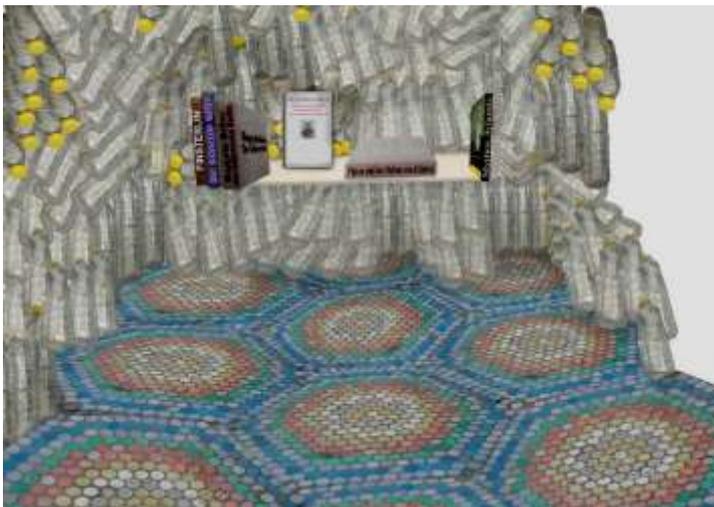
Kerstin Polzin lives in Berlin, Anja Schoeller in Fürth

**Gustavo Romano (AR), Buying and selling time (Kaufe und verkaufe Zeit), 2009**  
Time Notes, Time Credit Card



If you had a minute, an hour, a year of additional time in your life, what would you do with it? Gustavo Romano develops banknotes and credit cards whose currency is time. His work challenges us to think about the value of time, how we ›budget‹ our time and how to share gained time. Gustavo Romano is living between Madrid and Argentina.

**Miguel Rothschild (AR) The House of Atlantis – Hommage to Hermann Finsterlin (Das Haus der Atlantiden - Hommage an Hermann Finsterlin) Installation**



Finsterlin's sketch ›The House of Atlantis‹ dates from 1919. His organic shapes resemble sprawling lumps of simple life forms such as bacteria, fungi or algae. Finsterlin's »House of Atlantis« ties in with the famous myth told by the Greek philosopher Plato. In the late dialogues ›Timaeus‹ and ›Critias‹, he tells us about a happy, fertile island whose inhabitants originally lived in harmony with the gods, developed a high civilisation and were ultimately hit by an immense natural disaster after greed and a lust for conquest had arisen. Miguel Rothschild retells the story of this ideal island kingdom that disappeared into the depths of the ocean and continues to haunt the imagination of the occident.

Built from empty and full PET bottles, Rothschild's building invites visitors to the exhibition to enter and have a seat on the bottom of Atlantis, put together from colourful plastic lids like a mosaic. The intention is to become Atlantians, to linger, to take the book treasures from the small library into their hands (Finsterlin, Crystal Chain Letters correspondence, The Myth of Atlantis etc.), to let themselves drift in the flood of images, to immerse themselves in dreams and visions of sustainability. Miguel Rothschild, born 1963 in Buenos Aires, Argentina, lives in Berlin.

### **Hermann Josef Hack (D), Colouring Book for Climate Refugees (Malbuch für Klimaflüchtlinge)**

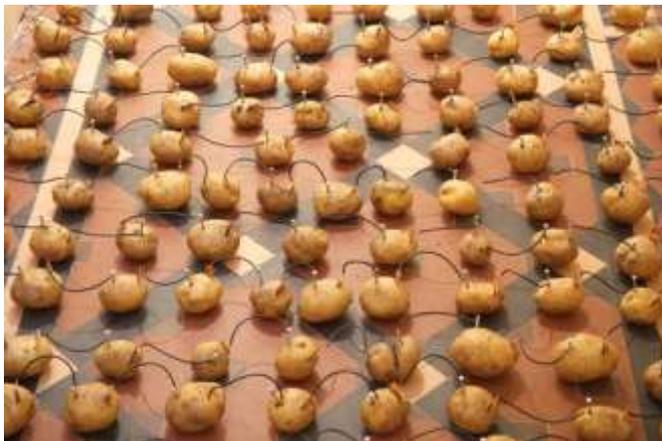


As a communication platform for scientists, researchers and the general public, the artist founded the Global Brainstorming Project in 1991, in order to find new solutions for global challenges through art. In 1992, he demonstrated the global connections between scientists with the first interactive TV project for documenta IX. His climate refugee camps, consisting of over a thousand miniature tents, made the needs of those who have already lost their homes through climate change visible in the very places where the causes for human-influenced global warming lie, in the markets and pedestrian zones of the consumer metropolises. His Colouring Book for Climate Refugees is a non-verbal form of communication that raises awareness for the social consequences of the climate catastrophe through the intercultural exchange of paintings and drawings. Developed in cooperation with the German Relief Coalition (Deutschland Hilft e.V.), it exchanges children's drawings internationally.

Hermann Josef Hack, born 1956, lives and works in Bonn.

### **Tue Greenfort (DK), Sustainability, 2010 (Nachhaltigkeit, 2010)**

The artist will develop a project around the semantic field of Sustainability



Tue Greenfort's works broach ecological and economic questions with subversive humour. For RFI, he explores the term sustainability artistically under the working title of >To talk the common denominator into insanity<. Tue Greenfort primarily deals with the political correctness and propaganda rhetoric of corporations. He contrasts the reference system of art with the global treatment of the environment and the protection of species, with resources and sustainability, the finite nature of natural resources. During the touring part of the exhibition, Tue Greenfort will study the site-specific perspectives and relations that interconnect with sustainability at each location.

Tue Greenfort's works stand in the tradition of Minimal Art and Conceptual Art, refer to works by artists of earlier generations and thus occasionally pit such different operating systems as science and fine arts against each other.

Tue Greenfort, born 1973 in Holbæk/Denmark, lives in Copenhagen and Berlin.

**Michael Saup (D), MEC<sup>2</sup>**

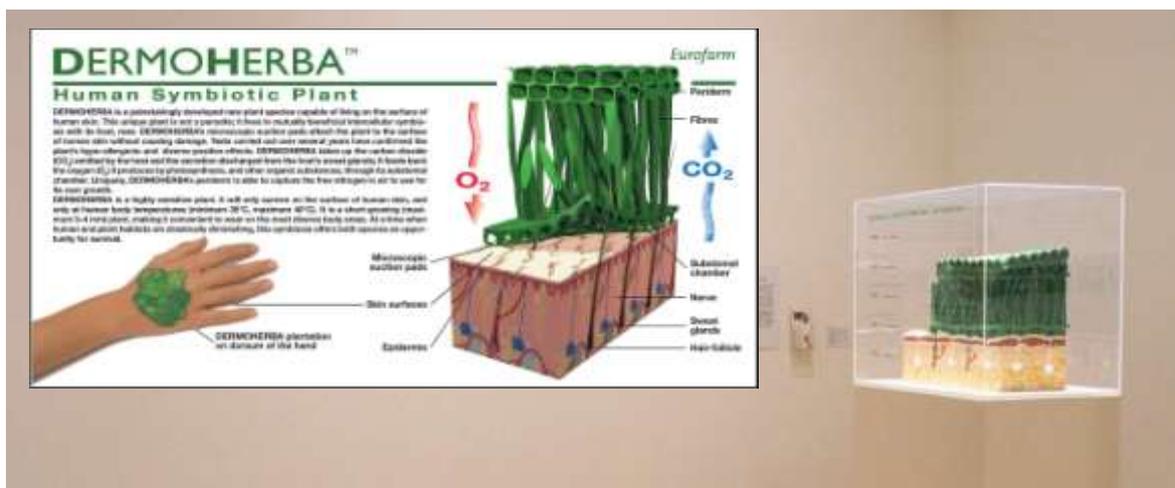


In his work, Michael Saup broaches areas of knowledge from the humanities and the sciences. The coal sculpture developed for the exhibition represents the energy usage and CO<sub>2</sub> emissions of X online search queries and online videos.

Together with school classes, Michael Saup will calculate the energy the students use for online computer games.

The artist, born in 1961, lives and works in Istanbul and Berlin.

**Antal Lakner (H), Dermohërba**



Since 1997, Lakner's artistic works have been shaped by principles of technology, construction and design, which he uses to direct his attention to global questions. The artist deals critically with scientific approaches and their effects on society.

In the installation >Dermohërba< (2000), the Hungarian deals with biotechnology. Lakner creates an imaginary laboratory model, in which scientific research experiments are simulated. Associations with genetic manipulations and artificially created hybrid life forms are intended.

Antal Lakner, born 1966 in Budapest, lives and works there.

## Jae Rhim Lee (KR/USA) Infinity Burial Project



The ›Infinity Burial System‹ is an ecological burial system for densely populated cities that composts the deceased at minimal energy expenditure using genetically hybrid fungi. Infinity Burial System fulfils three functions: It accelerates the decomposition process, removes toxins from the body and delivers nutrients to surrounding plants. The body is shrouded in a fabric that is permeated with fungal spores, accelerating the decomposition of the body. Jae Rhim Lee was born in South Korea and now lives in Massachusetts where she teaches at MIT.

## Dan Peterman (USA), Furniture from recycled plastic containers

Exhibition furniture



Dan Peterman, whose works are based on processing finds and giving form to recycled materials, persistently explores the interfaces between art and ecology, taking into account social and economic aspects. His work studies the cause and effect of flowing values, transformations and the attempts to understand our material influence on the world.

Dan Peterman, born 1960 in Minneapolis | USA, lives in Chicago.

**Nana Petzet (D), Collecting Preserving Researching – Waste Avoidance System, Research Project 2000** (Sammeln Bewahren Forschen – Abfallvermeidungssystem, Forschungsprojekt 2000)



What is work, where does it take place and how does it relate to the treatment of resources? These questions arise when faced with Nana Petzet's recycling production. In dealing with the packaging waste that accumulated in her own household, she developed her own recycling model ›Collecting Preserving Researching‹ (Sammeln Bewahren Forschen, SBF) in 1995. Under the motto ›We make the promises of the Green Dot a reality‹, Nana Petzet collected disposable packaging and transformed it into articles of daily use – for example converting folded and cleaned milk cartons into toilet bags, room partitions or doormats. Nana Petzet, born 1962 in Munich, lives and works in Hamburg.

**Dodi Reifenberg (IL/D), Design objects from recycled plastic bags**



In his work, Dodi Reifenberg explores social and ecological phenomena through used plastic bags, thus moving between installation, performance, design objects and working in the public domain. Dodi Reifenberg, born 1960 in Israel, works in Berlin

**Till Leeser (D), Waste, 2006**

Photograph, 150 x 300 cm



The large-scale photographs from the series ›Waste‹ seem to be composed like abstract paintings. Till Leeser demonstrates the ambivalent aesthetics of the waste of an affluent society. The photographer, born in 1949, lives and works in Hamburg.

**Xing Danwen (CN), disCONNECTION, 2002-03, Photography**



Xing Danwen intention is to sketch a visual representation of 21st-century modernity. She carefully chooses direct and intimate moments to portray the objects that she finds. The aesthetic beauty of the imagery almost transports the photographed objects from their social and economic context. Since summer 2002, she traveled several times to South China's Guangdong Province, one of the most developed areas in the country. Along the coast, more than 100.000 people from Guangdong, as well as migrant workers from Western China, make their living by recycling piles of computer and electronic trash, operating in rough environmental and social conditions. The conflicts between modernity and tradition, dreams and reality have a great significance in both her artistic practice and in her personal concerns and have resulted in disCONNEXION. Xing Danwen lives and works in Beijing.

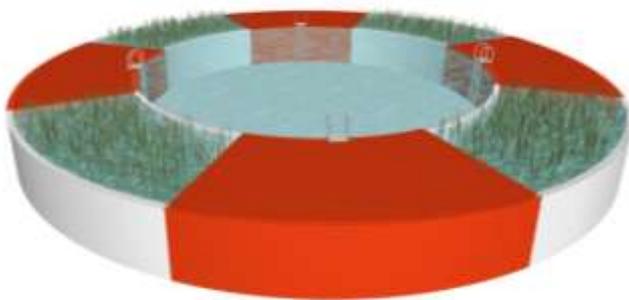
## Folke Köbberling & Martin Kaltwasser (D), *Cars become Bicycles*, 2008



For its works, the artist duo uses left-over materials from construction sites and waste containers as well as items that were thrown away. From the supposedly worthless, Folke Köbberling and Martin Kaltwasser build usable objects. Through installations, exhibitions and interventions on issues such as publicity, control, self-organisation and informal usages, Köbberling/Kaltwasser question conditions of urban living in times of privatisation and economisation. In various projects, the artists have converted cars into bicycles. Folke Köbberling, born 1969 in Kassel, and Martin Kaltwasser, born 1965 in Münster, both live in Berlin.

## Susanne Lorenz (D), *Swimming Pool with Algae-based Cleaning System*

Model

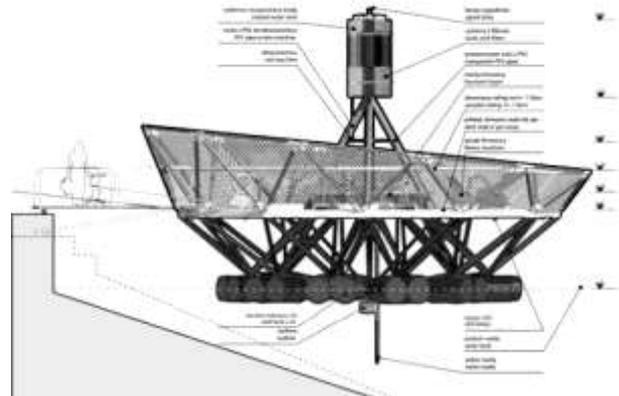


The swim ring for Venice with a diameter of 40 m is divided into a round pool, an outer ring with pontoon areas and a planted water basin that serves as a plant-based waste water treatment facility. The pool water is generated from the lagoon and can be used as bath water after being cleaned by the plants. The form of the pool refers to a sinking scenario of Venice – suitable for any water level: it can be used as a life raft even during *Acqua alta*.

The competition project *Alster Island* is a tied-on swimming facility in whose pool lake or river water cleaned by algae can be used without chlorine. The outer form of the platform is inspired by the structure of water crystals.

Susanne Lorenz, born 1969 in Hanover, lives in Berlin and is a professor at the University of Fine Arts in Hamburg.

### **Jakub Szczesny (PL), Human Powered Water Purification Island**



Jakub Szczesny has designed a swimming island on which clean water is produced through physical activity on treadmills and exercise bikes. The installation not only delivers an intelligent solution for potable water, but also illustrates the importance of individual action for the responsible treatment of natural resources. Through kinetic pumps integrated into fitness devices, polluted water is pumped into four tanks, equipped with filters, and then cleaned.

Jakub Szczesny, born 1973 in Warsaw, works there as an architect, artist and designer.

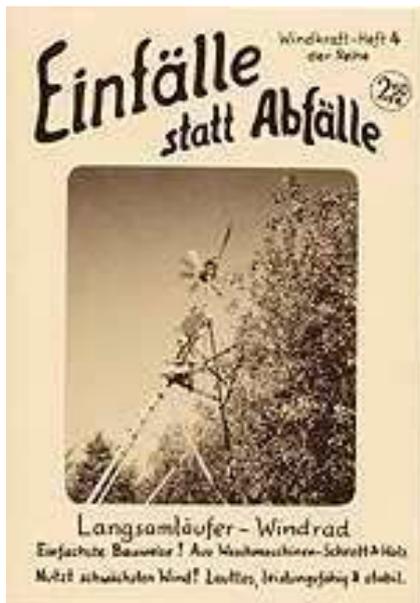
### **Christoph Keller (D), Helioflex, Helioflex, Solar mirror with solar tracking, 1999**

Site-specific installation in a neighbouring residential area



The patented Helioflex Solar Mirror guides direct sunlight, through an automatically and independently created system, into dark apartments and shadowy backyards. It is mostly built from tried and tested components such as simple, robust satellite tracking units that follow the course of the sun. This work exists as a prototype and is intended to go into production with the help of shareholders after the exhibition. This is an object that frees the famously dark Berlin backyards from their shadowy existence. Christoph Keller, born 1969 in Stuttgart, lives and works in Berlin.

**Christian Kutzt (D), Wind Energy**



Christian Kutzt designs construction manuals for small wind engines made from garbage and explains in short, precise descriptions how energy, aerodynamics, repellers, dynamos or chargers work.

**HomePowerPlant – SwarmEnergy by BrightSpot (ZuhauseKraftwerk – Schwarmstrom von LichtBlick) in cooperation with VW**



Like a school of fish or a flock of birds, SwarmEnergy stands for small units that move in one direction and all together, to build a strong whole. In the concept of SwarmEnergy, numerous small, decentralised HomePowerPlants form a large, intelligently operated power plant. BrightSpot interlinks 100,000 HomePowerPlants installed all across Germany. These small, gas-driven efficiency packets, equipped with a Volkswagen motor, provide warmth for 100,000 buildings – and SwarmEnergy for the republic.

**Dionisio González (ES), Arquitetura da sopra: A cidade subexposta, 2004, Photography**



This photo-architectural project arose from research in the favelas of Sao Paulo and Rio and takes a stance against the ›verticalisation‹ of cities. Real-estate speculation and the resulting gentrification suppress spontaneous growth as well as self-built dwellings and apartments. The artist suggests architectural interventions with the creative characteristics of the favelas that simultaneously improve living conditions. Dionisio González, born 1965 in Gijon / Spain, lives in Sevilla.

**Ilkka Halso (FIN), Museum of nature and Restoration, 2000-2005 Photography**



In his works, Ilkka Halso deals with the healing and saving of endangered nature. In his photographic works, he creates new realities in and from the nature of the Finnish landscape. At the same time he refers to scientific methods, combining art and science. Ilkka Halso's photographic interventions thus not only stand in the tradition of Land Art, developed in the USA in the 1960s, but also are primarily a reaction to the transformation of our planet.

Ilkka Halso, born 1965 in Orimattila, lives and works in Orimattila and Helsinki, Finland.

## Architectures of Change

**Lukas Feireiss, Luis Berríos-Negrón und Tomorrow's Thoughts Today (D/PR/UK) Imaginarium**



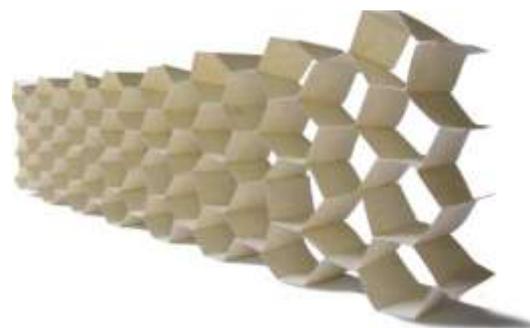
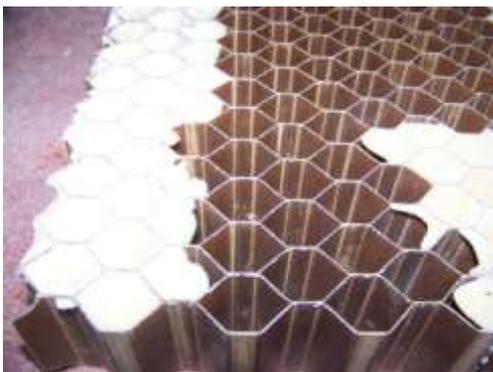
In an open-laboratory situation, **Lukas Feireiss** presents ecologically responsible and sustainable projects of a new generation of international architects and urban planners, detailing their approaches and site-specific concepts.

In light of the fact that building is always an invasion into the natural environment and that about forty percent of worldwide energy use can be attributed to buildings, every construction project, however small, is a piece of built responsibility.

>Architectures of Change< foregoes any of the rhetoric that strongly characterises the current climate-change discussion, but rather documents examples of a new, forward-looking, ecological intelligence that manages to actively learn from and use nature. Positive role models demonstrate how much is possible already.

Lukas Feireiss, born 1977 in Berlin, works as a curator, artist, author and lecturer in Berlin.

### **Gerd Niemöller (D) Building Material: Cellulose Honeycomb Structure**



These renewable building materials are modeled on nature. The material is mainly a paper, that has been given shape then its cellulose surface has been saturated with synthetic resin and hardened under heat and pressure. It is weather- and earthquake-proof and even suitable for water basins. The exceedingly light combs have the stability of high-performance building materials. They are extremely light, good value for money, stable, absolutely weather-proof, incombustible, can be processed very easily and quickly without technical means, provide excellent insulation and last for generations. Houses made from this material are temperature-resistant and can be built up to two or three floors without a crane and in one day. The material is suitable for constructing and building walls, roofs, vehicles, ships, containers, furniture, boxes, dams etc. With it, Gerd Niemöller creates world houses from used paper that can be globally applicable even in disaster areas.

## FILM/ VIDEO Program – in cooperation with arsenal and the Goethe-Institut

**Josef Beuys (D) 7000 Oaks – (7000 Eichen – Stadtverwaltung statt Stadtverwaltung) Film**



7000 Oaks – Forestation, not administration – is a landscape artwork by Joseph Beuys for documenta 7, 1982. Over a number of years, Beuys planted 7000 trees with the help of many volunteers at various locations in Kassel, always next to a basalt stone.

The goal of this artistic and ecological intervention was to counter the general urbanisation with an urban living space. The project, initially controversial, has strongly shaped the cityscape of Kassel.

### **Juan Downey | Gordon Matta-Clark (USA), Fresh Air, 1972**

Video of the action on Wall Street, Manhattan, New York, b&w, sound, 16 min, Director, camera: Juan Downey



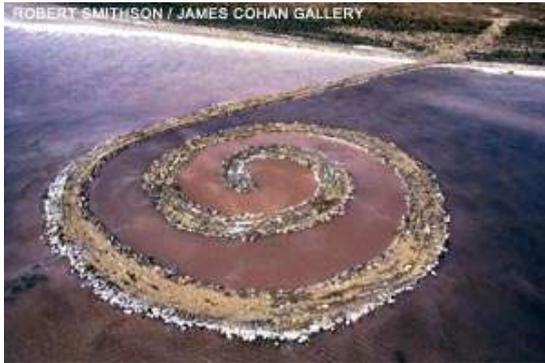
As a protest against air pollution in metropolises, Gordon Matta-Clark developed the ›Fresh Air Cart‹ in 1972 in collaboration with Juan Downey. Using the vehicle as an oxygen bar, consisting of an oxygen cylinder and two benches on four wheels, he provided passers-by on New York's 42nd Street with breathable air. Apart from making an eco-political statement, the artist was also interested in the question of participatory potential.

Gordon Matta-Clark lived in New York from June 1943 to 27 August 1978.

Juan Downey, born in Santiago, Chile May 1940 was a pioneer in video and multimedia art in New York between 1965 and 1993.

**Robert Smithson (USA), Spiral Jetty, 1970 -**

Film on loan from the Marzona Collection Berlin



The dirt coil that Smithson created in the Great Salt Lake in Utah, about 500 meters long and made from black basalt, salt, earth and red algae, is visible depending on the water level of the lake. The artist documented the development and changes of the work on film. (Marzona Collection Berlin)  
Robert Smithson (1938-1973), born in Passaic, New Jersey.

**Richard Box (GB), Field**

Documentation/implementation in a rural/city-peripheral area



The artist plants over 800 fluorescent neon tubes in a landscape; they will be lit by the electromagnetic field of the surrounding high-voltage power line, making electric smog and electronic waste visible.  
Richard Box, born 1969, lives in Bristol.

**Néle Azevedo (BR), Minimum Monument**



With over 1000 melting ice sculptures, Brazilian artist Néle Azevedo draws attention to the threat of climate change. She has staged her ›Minimum Monument‹ at historical locations across the world; most recently this temporary installation was shown in Berlin in cooperation with the WWF and passers-by.

**Climate.Culture.Change (Klima.Kultur.Wandel)** in Cooperation with the Goethe-Institute



Together with ECOMOVE International, the Goethe-Institute has compiled the film series ›Climate.Culture.Change‹ which names the causes of our current crisis and presents possible solutions. The films focus on the social dimension of climate change: humans as originators, as sufferers, but also as the key to the solution.

## Workshops

An integral part of the exhibition is workshops of several days' duration in which artists work with children and adolescents from schools and kindergartens. Co-teaching with teachers, the aim is to think, build and combine with materials, to create unusual items that detect and avoid the extravagant.

### **Miguel Rothschild** Atlantiden



Instead of ending up in the garbage, the recycling or on the street, plastic lids from beverage bottles and tetra paks become the material used to create floor mosaics. Made by the visiting children of the workshops under the supervision by Miguel Rothschild, the final pieces will be integrated into his installation at the exhibition.

### **Nana Petzet** Collecting Preserving Researching



Disposable packaging is collected and transformed into decorative, hand-made articles of daily use. Folded and cleaned milk cartons can be made into toilet bags, room partitions, shower curtains or doormats. In a workshop with children and adolescents, Nana Petzet will show articles of daily use from drink cartons.

**Folke Köbberling & Martin Kaltwasser** Cars become bicycles



Together with adolescents, the artist duo Folke Köbberling and Martin Kaltwasser build useful things from worthless materials. For example, they disassemble an old car to build a new means of transportation from it – bicycles.

**Michael Saup** MEC<sup>2</sup>



For RECOMMENDED FOR IMITATION!, the artist will develop a coal sculpture that illustrates the energy consumption of Internet queries. (Does a Google query use as much energy as a 60-watt light bulb in 40 minutes or is it equivalent to using 500 grams of coal?) Together with school classes, Michael Saup will calculate the energy the students use for (interactive) computer games.

**Hermann Josef Hack** Colouring Book for Climate Refugees



With the non-verbal communication form of a Colouring Book for Climate Refugees, Hermann Josef Hack not only intends to counter the exhausted term ›sustainability‹ with an aesthetic form, but to raise awareness for the social consequences of the climate catastrophe through the intercultural exchange of paintings and drawings.

The colouring book is developed in cooperation with the German Relief Coalition (Deutschland Hilft e.V.), children in refugee camps and children from Berlin who exchange points of view through their drawings.

## GASAG Energy - Cup



The GASAG-Energy-Cup is promoting the creative involvements with energy efficiency in Berlin schools. It offers the possibility to acquire future knowledge about climate protection and to use it in a meaningful and praxis orientated approach. In addition does it provide new prospects for the future choice of profession. The award - winning projects are presented in the exhibition.

## Internet-based Information Platform

is available during the exhibition as an Internet station as a collection of related links with statistics, forums, blogs and films, interactive website and online videos e.g. **Hans Rosling (S)**, **www.gapminder.org**, **Paul Hawken**, **Dr. Michael Braungart etc.**



Paul Hawken is an environmentalist, entrepreneur, journalist, author and leader of the research organisation ›Natural Capital Institute‹ in Sausalito, California. This organisation founded the open source network [www.WiserEarth.org](http://www.WiserEarth.org) in which NGOs, industry, government, entrepreneurs, students, academics, activists, scientists and citizens interconnect.

In ›Natural Capitalism‹, Paul Hawken shows how the systematics of the market and the market economy can be used for the goals of the environmental movement – saving energy, avoiding waste, preserving ecosystems.

Hans Rosling founded the Gapminder Foundation and with its help developed the Trendalyzer Software which presents (international) statistics more understandably as well as interactively. The goal is to promote a worldview based on facts through the increased use and understanding of freely available public statistics. Rosling's lectures and presentations, supported by Gapminder, are documented on the Internet, such as ›Let my dataset change your mindset, 2009‹. The interactive animations are available from the Gapminder website for free and can be accessed by visitors to the exhibition.

## Designshop

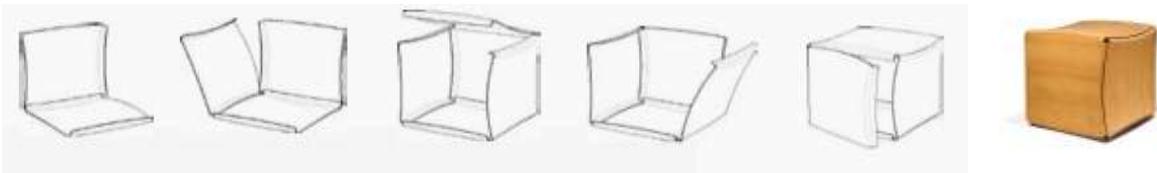
A design shop developed by Lilligreen in cooperation with designers and companies who produce innovative and sustainable products from biomaterials and other resources will complement the exhibition.

### Gionata Gatto, Urban Budds



Up to 36 different vegetables grow in the Urban Budds by Gionata Gatto.

### Jens Burde, (D), Bambox



Bambox is stiff enough to sit on, yet flexible enough to fasten the lid like a bowl. Six identical side plates form a closed spatial structure, made possible by the saddle. The boxes, barely heavier than a removal box, are stackable. Jens Burde, born 1974, lives in Freiburg and runs the Institute for the Marvellous (Institut für Sagenhaftes).



About 280 million scrap tyres are disposed every year, with only 20% recycled into new products.

## Profiles:

### Adrienne Goehler

Lives and works as a publicist and curator in Berlin

- 1989-2001 President of the University of Fine Arts in Hamburg
- 2001-2002 Senator for Science, Research and Culture of the State of Berlin
- 2002-2006 Curator of the Capital City Cultural Fund
- 2006 Publication of »Liquefactions«, Ways and Detours from the Welfare State to a Cultural Society (»Verflüssigungen«, Wege und Umwege vom Sozialstaat zur Kulturgesellschaft)
- 2009/2010 Publication of »Liberty, Equality, Basic Income« (»Freiheit, Gleichheit, Grundeinkommen«)

### Curatorial projects:

- 2011 »wall on wall«, photographic works by Kai Wiedenhöfer for Eastsidegallery, Berlin
- 2008 »RADIUS research based art«, artist in residence project EU | Middle East
- 2007 ART GOES HEILIGENDAMM, artistic intervention on the occasion of the G8 summit, Rostock
- 1985 Sprite Night (Klabauternacht) – Artistic city intervention, Hamburg

### Jaana Prüss

Lives and works as a freelance curator, art mediator and project manager in Berlin. After studying Fine Arts and Visual Art at the Berlin University of the Arts, she founded the Prüss & Ochs Gallery in 1997 together with Alexander Ochs; the project space L.O.F.T in 2004 and Morgenröte Communication in 2005. Apart from numerous catalogue contributions, she has published in Schöngest, the Tagesspiegel and DIE ZEIT, among others.

### Curatorial projects:

- 2009 »Among neighbours« (Unter Nachbarn), intercultural artist exchange between Istanbul/Berlin
- 2008 Torstrasse 166 – House of Imagination (Haus der Vorstellung), 12 site-specific installations by Sissel Tolaas, raumlaborberlin, (e.) twin gabriel, Chiharu Shiota, Laura Kikauka, mosermeyer and others
- 2003 50th Venice Biennale, Indonesian Pavilion: Arahmaiani
- 2003 The Rest of the World (Der Rest der Welt), NEUFFER AM PARK, 40 international artists including Christian Boltanski, Monika Bravo, Fang Lijun, Ken Lum, Nalini Malani, Tracey Moffatt, Santu Mofokeng, Song Dong, Yee-I Lann, Yin Xiuzhen u.a.

### Project management:

2010 The invisible Theater of Kleist, RUHR 2010, Kunsthalle Recklinghausen, Kleist-Museum

2007 ART GOES HEILIGENDAMM – artistic intervention on the occasion of the G8 summit in Rostock

