

CLIMATE CARE 2021

THE *Re-*
wilding YEARS

PRACTICE
ON A *nature-*
culture
LEARNING *site*

Sept. 03.-12.

Wild On!

Gilly Karjesoky AND Rosario Talevi

The last public event we attended before entering the first coronavirus lockdown in March 2020, was the launch of the digital archive of the first edition of Climate Care festival, held in 2019. Designed as a non-hierarchical depository, the online archive provided access to several media, documenting the first edition and expanding on its events. The aim of that edition of the festival was to chart the intersection of practices of care and practices addressing environmental breakdown. Spanning all scales of action, we looked to better understand how the paradigm shift offered by ethics of care could be introduced into European society and could help us address the climate challenges we face on a planetary scale.

At the launch of the archive a few of us were already practicing physical distancing, for which we were rewarded with awkward responses of disbelief. It was impossible for most people attending the small gathering at the Zabriskie bookshop to imagine what would come next. Within less than a month the world as we knew it – already broken – spiraled into new realities. It was a scary year, the effects of which are still only partially visible. The Coronavirus pandemic hit marginalised communities around the world the hardest, making social differences and divides ever more clear, ever more brutal. At the same time that these communities were ravaged by the virus and widespread loss of income, networks of solidarity emerged to step in where the state was lacking, with food and water distribution networks, support for solitary elderly neighbours, self-organised childcare and much more. Preventive, home-based self-care practices, such as meditation and exercise, slow cooking or edible gardening, became vital to mental and physical public health.

For the first time since feminist thinkers begun advocating for them in the 1970s, practices of care were being discussed, recognised and enacted through mainstream channels. This widespread adoption of care has given it a renewed centrality for the paradigm shift that we all seek – moving away from the ruins of capitalist logics towards a paradigm that calculates social and environmental wellbeing, domestic labour and equality of access as central factors in our “gross national product”.

Time will tell whether or not the Covid-19 pandemic has brought us closer to this crucial shift. While we await the verdict, we turn towards repairing what we can: our own relationship to ourselves and our environment; the ways we assign value; the ways we listen, act, affect, build, consume, relate, learn and unlearn.

Climate Care 2021: The Rewilding Years

“The Center for Native Peoples and the Environment defines bio-cultural restoration as the science and practice of restoring not only ecosystems, but human and cultural relationships to place, so that cultures are strengthened and revitalized along with the lands to which they are inextricably linked.”

Riccardo Rozzi, 2001

Climate Care is a festival engaged with theory and practice at the intersection of climate challenges, ethics of care and environmental humanities. Emerging from weathering the conditions of its site – a rainwater retention basin in Berlin – the programme is a result of in-depth cohabitation with the constructed water infrastructure, its human culture and its multi-species overlays.

In the years since Climate Care's first edition, things have changed. Activities are still heavily restricted and the formats we can host on site have been reshaped as a result. The pandemic has also already reshaped our conversations on care and climate. As we prepared for the 2021 edition of the festival, we learned of the plans to “re-naturalise” – or “rewild”, to use a different term – the basin, proposed by our landlord Tempelhof GmbH, the state-owned company that manages the site. This means the environment enjoyed by the life forms currently occupying the site will be dramatically altered. For example, the thick concrete floor will be removed and replaced with a porous layer to allow incoming polluted rainwater to filter into the ground. This will deeply affect both the biodiversity on site, the social use of it and our ability to fill it with cultural programming.

Natura Basina

It is simple to see how our presence has been beneficial for the diverse life forms on site. Look at the edges of the buildings and you will see plants growing along them in greater numbers than in the open center of the basin. By slowing the water down, our disturbances – in the forms of temporary and mobile architectures, walking, growing edible plants and studying this site – have supported the build up of sediment in the basin.

When water slows down, sediment (particles of sand, silt and clay) falls out of it. In this sediment, plant roots can take hold and create habitat for frogs to procreate, baby ducks to be born and foxes to hunt. The plants also slow the water down, enabling more sediment to build up and more plants to grow. The cycle is co-constituting. Algae is another entity in the basin that contributes to the build up of the mud. After floods, algae often blooms in thick mats. When the water drains out of the basin into the Landwehrkanal and Spree River, the algae dries up and integrates into the mud as organic matter, broken down by microorganisms. The mud you see in the basin is a product of our disturbances, working in tandem with the reed plants, time, algae and the original engineering of the basin as a holding place for water when floods come. The cattail reed beds have tripled in size since our inhabitation of the site. We see new plants taking hold and old ones multiplying. Young baby willow trees take root in the centre of the concrete basin.

We believe this wetland is in the process of transitioning into a grassland and eventually a forest. This habitat is shifting away from aquatic plants and towards grasses, purslane and willow trees that are now showing up. Human disturbances and interventions, such as Floating e.V.'s activities and passivities, working in tandem with the self-will of the burgeoning grassland could, one day, become a small, naturally generated forest – a very rare thing in Berlin.

From Wild to Rewild

"I advance rewilding as a cluster concept: that is, a concept of several overlapping aspects that lacks jointly necessary and sufficient conditions. Conceptualised in this way, 'rewilding' as a term can encompass the various meanings already in circulation, meanings that are necessary to understanding the cultural interest in rewilding as an emerging environmental phenomenon"

Andrea R. Gammon, 2018

Climate Care advances an understanding of the site informed by Gammon. The "cluster concept" we seek for Floating is one that holds the site and its biological diversity, the association and its cultural diversity, the Berlin context and situation, all in one bag. To be on site is to be connected to the larger context of Berlin. To think of rewilding in this specific city is to allude to the empty spaces of postwar, post-wall Berlin, where unprecedentedly large areas of free space meant subversive botanical and cultural movements could grow in the cracks: a period known as the "wild years".

This wildness was the result of a particular set of conditions: a sudden regime collapse, an absence of a consolidated state, a city in a slow process of reunification and an incredible amount of space – from Second World War bomb sites to empty apartments abandoned by fleeing East Germans. Wildness was also what characterised the unique subcultures and nightlife that emerged exploring, seizing and inhabiting those spaces.

While the party was going wild, so was a neoliberal urban development agenda. In order to resolve the city's debt issues and urgent need for capital, 14 million square metres of Berlin's public land and empty real estate were sold between 2001 and 2013, for a total of €2.4 billion. As a result, free spaces in the city have become increasingly scarce and the number of displaced residents has soared. In response, a number of citizen-led movements have emerged. For example, Stadt Neudenken successfully demanded more transparent and sustainable urban development policy from Berlin's House of Representatives. Kotti&Co. and its gezekondu began as a protest camp to fight rising rents and later became a local landmark at Kottbusser Tor. The successful Tempelhof referendum prevented the city administration from unfolding their development plans. And Haus der Statistik is currently being developed through an unprecedented collaboration between civic and state actors to collectively invent its future.

Despite these efforts, the feeling remains: Berlin has lost its wildness. Wild urban lives have been tamed by higher rents, an absence of a caring policy for public lands, enclosures and privatisation. Profit-driven city-making has displaced the wildness and ushered in waves of gentrification.

We want to connect with those wild years and reflect on what Berlin and its inhabitants can learn from them. Can we reclaim wildness and rewilding as an attitude to shape our cities and our lives? Can qualities such as openness, otherness, togetherness, joyfulness and playfulness, without romanticising the past, bring us together to foster bonds and interconnectedness, on both the local and the planetary scale?

Most recently, rewilding has been introduced in cities' green

new deals as a strategy to help downsize the production of CO2 and therefore mitigate climate breakdown. Sometimes these efforts include interventions such as green envelopes (roofs and façades), vertical farming, wildlife corridors, urban gardens, the planting of trees or just allowing "nature" to regenerate. These are welcome efforts, but rewilding should not just be understood and implemented in a reductionist way. Rewilding efforts should be always paired with social and climate justice and is, therefore, a plea for the systemic changes they require, rather than the solution-oriented approach that continues to drive capitalism, even if it is tinted green.

Climate Care: The Rewilding Years aims to reclaim some of the qualities and lessons of Berlin's wild years, and to claim "rewilding" as a careful practice, before it becomes another buzzword devoid of meaning.

The Future of the Site

"Ultimately, we came to the calm conclusion that no matter who is in power, it is not easy to drive out plants and animals. They may differ from the ones before, but Nature, if I may misuse this word, will return."

Herbert Sukopp, in Urbana Natura - the Brachen of Berlin

Floating University is a hybrid organisation. It is an artist-run association (Floating e.V) which sits on top of a fully functioning urban water infrastructure, a bio-techno-social site. This infrastructure site has been serving the airfield since its construction and was closed to the public for many decades forming a third landscape (Clément), or a natureculture (Haraway). Since 2018, the site has opened to the residents of Berlin and provides a place for the artistic exploration of more-than-human cohabitation.

As an association, we understand our role not as simple tenants of the basin space but as stewards and caretakers of the

different life forms that inhabit it. Now, with plans for refurbishment underway, the future of the site after the intervention is unclear. However, the process is still open and has the potential to be defined collaboratively.

An urban transformation process is a learning process and therefore should include social and pedagogical components that allow legibility, assimilation and participation. The basin's rewilding process holds the potential for an urgently needed mediation around eco-social renewal of urban infrastructures in ways that expose how cities are made and maintained, and how they

respond to the current climate breakdown and pandemic realities.

Could the rewilding process explore the relationship between urban nature and urban infrastructures by establishing a dialogue between artists, academics, engineers, gardeners and technocrats to prototype different possible systems on site? Dismantling artificial divisions between these forms of practice – artistic, academic and scientific; civic and governmental – should be at the centre of this dialogue.

Climate Care: The Rewilding Years is a first impulse to bring into public debate what the city of Berlin can learn from different rewilding practices, be they social, technical, ecological, artistic or political. The festival will look critically at the notion of "rewilding" by questioning both the biological and ethical implications of this action on micro and macro scales. Through these different notions of rewilding, we come to need complex definitions: intertwined and entangled terms that can hold more than one idea, and perhaps even contradictory ones (see page 16–17). As we work to repair our relationships to nature, the environment, and cultures defined as foreign to us, we first require a carrier bag to hold these together.

CLIMATE CARE 2021: Schedule

Friday 3/9 | Saturday 4/9 | Sunday 5/9 | Monday 6/9 | Tuesday 7/9

ZABRISKIE BOOKSHOP 16:00—20:00

<p>I</p> <p><i>A Soft Atlas of Floating Trees</i> - CLEO WÄCHTER <i>c. 250 Hz</i> - LISA ERTL AND SIOBHAN LEDDY <i>Un-Domesticating the Wild</i> - SOUND STUDIES AND SONIC ARTS, UDK BERLIN</p>			
<p>W</p> <p><i>Wild Design</i> - MONAÍ DE PAULA ANTUNES</p>	<p>W</p> <p><i>Fog Harvest</i> GARANCE MAURER</p>		
	<p>W</p> <p><i>On the Trail of Water</i> SELINA SYED</p>	<p>C</p> <p><i>To learn comfortably in common (which is politics)</i> MICHELLE TERAN, MARC HERBST AND PARTICIPANTS OF THE SLEEPOVER</p>	
	<p>W</p> <p><i>Mnemonic Landscapes</i> SUSAN PLOETZ</p>		
<p>R</p> <p><i>Symbiotic Planet</i> BY LYNN MARGULIS GUIDED BY BETWEEN US AND NATURE</p>	<p>R</p> <p><i>The Botanical City</i> by Matthew Gandy and Sandra Jasper GUIDED BY SANDRA JASPER</p>	<p>R</p> <p><i>Marx's Ecological Notebooks</i> by Kohei Saito GUIDED BY PATRICIA REED</p>	<p>R</p> <p><i>Selected Bedtime Stories for Sleeping in Common (which is politics)</i> GUIDED BY MARC HERBST AND MICHELLE TERAN</p>
<p>BREAK</p>			
<p>P</p> <p><i>Calling into the Now (Part 2)</i> TERESA DILLON + MEMBERS OF THE FLOATING E.V.</p>	<p>C</p> <p><i>Rewilding Berlin: from urban biotopes towards the multispecies city</i> SANDRA JASPER</p>	<p>C</p> <p><i>On Exhaustion and Metabolic Rifts</i> PATRICIA REED</p>	<p>S</p> <p><i>A Fantasy Journey to the Planet Zarg</i> MATERNAL FANTASIES</p>
<p>SUNSET</p>			
<p>M</p> <p><i>Faunal soundscapes/ Ambientphiles</i> B2B DJ SET INFUSO GIALLO + FOG PUMA</p>	<p>S</p> <p><i>Natura Urbana / The Brachen of Berlin</i> MATTHEW GANDY AND SANDRA JASPER</p>	<p>I+P</p> <p><i>Un-Domesticating the Wild, again and again</i> <i>Sound Studies and Sonic Arts</i> UDK BERLIN</p>	<p>S</p> <p><i>Acasa my home</i> RADU CIORNICIUC</p>

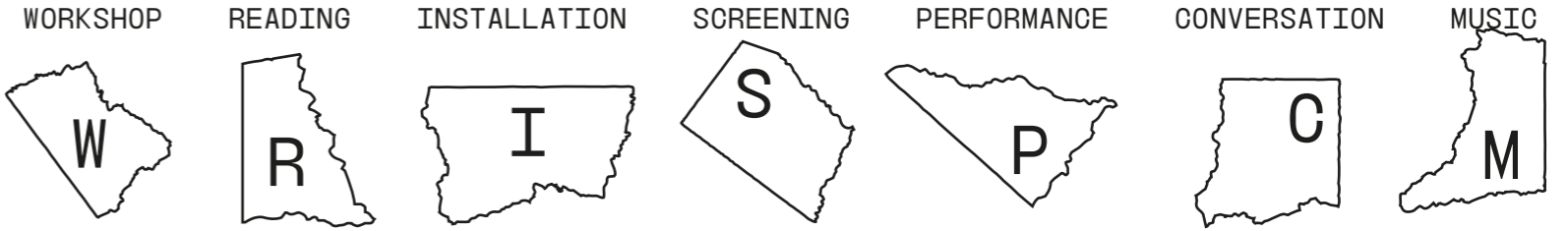
14:00-17:00

17:00

18:00

19:00

20:00 AND AFTER



Wednesday 8/9 | Thursday 9/9 | Friday 10/9 | Saturday 11/9 | Sunday 12/9

ZABRISKIE BOOKSHOP 16:00—20:00

<p>I</p> <p><i>A Soft Atlas of Floating Trees</i> - CLEO WÄCHTER <i>c. 250 Hz</i> - LISA ERTL AND SIOBHAN LEDDY <i>Un-Domesticating the Wild</i> - SOUND STUDIES AND SONIC ARTS, UDK BERLIN</p>				
<p>W</p> <p><i>Fog Harvest</i> GARANCE MAURER</p>				<p>W</p> <p><i>Becoming Pattern</i> VALENTINA KARGA, MARJETICA POTRČ</p>
	<p>W</p> <p><i>Order from Noise</i> LISA ERTL</p>	<p>C</p> <p><i>Rewilding Urban Spaces</i> JOHANNA WEHKAMP, BARBORA SEDOVA</p>	<p>W</p> <p><i>On the Trail of Water</i> SELINA SYED</p>	
<p>R</p> <p><i>Selected Readings on Dirt</i> GUIDED BY SPÄTISPÄTI</p>	<p>R</p> <p><i>Purity is Not an Option - Selected Readings</i> GUIDED BY HOOOPS</p>	<p>R</p> <p><i>Selected readings on Becoming Pattern</i> GUIDED BY VALENTINA KARGA AND MARJETICA POTRČ</p>	<p>R</p> <p><i>Unsettling the Coloniality of Being/Power/Truth/Freedom (...)</i> GUIDED BY BLACK EARTH COLLECTIVE</p>	<p>R</p> <p><i>A Parasitic Reading Room</i> GUIDED BY SOFT AGENCY</p>
<p>BREAK</p>				
<p>C</p> <p><i>Being the Basin</i> JAKOB WALTER</p>	<p>W</p> <p><i>Listening at the Threshold</i> SIOBHAN LEDDY</p>	<p>P</p> <p><i>Panarchist Dinner in Berlin 2100</i> KATE TYNDALL AND SARAH FRIEND</p>	<p>C+S</p> <p><i>Wangari Maathai - Centering Black Voices in the Environmental Movement</i> BLACK EARTH COLLECTIVE AND RAHAB NJERI</p>	<p>P</p> <p><i>Xoir</i> COLIN SELF</p>
<p>SUNSET</p>				
<p>C</p> <p><i>Calling into the Now (Part 3)</i> TERESA DILLON</p>	<p>C</p> <p><i>Nature Protection and Right Wing Politics</i> ARCH+ COHABITATION PROJECT</p>			<p>M</p> <p><i>Faunal soundscapes 2</i> INFUSIO GALLO</p>

14:00-17:00

17:00

18:00

19:00

20:00 AND AFTER

PRELUDE

27.06–28.06 17:00–14:00

MICHELLE TERAN, MARC HERBST AND INVITED GUESTS
SLEEPOVER

*To sleep comfortably,
in common
(which is politics)*

How can we create and maintain a generative space in which not everybody agrees but comfort is still nourished? Can we recognise difference and disagreement as abundance? Where does disagreement not mean failure? What is the feeling of the individual in the diverse collective?

The focus of the event will be experiencing and reflecting upon conviviality through speaking and listening practices, writing, sleeping and late-night dreaming. Over the course of 24 hours, including an overnight stay at the Floating University, we intend to write and rewrite, based on our collective experience of being together. The politics of the event are based around the understanding that to sleep alongside each other is a conscious project of collective organisation. The inclusion of dreaming in this event is key, as dreams are understood here to be an accelerator/magnifier of time and openness to the world. What vulnerabilities and entanglements are further manifested when dreams are utilised as a tool through which collective articulation is consciously composed?

For us, “rewilding” refers to a horizontal return to the commons, to the entangled social relations that exist between us. We think about rewilding only to the extent that it helps us conceptualise how productive social differences have been oppressed by patriarchal and singular forms of order. As a way to envisage how wild the common social sphere already is, we appreciate the term.

Artefacts from the sleepover will be made public at a Climate Care event on September 7th (see page 11–12).

Michelle Teran is an educator, artist and researcher. She is practice-oriented Research Professor Social Practices at Willem de Kooning Academy (WdKA). Her research areas encompass socially engaged and site-specific art, transmedia storytelling, counter-cartographies, social movements, feminist practices and critical pedagogy.

Marc Herbst is an editor, artist, publisher and writer with a long-term engagement in social movements. He is a co-editor of the Journal of Aesthetics & Protest that he co-founded in 2001 in Los Angeles, and is currently co-editing a book about the eco-social entanglements of an insurrectionary community near Nantes, authored by the Laboratory of Insurrectionary Imagination (Pluto Press Vagabonds).

PASSIVITIES

CLEO WÄCHTER
AUDIO WALK, MAPPING

*A Soft Atlas
of Floating
Trees*

City trees are often regarded as bystanders: silent passersby in our daily lives. Cultivated, controlled and planted for different reasons, embedded in strong bureaucratic and historic structures, they make up a large part of our urban surroundings and contribute to our wellbeing. And the trees at the Floating? In terms of urban nature, they are somewhat anarchistic. They grow as if they are squatting in the former rainwater basin. They have developed slowly over time, growing as they wish and on their own terms. They create a cosmopolitan site that is constantly in flux. This audio guide will take a closer look at the tree ring that surrounds the Floating – an inverse island that surrounds a body of water. Let's take a moment to walk among them and be properly introduced.

Cleo Wächter is a photographer and visual researcher. Her research is primarily focused on one's relationship to their environment and how one inscribes the landscape with meaning. She holds a BA in Documentary Photography from the Royal Academy of Arts in The Hague and has recently completed her MA in Visual Anthropology at Freie Universität Berlin.

See (page 14–15) for map

LISA ERTL AND SIOBHAN LEDDY
SOUND INSTALLATION

c. 250 Hz

Is it possible to cultivate a more-than-human sensory practice? Could certain modes of sensing better attune us to environmental change and species loss, perhaps even fostering more response-able relations with non-human entities? Building on these questions, *c. 250 Hz* is an experiment in more-than-human listening and the limits of translation.

Working with a bee colony located on site, *c. 250 Hz* uses technology to translate vibrational bee communication into a human sensory threshold. Contact microphones pick up vibrations from inside the beehive, which are then transduced into various surfaces around the site, enabling human visitors a chance to feel these signals through touch and physical contact.

Since bees cannot hear airborne sounds, they instead practise “non-cochlear listening” with their bodies. As part of their communication process, bees use their bodies to create vibrations in the material of the hive, which are then sensed and responded to by other bees. *c. 250 Hz* operates in a similar way, imperfectly translating the bees’ “sonic messages” from the hive’s substrate and into the architecture of Floating University, to be encountered with and through the human visitor’s body.

Siobhan Leddy is a researcher, writer, and artist. She is currently working towards a PhD at the Freie Universität Berlin, where she also teaches an MA seminar in media theory and practice.

Lisa Ertl is a consultant for systemic organizational development and a beekeeper, always passionate about the nature, evolution and cooperation of social systems. She has studied Cultural and European Studies and is co-founder of nyoo organizational development.

OPENING

03.09

03.09 17:00–18:00
BETWEEN US AND NATURE – A READING CLUB
READING

*Symbiotic
Planet
(7. Ashore) by
Lynn Margulis*

Between Us and Nature is an ongoing reading club that chooses texts related to natural sciences, art, anthropology, postcolonialism and the (post)anthropocene from a female 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 multinaturalist narratives. For Climate Care, *Between Us and Nature* will be reading the writing of Lynn Margulis. The session will pay attention to her notion of the “hypersea” and the principle of recycling of matter as a fundamental ecosystem service. Participants will learn about the symbiogenetic interconnections that allow living matter to move from the ocean to the land. The reading is an invitation to speculate on the possibilities of symbiosis at the human-made rainwater retention basin, looking at it as a site of animated water.

The reading group is hosted by **Eva-Fiore Kovacovsky**, artist and **Sina Ribak**, researcher for ecologies and the arts, in collaboration with Zabriskie Buchladen für Kultur und Natur.

03.09 19:00–19:30

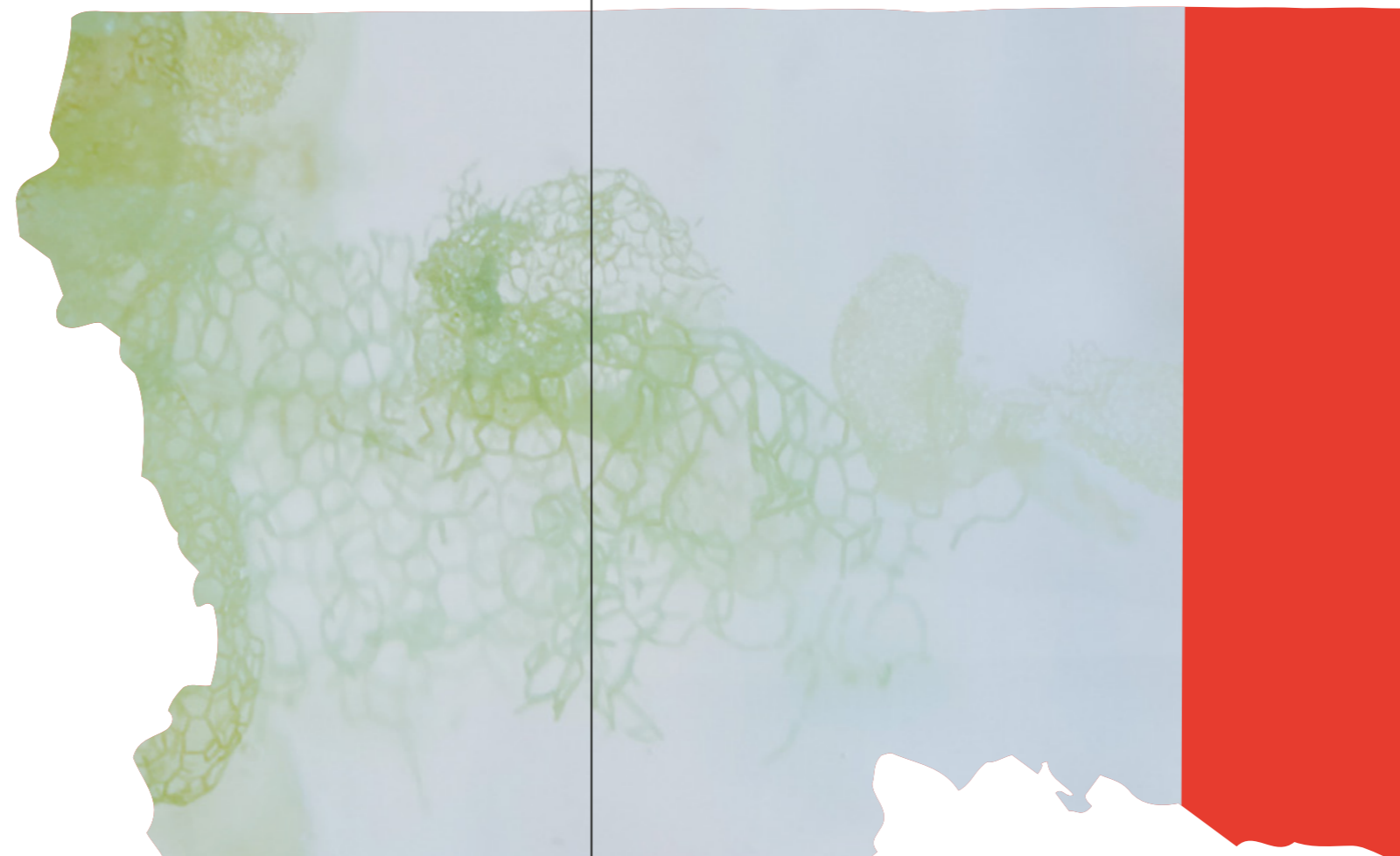
TERESA DILLON & MEMBERS OF THE FLOATING E.V.
PERFORMANCE

*Calling into
the Now
(Part Two)*

Calling into the Now looks to the role that ritual plays in supporting the ontological shifts necessary to move from human-centered to more earth-bound perspectives, whereby the Earth's inviolability is placed at the heart of what we do, think and make. A multi-layered environment, the Floating site is one in which significant human intervention has unfolded: from the control of rainwater to experiments in multispecies living. Witching the logics and languages of site “use”, this three-part piece conjures the non-human animal, watery life forms, avian creatures and other species spirits that make up this site. Part one took the form of a gathering in which we welcomed and honoured the species present within Floating. This meditative

03.-12.09.2021

CLIMATE CARE 2021: THE REWILDING YEARS



cosmological gathering forms the basis from which a ritual will be collectively scripted and performed (part two) on the opening night of the Climate Care programme. Part three takes place on 08.09 in the form of a public discussion that situates the work in relation to post-human legalities (see p.xx).

Teresa Dillon is an artist and researcher. Her work is primarily situated within urban spaces and explores the performative, lived entanglements of techno-civic systems. She is a Humboldt Fellow and has participated in numerous exhibitions, art residencies and currently holds the post of Professor of City Futures, at the School of Art and Design, UWE Bristol.

03.09 20:00-23:00
INFUSO GIALLO & FOG PUMA
B2B DJ SET

Faunal soundscapes / Ambientphiles

Playing back-to-back for the first time, these two collectors of ambient esoterica will fill the Floating basin with sounds that sway both non-humans and humans alike. Bringing soundscapes of remote regions, different climates and previously-unimagined musical colours to the site, Infuso Giallo and Fog Puma's playing styles will range from Hiroshi Yoshimura to Stevie Wonder to create an atmosphere of wonderment and wondering.

Infuso Giallo is a Berlin-based producer and DJ. His live sets are a fluid, ever-changing, ever-new collection and reinterpretation of his tracks, alternating between ambient and club contexts.

Fog Puma aka Jean-Marie Dhur is a DJ and radio host. He curates and moderates the music radio show Abendlandung on Berlin's experimental radio platform Cashmere Radio.

AFTERNOONS

04.09-12.09

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

WE OFFER RUBBER BOOTS TOURS
ON SATURDAY AND SUNDAY AT 16:00.

HOW TO PARTICIPATE: THE FLOATING UNIVERSITY IS OPEN TO EVERYBODY DURING OPENING HOURS. WE ENCOURAGE YOU TO COME TO THE SITE, TO WANDER AND LINGER. THE CLIMATE CARE PROGRAMME WORKSHOPS ARE OPEN TO ALL, BUT REGISTRATION IS REQUIRED.

REGISTRATION: PLEASE REGISTER FOR WORKSHOPS BY EMAILING CLIMATECARE@FLOATING-BERLIN.ORG. PLEASE NOTE THAT THE NUMBER OF PARTICIPANTS IS VERY LIMITED DUE TO COVID-19 RESTRICTIONS.

04.09-05.09 14:00-17:00
MONAÍ DE PAULA ANTUNES
WORKSHOP

Wild Design

Wild Design is a framework for researching design practices in which humans are not driven by notions of control, stability, durability or safety, instead they resonate with synonyms of "wild", such as untamed, radical, marginal, uncontrollable, uncivilized, informal, undisciplined, unruly and unconventional.

The workshop will draw on methodologies from around the world, such as gambiarra, creole gardens and other non-anthropocentric forms of agriculture, and will look at some of the trajectories of electronic waste. We will explore ideas such as technological/material disobedience, housing as a verb, ambiguity, expenditure, emergence, unpredictability, excess, entanglement and, above all, responsibility. We will put our hands on experiments for materially and bodily engagement with some of these ideas. The workshop includes presentations, discussions, readings and crafting.

Monaí de Paula Antunes is an artistic researcher interested in complexity and communication together with their material, spatial and political entanglements. She holds BA, MFA and MA degrees in Visual Communication and Arts and Media, specializing respectively in Time-based Media, Generative Art and Development of Spatial Systems, all at the Universität der Künste Berlin.

05.09 & 12.09 14:00-17:00
SELINA SYED
WORKSHOP

On the Trail of Water

Where does the drinking water in Berlin actually come from? Where does the wastewater go? How does the natural water cycle work and how is it influenced by humans? Natural ground-water recharge is a slow process and our water consumption exceeds recharge in many parts of the world, where water is also polluted with contaminants. The aim of the *On the Trail of Water* is to better orient participants with the fragility of water as a valuable resource that needs protection.

The workshop will trace the path of water from ground to tap – and use Berlin as a lens through which to understand access to water worldwide.

Selina Syed studied geocology in Potsdam. She is active in the field of sustainability and works in a community garden following the principles of permaculture.

05.09 14:00-17:00
SUSAN PLOETZ
WORKSHOP

Mnemonic Landscapes

For millennia, multi-sensory embodied techniques to store, retrieve, and transmit knowledge have been practiced in different forms all over the world. For Climate Care, Susan Ploetz has produced a booklet, half-prose and half-instruction manual, from her current research into embodied mnemonics that visitors can use to explore these techniques within the landscape of the Floating University. The booklet serves as an invitation to rewind our databases through a reciprocity of gentle attention and relational recognition of what is around us; to commemorate what we have encountered at the Floating University in real, fictive or speculative manners. In the workshop led by Susan, participants will experiment with some of the techniques from the handbook, weaving their stories and memories with the physical terrain and landmarks of the basin.

Susan Ploetz is an artist-researcher working with somatics, theory, writing, performance, simulation and live action role play (larping) in different configurations. Her work deals with the overlapping spaces of soma and technos; she uses imagination, magical materiality, and protocol to induce emancipatory emotive dissonances and perceptual expansion.

07.09-09.09 14:00-17:00
GARANCE MAURER
BUILDING WORKSHOP

Fog Harvest

Join this workshop to build a fog catcher atop the Rain Palace at the Floating University. The water stored here is that of the sky, that which is present in the atmosphere. Inspired by the fog catchers of Chilean physicist Carlos Espinoza, the installation will allow the water that makes up our Berlin sky to be caught, stored, filtered and eventually drunk by the site's users. Fog catchers, particularly those adapted to desert, coastal and mountainous areas, collect water from the atmosphere by condensing it along a mesh net suspended on frames that respond to varying temperatures. Lightweight and low-tech, but intelligent nonetheless, this fog-catcher will be built collectively by sharing techniques and visions for foggy futures.

Garance Maurer is a designer and transdisciplinary artist specialising in textiles. She combines fieldwork with the creation of materials, colors, universes, forms and stories. Working as an independent designer since 2017 between Berlin and France, she graduated from industrial design school ENSCI-Les Ateliers (Paris) with a master in textile design with a distinction for innovation in 2018.

07.09 14:00-16:00
MICHELLE TERAN, MARC HERBST AND
PARTICIPANTS OF THE SLEEPOVER
CONVERSATION

To learn comfortably in common (which is politics)

In late-June, a group of 24 people slept at the Floating University (see page 8). During their stay, the group engaged in different writing exercises, reflecting on their collective experience. In this two-hour conversation, the participants come back together to publicly share artefacts produced during the sleepover, including a 24-hour score, glossary of terms and a reading list.

07.09 17:00–18:00
MICHELLE TERAN, MARC HERBST
READING

*Selected
bedtime
stories for
sleeping
in common
(which is politics)*

Michelle Teran is an educator, artist and researcher. She is practice-oriented Research Professor Social Practices at Willem de Kooning Academy (WdKA). Her research areas encompass socially engaged and site-specific art, transmedia storytelling, counter-cartographies, social movements, feminist practices and critical pedagogy.

Marc Herbst is an editor, artist, publisher and writer with a long-term engagement in social movements. He is a co-editor of the Journal of Aesthetics & Protest that he co-founded in 2001 in Los Angeles, and is currently co-editing a book about the eco-social entanglements of an insurrectionary community near Nantes, authored by the Laboratory of Insurrectionary Imagination (Pluto Press Vagabonds).

08.09 17:00–18:00
GUIDED BY SPÄTISPÄTI
READING

*Selected
readings on
dirt*

SPÄTISPÄTI is a human collective based in Berlin and founded in 2019. It actively questions institutional learning structures, space production, consumerism and relations of trust and power within the city and beyond.

09.09 15:00–17:00
LISA ERTL
WORKSHOP

*Order from
Noise*

How do bees organise the division of labour? What modes of decision-making are applied? What is the role of the queen bee? And what do beekeeping and systemic consulting have in common? This workshop dives into the complex processes of a beehive to ask what humans can learn from it. Taking the observation of bees as a starting point, the workshop considers what can be learned from the principles of nature for the organisation of human workplaces.

Lisa Ertl is a consultant for systemic organisational development and a beekeeper, always passionate about the nature, evolution and cooperation of social systems. She has studied Cultural and European Studies and is co-founder of nyoo organisational development.

09.09 17:00–18:00
HOOOPS
READING

*Purity is not
an option
–Selected readings*

Hooops is an experimental platform where knowledge around medicinal plants and fungi is shared, documented and practiced. Together we are creating an intersectional feminist platform that collectively explores practices and theories of local medicinal herbs. This exploration takes place on different levels of knowledge and connects disciplines such as arts, sciences and experiential practices. Hooops runs a living library that travels around Berlin, a bi-monthly reading club and is planning a publication. A continuous reading group has been hosted every Thursday at Floating since June 2021.

10.09–
12.09 14:00–17:00
VALENTINA KARGA,
MARJETICA POTRČ
WORKSHOP

*Becoming
Pattern*

Nature is never monochromatic. Her visual complexity is a shelter for all critters. Human shelter and infrastructures rarely pay attention to all the critters that lend us their territory where we build our cities. Instead, we provide large monochromatic surfaces which are very difficult for animals to embed themselves within. Our architectures reflect a larger ontological issue: a black and white Cartesian mentality where everything is organised into monochromatic categories. We avoid accepting the complexity and instability of that which we are part of. How to integrate, embody and navigate this complexity – which the climate crisis so clearly exposes – when all we have ever learned is to pretend it is not there? Providing visual shelter for city critters is about accepting our animal selves. In the two days of collective activity we will work with patterns that originate in nature. We will paint patterns with earthen pigments on the architecture of the Floating.

10.09 17:00–18:00
VALENTINA KARGA, MARJETICA POTRČ
READING

*Becoming
Animal,
an Earthly Cosmology by
David Abram and Performing
Ground, Space, Camouflage
and the Art of Blending In
by Laura Levin*

Valentina Karga was born in Chalkidiki, a peninsula in northern Greece. She lives in Berlin and she is a professor at the Hochschule für bildende Künste (HfBK) in Hamburg. Currently she is working on challenging the notion of “self” by proposing non-anthropocentric future narratives.

Marjetica Potrč is an artist and architect based in Ljubljana, Slovenia. Potrč’s practice includes drawing series, architectural case studies and public art projects. Her work emphasises individual and community empowerment, problem-solving tools, and strategies for the future that transcend neoliberal agreement and testify to the failures of Modernism.

11.09 15:00–16:30
JOHANNA WEHKAMP, BARBORA SEDOVA
CONVERSATION

*Rewilding
Urban Spaces*

Urban areas offer an often untapped potential for biodiversity conservation and ecosystem restoration. The concept of “rewilding” is gaining momentum in public debate and has been both promoted and criticised. Central elements in these discussions are social acceptability and benefits – especially in densely populated areas – and the role of humans in the restoration efforts more broadly. Discussions around different restoration and conservation strategies have also gained prominence, because climate change damages are increasingly felt – also in urban areas. In this conversation, the role and potential of rewilding will be discussed, both as a concept for conservation in urban areas and in the context of a warming climate. To what extent is rewilding useful as a strategy in urban areas to mitigate and adapt to the changing climate?

The conversation is moderated by Johanna Wehkamp and Barbora Sedova both alumns of the Mercator Research Institute on Global Commons and Climate Change (MCC). Panelists are Andrea Perino, German Centre for Integrative Biodiversity Research (University of Leipzig), Aljoscha Hoffmann (THP GmbH), Felix Weisbrich, head of the Department for Roads and Green Spaces, Friedrichshain-Kreuzberg and Prof. Ingo Kowarik, institute for ecosystem science (TU Berlin).

Johanna Wehkamp works as a policy officer at the Federal Ministry for the Environment, Nature Conservation and Nuclear Safety.

Barbora Sedova is a researcher, studying climate change impacts on human security at the Potsdam institute for Climate Impact Research (PIK).

03.-12.09.2021

CLIMATE CARE 2021: THE REWILDING YEARS

A SOFT GUIDE To the Floating TREES

DURATION: 30 MIN

CAN WE SEE THE TREES FOR THE TREES? IN BERLIN, THE CITY TREES ARE OFTEN REGARDED AS BYSTANDERS: SILENT PASSERSBY IN OUR DAILY LIVES. PLANTED FOR DIFFERENT REASONS AND EMBEDDED IN STRONG BUREAUCRATIC AND HISTORIC STRUCTURES. THEY MAKE UP A LARGE PART OF OUR URBAN SURROUNDINGS AND OUR WELLBEING. AND THE FLOATING TREES? IN TERMS OF URBAN NATURE, THEY ARE SOMEWHAT ANARCHISTIC: GROWING AS IF THEY ARE SQUATTING IN THE FORMER RAINWATER BASIN. THEY HAVE DEVE-

LOPED SLOWLY OVER TIME, GROWING AS THEY WISH AND UPON THEIR OWN TERMS, CREATING A COSMOPOLITAN SITE THAT IS CONSTANTLY IN FLUX. IN THIS AUDIO WALK, WE WILL TAKE A CLOSER LOOK AT THE TREE RING - A REVERSED ISLAND AROUND THE BODY OF WATER WHICH IS USUALLY BOTH THE LITERAL AND FIGURAL 'CENTER OF ATTENTION. LET'S TAKE A MOMENT TO NOTICE THE TRESS AND BE PROPERLY INTRODUCED. WITH HIGH WATER LEVELS IT IS ADVISEABLE TO WEAR BOOTS.



STICK SCULPTURES.
MONUMENTS FULL OF LIFE

THE BRAVE SMALL
BEECH

THE MAPLE NEIGHBOURHOOD.
THRIVING IN THE SHADE.
COOLER TEMPERATURES.

PINE TREE WITH
IDENTITY CRISIS

THE SOUND OF DRIED LEAVES UNDER
YOUR FEET. AS YOUR WALKING FEET MAKE
THE PATH.

TREES LOOKING AT THEIR
REFLECTION

SHIMMERS OF SHADOWS.
PLENTY OF PATTERNS

THE FALLEN ONE,
TOOK ANOTHER YOUNG
TREE IN HIS FALL

THERE IS A HIERARCHY
OF TREES

OLD ONES IN THE BACK
YOUNG ONES IN THE FRONT

WE'RE ALWAYS LOOKING
UP TO THE TREES.

BRANCHES REACHING IN THE AIR
AS MEDUSA'S HAIR

ARE THEY LOOKING DOWN ON US?

WIND ORCHESTRATING
THE LEAVES INTO A RUSTLE
SYMPHONY

A MAPLE BABY
STICKING THEIR HEAD
OUT THE BUSHES

WHERE DOES ONE TREE BEGIN
AND THE OTHER ONE END?

ARE THEIR ROOTS THIRSTING AFTER
THE WATER THAT LAYS JUST ABOVE
THE CONCRETE?

DOES A TREE MOURN
ITS FALLEN STICKS?

POPLAR

POPLAR

POPLAR

PLUM TREE, WHEN WILL YOU FEED US?
BLACKBERRY, WHEN WILL YOU FEED US?

BEES THRIVE ON DIVERSITY
DIVERSITY THRIVES OFF BEES

ALL TREES SUMMED UP
MAKE A GREEN WALL

SEEDS THAT TRAVELLED
ARE NOW GROWING APPLE TREES

IF YOU LOOK CLOSE ENOUGH
YOU WILL FIND A MICROCOSMOS UNDER
THE LEAVES

A WILLOW PIONEER IS HIDING
IN THE REED. FIRST SIGNS OF
A FUTURE FOREST

A SPECIFIC RUSTLING OF THE
LEAVES. CALMING

THE TREE OF HEAVEN, SOLEMNLY WATCHES
OVER ALL THE TREES IN THE BASIN

SOME TREES ARE HOME OF OTHER PLANTS.
WHERE DOES ONE END AND THE OTHER BEGIN?

WHAT IS THE DIFFERENCE
BETWEEN A BUSH AND A TREE?

STRAIGHT LINES LIKE NEEDLES POPPING OUT
OF THE BUSHES, MAKES ME WONDER,
WHEN IS A TREE, A TREE?

CROWS ARE HAVING A PLENUM
IN THE TOP OF THE TREES
AND THEIR OPINIONS ARE HELD
IN HIGHEST REGARD

THIS IS WHERE YOU ARE

THE COLOUR OF A BLACK LOCUST
REMINDS ME OF CARDBOARD.
BUT CARDBOARD SHOULD REMIND
ME OF BLACK LOCUST

LINING THE STREET AS THE MOST
CLASSIC EXAMPLE OF WHAT A CITY
STREET CAN LOOK LIKE, BEFORE
ENTERING THE TREE-RING

CONCEPT AND VOICE BY CLEO WÄCHTER.
SOUND AND MUSIC WAS DONE BY SANTIAGO CARRIÖN ACROS.
A SPECIAL THANKS GOES TO STEFAN KREFT, ERIKA MAYR,

GILLY KARJESVKY, JEANNE ASTRUP-CHAUVAUX AND THE
WHOLE TEAM OF THE FLOATING, HARRIET MEYER, JULIA
TRUMPER, MANUS NIJHOFF AND HANS POEL.

NATURE RIGHTS
Nature rights are represented in different ways within constitutions worldwide:

In Bolivia the legislation states that "Mother Earth is the dynamic living system made up of the indivisible community of all living systems, living, interrelated, interdependent and complementary, sharing a common destiny."
Ley de Derechos de la Madre Tierra, December 2010, article 3.

In Uganda, the law states that "Nature has the right to exist, persist, maintain and regenerate its vital cycles, structure, functions and its processes in evolution."
National Environment Act, 2019, Part 1, Section 4

In California, the local law recognised "fundamental and inalienable rights" of "natural communities and ecosystems" in the city to "exist and flourish."
Santa Monica Municipal Code, Art. 12, Ch. 12.02

ENVIRONMENTAL PERSONHOOD

"Granting an environmental entity (such as a river, a mountain, a population of Orangutans) the status of a legal person, thus assigning it the rights, protections, privileges, responsibilities and liability of a legal person. When we protect an invention, we can at last speak of a fair market value for it, by reference to which damages can be computed. But the lost environmental "values" of which we are now speaking are by definition over and above those that the market is prepared to bid for: they are priceless."
Christopher D. Stone, 1973

BIO CULTURAL RESTORATION
The Center for Native Peoples and the Environment defines bio-cultural restoration as "the science and practice of restoring not only ecosystems, but human and cultural relationships to place, so that cultures are strengthened and revitalized along with the lands to which they are inextricably linked."
Riccardo Rozzi, 2001

DISTURBANCE REGIMES
"Disturbance (both big and small: fire, flood, tornadoes, wind storms, cyclones, monsoons, disease, predation) are essential parts of how ecosystems regenerate (regrow).
A tornado comes through, knocks over a lot of trees, and suddenly there is a lot of light (where it was previously a shaded forest), so new trees can grow. What is Berlin's disturbance regime? How will it be affected by climate change?"
Katherine Ball, 2020

COUNTDOWN 2010
A European policy requiring members to maintain and restore threatened habitats and species.

European Policies

HABITATS DIRECTIVE
A European policy requiring members to maintain and restore threatened habitats and species.

BIRDS DIRECTIVE
Aims to protect all of the 500 wild bird species naturally occurring in the European Union.

THE RED LIST
The German list of endangered plants in an urban context, which is lawfully valid in court since 1994.

EU NATURE DIRECTIVES
A binding treaty requiring ratifying governments to conserve biodiversity through sustainable development.

THE WILD YEARS
The fall of the Berlin wall in 1989 created a vast open scar in the heart of the city made of abandoned buildings, warehouses and open spaces. Those were quickly taken over by an international counterculture bent on experimental self-expression, resistance and alternative modes of living. Parallel to empty and abandoned spaces being squatted by anarchists, punks and artists, a botanical subculture also emerged in those days, together making the city into what it is today. More recently, sadly, city developments adhere less and less to this unique local history and more and more to global market logics.

THE RAINWATER BASIN
(Site of Floating University Berlin) The basin containing us, holding us, supporting us. A polluted, resilient environment hosting a diverse and rising biodiversity, waste, and human-animal activities.

WETLAND
"What is a wetland? A wetland is whatever a competent expert says it is"
Stuart M. Haslam

RESILIENCE OF A POLLUTED ENVIRONMENT

NATURAL SUCCESSION
(At the site of Floating University Berlin)
A natural succession has been observed on site, in which the architecture present since 2018 plays a decisive role: the ecosystem of the basin rapidly turning from a wetland to a humid forest, with young willows colonizing mud piles accumulated against the scaffolding structure, being the first trees rooting on the concrete.
Stefan Kreft, 2020

RISING BIODIVERSITY

Ecosystem Rewilding

ZERO HUMAN INTERACTION
The strategy aims to radically reduce human interaction with an ecosystem, with little or no management of the area. Sometimes trespassing is allowed on defined paths to enable observation. To some extent a problematic strategy that has led to the violent erasure of indigeneous practices, knowledge and traditions.

DEEP-ECOLOGY
A branch of ecological philosophy claiming that all species share an equal right to survive and thrive, and should be respected and regarded as having certain basic and moral rights to live and flourish, independent of its instrumental benefits for human use.
Arne Dekke Eide Næss, 1973

NATURA 2000
A programme started in 2013 to preserve core habitats across Europe.

Climate Care 2021 THE Rewilding YEARS

Climate Care 2021 explores conceptual and applied approaches to rewilding. The festival program, underscored by this research map here, works to situate and question these approaches at the Floating University water-basin site in Berlin.

CORE CORRIDOR CARNIVORE
"The three C's", originally put forward by Soulé & Noss (1998) is based on trophic cascades, and island biogeography models that dictate that large predators, (carnivores) regulate the food chain, that they need large central reserves of land (cores) for hunting and territory and that these reserves need to be connected so that populations can move and interchange (corridors). Therefore rewilding should aim at reintroducing apex predators in an ecosystem in order to restore a "disturbed balance" and build trophic complexity, while extending their territories and linking them to allow migration and dispersion, whereas fragmentation and isolation of wilderness areas erodes biodiversity.
Andrea R. Gammon, 2018

CONSERVATION BIOLOGY
A scientific field determined to identify threats to ecosystems and to design the method to deal with them: it has been said to be "a discipline with a deadline."
Caroline Fraser, 2009, referencing E.O. Wilson, 2000

SELF-WILLED LAND
1. Wilderness then means "self-willed-land" or "self-willed-place" with an emphasis upon its own intrinsic volition
Jay Vest 1985
2. A place is wild when its order is created according to its own principles of organization—when it is self-willed land
Jack Turner 1996

WILDNESS
Should be seen as the key element of rewilding, to move towards practices that do not fall back on an imaginary space of purity but instead open up the possibility for co-producing spaces of 'wild' nature in a radical ecology committed to healing (Plumwood) the philosophical split between Nature and Culture in Western environmental narratives.

POST-HUMAN
A concept displacing the traditional humanistic unity of the subject. Braidotti sees it not as a loss but as a way to help us make sense of our flexible and multiple identities, fostering new forms of cosmopolitan neo-humanism that emerge from the spectrum of post-colonial and race studies, as well as gender analysis and environmentalism.
Rephrased from Rosi Braidotti, The Post-Human, 2013

HOLOBIONT
"The human body is a holobiotic organism; a walking ecosystem that intertwines the macro and micro ecosystems in the Earth's biosphere."
Nolwenn Marie Dheilly, 2014

SYMBIOTIC PLANET
"Life is an incredibly complex interdependence of matter and energy among millions of species beyond (and within) our own skin. These Earth aliens are our relatives, our ancestors, and part of us. They cycle our matter and bring us water and food. Without 'the other' we do not survive".
Lynn Margulis, 1998

REWORMING
The rewilding of one's gut. Like the rewilding of macro-ecosystems, rewilding of the gut (which individuals achieve through introducing, through various means, symbiotic bacteria or helminth worms to their bodies) endeavours to transform the ecosystem by letting a healthier degree of 'wildness' return (see Lorimer, 2017), and reconfigures biopower in the Anthropocene.
From Lorimer, 2017

MIGI
"Microbiome-Inspired Green Infrastructure: a collective term for the design and management of innovative living urban features that could potentially enhance public health via health-inducing microbial interactions. This concept builds upon the microbiome rewilding hypothesis."
Jake M. Robinson, Jacob G. Mills, Martin F. Breed, 2018

PLANETARY HEALTH
"Understanding the interconnectedness of societal health with environmental stability and resilience."
Nate Seltenrich, 2018

DYSBIOSIS: LIFE IN DISTRESS
An unhealthy balance and reduced diversity of microbiota within and upon the human body, leading to several aspects of human ill-health.
Alan C. Logan, 2015

Becoming Biosocial

SYMBIOTICENE
"The Symbiocene will be that period in the Earth's history where humans symbiotically reintegrate themselves, psychologically and technologically, into nature and natural systems."
Glenn J. Albrecht, 2014

REWILDING
Alongside its positive potential, rewilding is a controversial and contradictory term. It claims multi-species relations, whilst remaining a human-centred directive (man as saviour). Ongoing colonial and capitalist territorial expansion have been ending worlds for as long as they have been in existence, and, whilst Rewilding has promise as a counter, the same problems remain regarding who controls the territories, borders and rules of engagement.
Borbála Soós, 2020

For further definitions and debate see:
Kim Ward (2019), Cronon, W. (1996), Plumwood, V., 1998, Braun, B. & Castree, N. (eds). 1998.

Social Re-wilding

NATURE
Nature (with a capital N) is an interpretation of the natural world based upon our societal, emotional, technological and intellectual experiences and perceptions.

WILDERNESS
A term that evokes a collective imaginary of a "pure" and "pristine" Nature, with "wild" landscapes and uninhabited by humans.

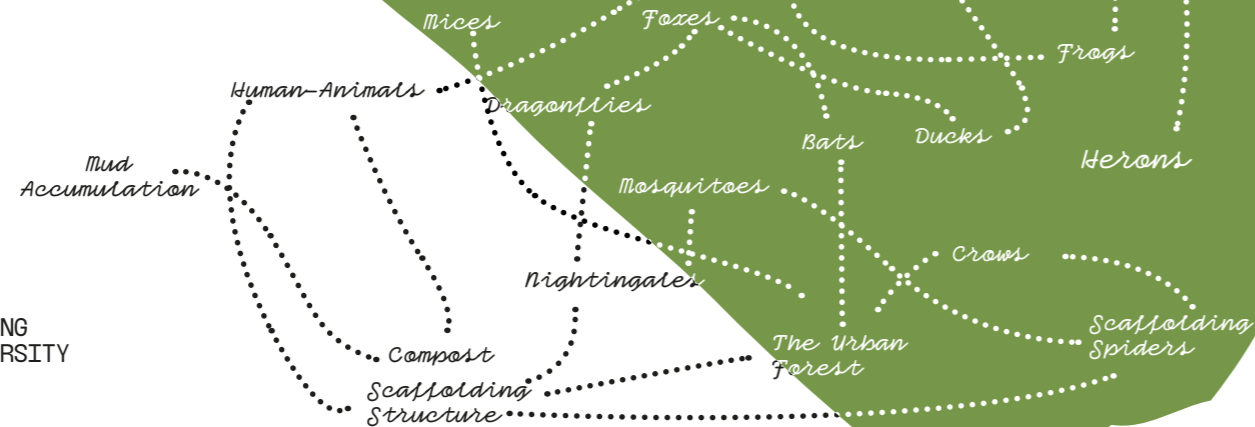
NATURECULTURE
A concept created by Donna Haraway in order to write the necessary entanglement of the natural and the cultural, the bodily and the mind, the material and the semiotic, etcetera. 'Naturecultures' offers us an important route to rewrite these modernist oppositions in such a way that rather than representing parts of the world, a transcription with the world is being proposed. Concepts thus do not capture or mirror what is 'out there', but are fully immersed in a constantly changing reality.
Jussi Parikka, 2021

rewilding is focused on a process

rewilding reimagines the identities of human in relation to non-humans

rewilding is oriented towards the future

Floating e.v.
The association engaging on site since 2018.



READINGS

DAILY READINGS 17:00–18:00

EVERY DAY AT 17:00, THE AFTERNOON CYCLE OF WORKSHOPS IS CONCLUDED WITH AN HOUR OF READING AND 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.

03.09

GUIDED BY BETWEEN US AND NATURE

Symbiotic Planet by Lynn Margulis

04.09

GUIDED BY SANDRA JASPER

The Botanical City

by Matthew Gandy and Sandra Jasper

05.09

GUIDED BY PATRICIA REED

Marx's Ecological Notebooks

by Kohei Saito

07.09

GUIDED BY MARC HERBST AND MICHELLE TERAN

Selected bedtime stories for sleeping in common (which is politics)

08.09
GUIDED BY SPÄTISPÄTI

Selected readings on dirt

08.09
GUIDED BY HOOOPS

Purity is not an option; selected readings

10.09
GUIDED BY VALENTINA KARGA AND MARJETICA POTRČ

Becoming Animal, an Earthly Cosmology

by David Abram and Performing Ground, Space, Camouflage and the Art of Blending In by Laura Levin

11.09

GUIDED BY BLACK EARTH COLLECTIVE

Unsettling the Coloniality of Being | Power | Truth | Freedom:

Towards the Human, After Man, Its Overrepresentation - An Argument by Sylvia Wynter

12.09
GUIDED BY SOFT AGENCY

A Parasitic Reading Room

EVENINGS

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

04.09 17:00–18:00
GUIDED BY SANDRA JASPER
READING

The Botanical City

by Matthew Gandy and Sandra Jasper

04.09 20:30–22:00
SANDRA JASPER
TALK

Rewilding Berlin:

from urban biotopes towards the multispecies city

Former railway yards, decommissioned airports and other infrastructural relics provide the substrate for new ecological assemblages. Rather than being empty terrains, these marginal zones of urban wilderness are in fact rich repositories of urban life from which alternative socio-ecological futures can be gleaned. Wasteland spaces are a key focus for ecological research on the adaptability of other-than-human life to urban environments, speculating about future ecologies in future cities. In Berlin, initiatives to protect these unusual zones against imminent development in the interest of finance or urban planning can now draw on a substantial archive of activism that dates back at least half a decade. In recent years, however, many

spaces of spontaneous nature have been lost to speculative forms of urban development. At the same time,

04.09 20:30–22:00
FILM SCREENING
GUIDED BY SANDRA JASPER

Natura Urbana! The Brachen of Berlin

Natura Urbana tells the post-war history of Berlin through its plants. The film takes us from the Trümmerlandschaften and their unique ecologies to the abandoned roofs of the Friedrichshagen waterworks on the edge of the city, encountering an extraordinary variety of spontaneous vegetation from all over the world that has sprouted along railway lines, street corners, and in the distinctive Brachen of Berlin. In Natura Urbana the changing vegetation of Berlin serves as a parallel history to war-time destruction, geo-political division, and the newest phase of urban transformation. Natura Urbana takes us on a unique journey through Berlin ranging from the botanical microcosm of cracked paving stones to elaborate attempts to map the entire city in terms of its distinctive ecological zones. Director: Matthew Gandy United Kingdom, Germany, 2017, 72', colour

Sandra Jasper is Assistant Professor for Geography of Gender in Human-Environment-Systems at the Humboldt-Universität zu Berlin. Her research interests are in urban nature, soundscapes, and feminist theory.

05.09 17:00–18:00
GUIDED BY PATRICIA REED
READING

Marx's Ecological Notebooks

by Kohei Saito

05.09 19:00-20:00
PATRICIA REED
TALK

On Exhaustion and Metabolic Rifts

The recognition of the climate crisis is coincident with a recognition of the inseparability of things, activities and forces: the inseparability of figure from ground; the mixing of human, microbial and geological temporalities; and the complex causal consequences of daily events that suture disparate geographies into a common problem space. This inseparability manifests in the concept of the planetary, a coalescence that demands new frameworks for concept-making and activity that emphasise synthetic thought (and pedagogies) that one can succinctly describe as a shift from an emphasis on existence (of particularities) to coexistence (how particularities are put or situated into relation).

Patricia Reed is an artist, theorist and designer based in Berlin. Her work concerns the social transformation of coexistence for and at planetary dimensions in practical (technical), conceptual (epistemic), and axiological terms.

05.09 20:00-24:00
SOUND STUDIES AND SONIC ARTS, UDK BERLIN
SOUND INSTALLATIONS AND PERFORMANCES

Un-domesticating the wild, again and again

HOW CAN THE NATURAL ELEMENTS BECOME AN AGENT OF THE AUDITORY LANDSCAPE? WHAT CAN MORE-THAN-HUMAN SONGS BE? STUDENTS OF SOUND STUDIES AND SONIC ARTS AT UDK BERLIN INVESTIGATE, QUESTION, ANALYSE AND SHAPE AUDITORY CULTURES AND PRACTICES. THESE INSTALLATIONS AND PERFORMANCES RESPOND TO THE FESTIVAL'S THEME BY ENGAGING WITH VARIOUS FORMS OF SITE-SPECIFIC SOUND-BASED MAKING AT THE RAINWATER BASIN.

ANDYVAZUL
LIVE ACT

Symbiotic Disharmonies

As part of a performative open laboratory, Andyvazul aims to create a sonic dialogue between organic and inorganic elements at the Floating site. Despite being disparate, the relationship between these elements can be harmonic. And despite their harmonic relationship, their symbiosis might sound discordant. Water drops, rusty metal, breathing objects, plastic tubes, plants, broken harmonicas, bamboo steamers, hydrophones and contact microphones will support the monitoring of the sonic symbiosis between these organic and inorganic elements.

Andyvazul enters the world of sound art with a background as a harmonica player and a curator of free improvised music. He approaches both life and artistic practice as an instant composition, where movement and coincidence are constant.

DIANA BARBÉ AND VILTE GUSTYTE
INSTALLATION

Resonating Wind: A String Installation for the Ether

Resonating Wind is an acoustic installation inspired by long-string instruments and Aeolian harps, that resonate with naturally occurring vibrations: those of air pressure changes and plant growth. Long strings are attached to different trees across the site. The length of the strings, which depends on the shape of a chosen tree, determines the harmonic relations between each tone produced when different forces activate them – wind, bird, insect, leaf, or human player.

03.-12.09.2021

CLIMATE CARE 2021: THE REWILDING YEARS

Diane Barbé is dedicated to exploring human and non-human worlds through sound. She integrates multidisciplinary artistic practices, education and research in her work. In her musical works, she proposes immersive listening experiences that weave fiction and realism, looking for post-capitalist imaginaries through care, trance and belonging beyond the factual and the historical.

Vilte Gustyte is a sound artist based in Berlin with a focus on electroacoustic music composition, installations and audiovisual arts. With a background in filmmaking and sound recording, Vilte works as a freelance sound designer, composer and sound engineer. Vilte Gustyte finds inspiration from listening to the natural soundscapes, exploring sonic properties of objects and materials, and paying attention to unheard or silent sounds.

BEN GLAS
GEOLOCATED AUDIO WALK

Deep Listening: Re-wilding Natural Knowledge

Deep Listening: Re-wilding Natural Knowledge is a geolocated audio walk local to the Floating University in which various GPS triggered zones hold a single question for contemplative listening. The questions serve as entry points and stepping stones towards critical thought and shared discourse. Using the complementary Echoes App (for iOS and Android), the listeners may engage with both the compound at Floating University and their own attitudes, perspectives and inquiries.

Ben Glas is an experiential composer based in Berlin. Through ephemeral compositions Glas' work questions preconceived notions around the acts of passive hearing and active listening. In seeking to discover open-ended forms of music and pragmatic listening perspectives, Glas' compositions focus on the realms of subjective perception and cognition, via the use of acoustics, psychoacoustics and space as tools for sonic composition.

MITCHELL KEANEY
SOUND INSTALLATION

50,000 Euro Per Month

50,000 Euro Per Month is a stereo sound collage made from field recordings on site at the Floating University. The piece uses sound to explore how water enters the basin from Tempelhofer Feld, moves through concrete and other human-made structures, and exits the basin into the Landwehrkanal. Using a variety of recording techniques, Mitchell has collaged these recordings together to present them as a material that can resonate with our bodies.

Mitchell Keaney is originally from the suburbs of Phoenix, Arizona, USA. As a self-taught musician and performer, he creates sound-based work through a process of immediate experience and intuition.

ANNA FAINARETI LIOKA AND HYEWON SUK
SOUND INSTALLATION

Intertwined Dialect

Intertwined Dialect is a sound installation inspired by the spatial characteristics of the Floating University, where human and nature meet in the centre of Berlin. *Intertwined Dialect* explores the sonic possibilities of symbiosis. By using machine learning technology, specifically MelGAN, the human voice is transformed into the voices of surrounding birds or even those that are extinct. These new synthetic and hybrid creatures are placed back at the natural site of the Floating University, creating a unique intertwined communication between the human and the non-human entities.

Anna Fainareti Lioka is an artist based in Berlin. She has participated at more than 40 group exhibitions and her work includes sound installations, sound sculptures, art games and audiovisual installations.

Hyewon Suk is a composer and sound artist based in Berlin and Seoul. She is focused on making immersive atmospheres with immaterial and intangible ingredients such as sound, light, and space, while reflecting on questions of ontology and reality that encompass Eastern and Western philosophies.

MENGHAN WANG
LIVE ACT

Now is the Place, Here is the Time

Using on-site and real-time sound recording and processing, Menghan Wang's performative sonic practice tells a sonic story about an undefinable being who is eager to connect with nature, despite technological inconveniences and constraints. The performance explores the evolution of symbiosis and of being, through both physical and sonic interconnectedness. The vibrations between the performer and the surrounding environment not only create sounds that can be listened to, but also act as an agent to connect seemingly disconnected entities. The performer and the surrounding environment are thus intertwined, forming a being whose "body" and "voice" are constantly changing yet still connected to nature.

Menghan Wang is an artist and experimental musician from Beijing, China. Her multidisciplinary practices primarily focus on creating embodied experiences based on perception, reflecting the connection between movement and representation, self and otherness.

BEN GLAS, MITCHELL KEANEY AND DIANE BARBÉ
LIVE ACT

Sounds Ambient Night

An ambient set with field recordings to close the night.

07.09 19:00–20:00
MATERNAL FANTASIES
FILM SCREENING

A Fantasy Journey to the Planet Zarg

For a mini residency at the Floating University in June 2021, the Maternal Fantasies collective explored the element of water as a transient medium that flows through and connects all growing life; as the common denominator of all that breathes and breeds; and as a breeding and testing ground for new species and new modes of interconnectivity. Collaborating with children of all ages, this short film captures the artistic process of intergenerational intervention.

Maternal Fantasies is an interdisciplinary collective of international artists and cultural producers based in Berlin. They shape the discourse on motherhood and the politics of care through collective artistic processes. While exploring the potential of contemporary intersectional-eco-feminist positions, they open their work process for children to participate in.

07.09 20:00–22:00
RADU CIORNICIUC
FILM SCREENING

Acasa my home

In the wilderness of the Bucharest delta, an abandoned water reservoir just outside the bustling metropolis, the Enache family lived in perfect harmony with nature for two decades. They slept in a hut on the lakeshore, caught fish barehanded and followed the rhythm of the seasons. When the area was transformed into a public national park, they were forced to leave behind their unconventional life and move to the city, where fishing rods are replaced by smartphones and idle afternoons are now spent in classrooms. As the family struggles to conform to modern civilization and maintain their connection to each other and themselves, they each begin to question their place in the world and what their future might be. With their roots in the wilderness, the nine children and their parents struggle to find a way to keep their family united in the concrete jungle. With an empathetic and cinematic eye, filmmaker Radu Ciorniciuc offers viewers, in his feature debut, a compelling tale of an impoverished family living on the fringes of society in Romania, fighting for acceptance and their own version of freedom.

Radu Ciorniciuc is a writer, director, producer and cinematographer. In 2012, he co-founded Casa Jurnalistului, a community of reporters specialising in in-depth, long-form, multimedia reporting, and the first independent media organisation in Romania. His journalistic work was acknowledged by Royal Television Society UK (2014), Amnesty International UK (2014), Harold Wincott Awards for Business, Economic and Financial Journalism (2016), and by other international and national prestigious institutions.

08.09 19:00–20:00
CAROLINE FRANK & JAKOB WALTER
PODCAST BROADCAST

Being the Basin

The government of the city of Berlin plans to demolish the rainwater basin of the former Tempelhof airport – where the Floating University sits today – to create a natural-looking pond. The bottom of the basin consists of two layers of concrete and an extra bitumen layer. After the concrete is removed, a protected biotope is planned to be established. Despite its rotten concrete, the basin is already a habitat for many species. What might *they* think about the government's plans? How might the fate of the rainwater basin be different if the basin itself decided its future?

In this podcast series, Caroline Frank and Jakob Walter speaks with diverse voices from the arts, law and architecture to consider how the agency of the basin might be considered in the planning process.

Episode 1: How to give the basin rights? Joulia Strauss discusses the indigenous practice of inventing God/Goddess narratives in the process of defining "environmental personhood" for non-human entities, and the rituals around Ş0, a new law which seeks to protect this status.

Episode 2: How to remove man-made laws from the basin?

This episode explores the ideas of Andreas Philippopoulos-Mihalopoulos, who uses his art practice to rethink man-made laws.

Episode 3: How to make the basin protected nature? Using the Reserva Ecológica in Buenos Aires as an example, architect and researcher Mauricio Corbalan argues the rainwater basin should be defined as a wetland and protected as such.

Episode 4: How the basin could own itself? Bertram Lomfeld, Professor for Civil Law, proposes a Nature Syndikat, based on the model of the Mietshäuser Syndikat (a housing cooperative) to give autonomy to natural landscapes such as the basin.

The episodes will be published as the second season of the Cohabitation Podcast and sections will be broadcast at the Floating University for collective listening.

Jakob Walter trained as an architect in Leipzig, Weimar, and Zürich. For his master thesis he started the Cohabitation Podcast. The first six episodes of the podcast researched wildlife protection laws to protect housing units from demolition by living together with bats.

03.-12.09.2021

Caroline Frank studied urbanistic at the Bauhaus-Universität Weimar and law at the Albert-Ludwigs University Freiburg, the University Paris 1 Panthéon-Sorbonne and University Hamburg, with a specialization in environmental and planning law. Currently she works for the chair of Prof. Dr. Judith Brockmann, maître en droit, at the Hamburg University of Applied Sciences.

08.09 20:00–21:00
TERESA DILLON
CONVERSATION

Calling into the Now (Part 3)

Calling into the Now looks to the role that ritual plays in supporting the ontological shifts necessary to move from human-centered to more earth-bound perspectives, whereby the Earth's inviolability is placed at the heart of what we do, think and make. A multi-layered environment, the Floating site is one in which significant human intervention has unfolded: from the control of rainwater to experiments in multispecies living. The third part of *Calling into the Now* takes the form of a public discussion that situates the work in relation to post-human legalities.

Teresa Dillon is an artist and researcher. Her work is primarily situated within urban spaces and explores the performative, lived entanglements of techno-civic systems. She is a Humboldt Fellow and has participated in numerous exhibitions, art residencies and currently holds the post of Professor of City Futures, at the School of Art and Design, UWE Bristol.

09.09 19:00–20:00
SIOBHAN LEDDY
DEEP LISTENING

Listening at the Threshold

Part-lecture performance, part-deep listening session, this workshop takes the soundscape of Floating University as its natural/cultural starting point. The work uses processes of defamiliarisation and technological mediation to open up moments of more-than-human listening. Beginning with cochlear (ear-based) listening, the audience will be guided through various auditory thresholds and increasingly non-human scales to generate moments of reconfigured, even uncanny, sensing.

Siobhan Leddy is a researcher, writer, and artist. Her research focuses on how artworks can offer methodologies for more-than-human communication and para-linguistic knowledge-creation. She is currently working towards a PhD at the Freie Universität Berlin, where she also teaches an MA seminar in media theory and practice.

CLIMATE CARE 2021: THE REWILDING YEARS

09.09 20:00–21:30

AMANDA MACHIN, ÖZGÜR ÖZVATAN, HANNA RULLMANN,
MODERATED BY ALEX NEHMER (ARCH+)
CONVERSATION

Nature Protection and Right Wing Politics

Commitment to the environment and other species is not automatically emancipatory; it can be instrumentalised for anti-human political purposes. In this conversation, participants will discuss how notions of supposedly pure, unadulterated nature provide an excuse for right wing groups that turn nature and animal protection against racialized people.

As Hanna Rullmann and Faiza Ahmad Khan show in their documentary *Habitat 2190*, on the rewilding of a former refugee camp in Calais, nature conservation has become a weapon used to justify inhumane border regimes. Does the rise of a right wing green populism also point to failings of mainstream environmental politics?

This event is part of Cohabitation Discourse: Zoopolis Berlin, which is funded by the Berlin Senate Department for Culture and Europe.

Amanda Machin is professor of International Political Studies at the University of Witten/Herdecke in Germany. Her research focuses on the politics of citizenship, the environment and agonistic democracy.

Özgür Özvatan holds a PhD in sociology and political science. He is deputy head of two departments at the Berlin Institute for Integration and Migration Research (BIM), conducting research on belonging, racism and the Far Right.

Hanna Rullmann is a researcher and designer, developing a practice around questions of conservation, environmental policy and legal/political production of natures.

Alex Nehmer is an editor at *ARCH+* magazine for architecture and urbanism and a co-curator of the exhibition and event series Cohabitation.

10.09 19:00–23:00

KATE TYNDALL AND SARAH FRIEND
DISCURSIVE DINNER

Panarchist Dinner in Berlin 2100

The Panarchist's Cookbook project is conceptualised as a future *Forme of Cury*, a hodgepodge of recipes, tips, and techniques from the inhabitants of Berlin in the 2100s, a place which looks, feels and smells very different from the city we know today.

Through scientific review and scenarios of climate projections to the year 2100, we speculate on the biogeophysical foundation into which the people of future Berlin will be embedded. The Panarchist Dinner in Berlin 2100 spans multiple possible futures, exploring the ways that changing biological, technological, social, and political spheres will impact our eating. The migrations of a multitude of species and cultures, as well as the intervention of anthropic science, have created flavors and aromas of which the city's ancestors of 2021 could only dream.

We do the dreaming actively: in the form of a tasting menu and discursive dinner, in full awareness of the silliness of the exercise of prediction and the risk of lapsing into retrofuturism. The value of this predictive exercise, and one in which plant, animal, and human are considered together, is to invite the kind of intergenerational, multispecies thinking which will be required of today's Berlin, if a post-2100 Berlin is to be able to thrive. To that end, we invite a small group to accompany us to an evening meal at the Floating University in 2100, to sample the recipes our grandchildren may enjoy. The taste of climate adaptation may be more diverse – and delicious – than you expect.

Alongside our morsels, we will present our scenarios and invite attendees to participate in the storytelling of the setting in which we find ourselves, Berlin 2100. We invite the participants to playfully imagine themselves as residents of a future Berlin throughout the meal, and to give us their imaginings of a place and people, welcoming, whole, and thriving despite climate change.

Participation in this event has a contribution cost of 15€ per person.

Katharine Tyndall is an SES (social-ecological systems) researcher and Sarah Friend is artist and software engineer. Katharine Tyndall is interested in finding ways to comprehend living-in and living-with a changing bio- and geosphere.

Sarah Friend creates artworks that engage with technology on a fundamental level, and that use speculative fictions as participants in social change.

11.09 17:00–18:00
BLACK EARTH COLLECTIVE
READING

Unsettling the Coloniality of Being|Power| Truth|Freedom: Towards the Human, After Man, Its Overrepresentation – An Argument by Sylvia Wynter, 2003

We will read and discuss an excerpt from an essay by the influential Caribbean philosopher, Sylvia Wynter, which critically analyses the "invention of Man" in European modernity, the development of race as a category of difference and subordination, and its consequences which continue to play out today. Drawing on a range of anti-colonial thinkers, Wynter extends a demand to invent other ways of being human.

11.09 19:00–22:00

BLACK EARTH COLLECTIVE AND RAHAB NJERI
SCREENING AND CONVERSATION

Wangari Maathai Centering Black Voices in the Environmental Movement

"It is the people who must save the environment. It is the people who must make their leaders change. And we cannot be intimidated. So we must stand up for what we believe in." Wangari Maathai

Rahab Njeri and Tatu would like to bring to the fore the legacy of one of the most important women of the climate change and environmental movement. Before intersectionality was a buzzword for the mainstream, Wangari Maathai understood how the wellbeing of the environment affected Kenyan women and gender justice as a whole. From the perspective of the African Womanist framework, this screening and conversation will look at the life and struggles of one of the strongest fighters of the Kenyan environmental movement who has been active since the 1970s. Starting with input from Rahab Njeri and Tatu, the event will move on to a shared discussion on how current environmental movements can marginalise frontline fighters from the Global South. The evening will end with screenings that centre Black voices and their vision and stories of Wangari Maathai.

Black Earth Collective is a Berlin-based climate justice collective pursuing QTBIPOC solidarity. We understand anthropogenic climate change as a historical development,

beginning with slavery and colonialism which fuelled the industrial revolution. Black Earth agitates for an intersectional climate movement, with decolonial, queer-feminist and ecological perspectives.

Rahab Njeri studied British and North American History, African Studies, and English Studies at the University of Cologne. In 2013, she finished her interdisciplinary master's thesis with the title "If you're light, you're Alright": Skin Bleaching among African American Women (1945-1970). In 2013, Njeri was a doctoral student at the University of Trier, working on her Ph.D. project *Black Canadas: Construction and Representation of Blackness in Halifax, Toronto, and Montreal from 1960 to 1990*.

Tatu completed her Bachelor's degree in African Studies at the University of Leipzig before moving to the Netherlands for her Master's degree in International Relations and International Organisations at the University of Groningen. She specialised on topics such as global environmental politics and international development. Throughout her studies, she sought to apply an intersectional feminist and post-colonial lens on scientific research and critical analysis of various international development and climate policies.

CLOSING

12.09 17:00–18:00
SOFT AGENCY
READING

A Parasitic Reading Room

The Parasitic Reading Room is an open format formed by a multitude of voices in a spontaneous set of reading spaces. Texts gathered in a reader are spoken out loud by participants who should have a willingness to be affected by other voices and ideas. A Parasitic Reading Room intends to provoke a contagion of knowledge by acting as a parasite on its chosen site, as well as its reading participants. There is no straight line for the Parasitic Reading Room, but a zigzag of joyful moments which bring a multitude of voices to contemplate future imaginaries for spatial practices.

This edition of the Parasitic Reading Room will explore the Climate Care: The Rewilding Years reader by re-enacting words, phrases, fragments, incomplete texts and occasional sentences.

Soft Agency is a diasporic group of female architects, artists, curators, scholars and writers working with spatial practices. The agency's work is rooted in feminist methodologies practices and formats, in the intersection of critical spatial practice, radical pedagogies, collectivities of becoming otherwise and alternative modes of participation.

12.09 19:00–20:00
COLIN SELF
PERFORMANCE

Xoir

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.

12.09 21:00–24:00
INFUSO GIALLO
MUSIC

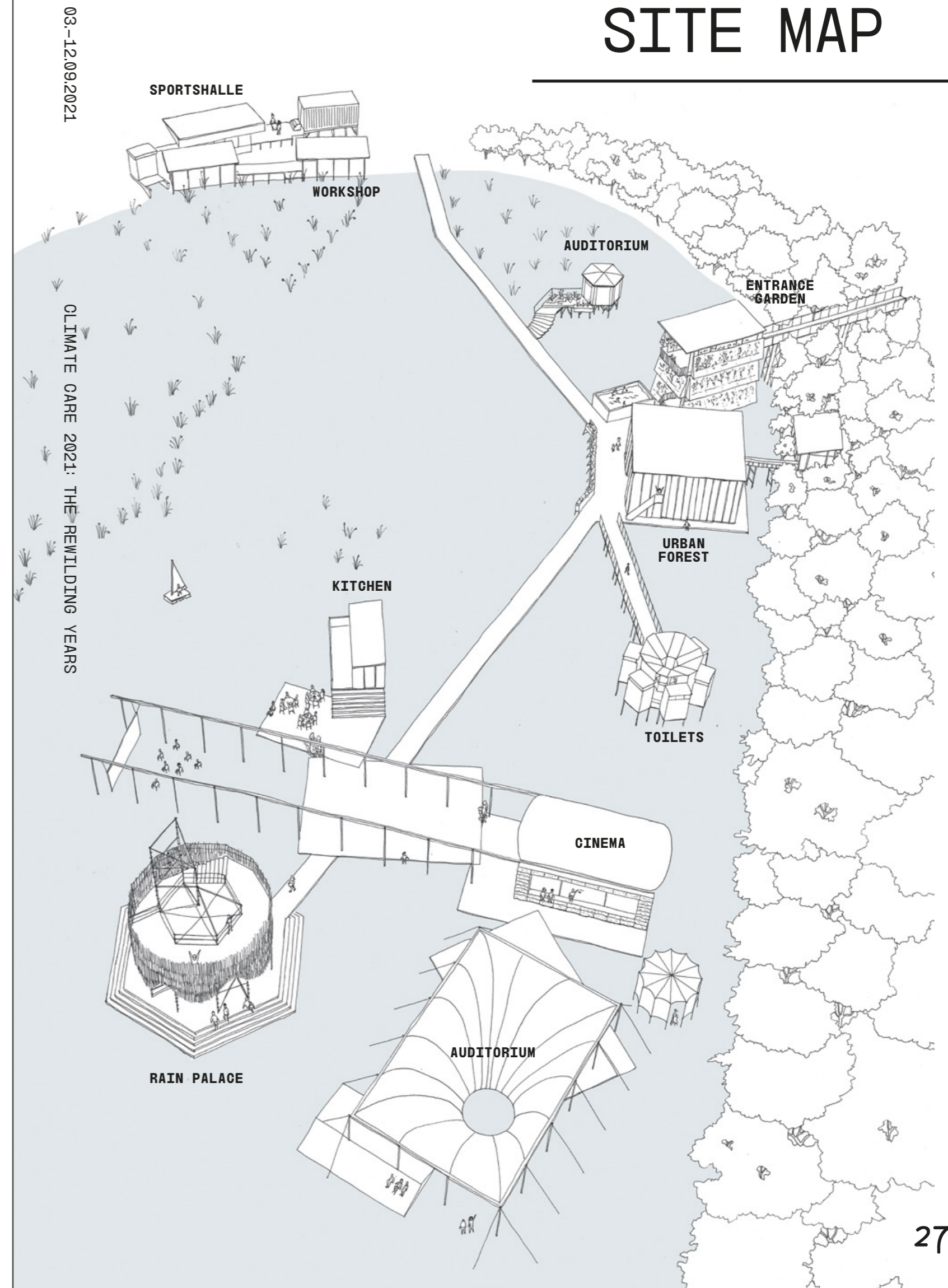
Faunal soundscapes 2

Infuso Giallo compiles sounds and recordings that fit in the context of the festival's rewilding theme. Ranging from songs and records made by, or for, plants, to releases that mimic faunal or environmental phenomena.

Infuso Giallo is a Berlin-based producer and DJ. His live sets are a fluid, ever-changing, ever-new collection and reinterpretation of his tracks, alternating between ambient and club contexts.



SITE MAP



ZABRISKIE BOOKSHOP

OPENING HOURS: 3.09 - 5.09, 16:00 - 20:00
10.09 - 12.09, 16:00 - 20:00

Zabriskie is a specialist bookshop with a focus on sub-cultural and natural phenomena. It is almost like a private library because we only present books that we personally value and like. At Zabriskie you can find extraordinary things from the fields of natural history, nature writing, ecology and sustainability; gardening, self-sufficiency and DIY; underground music and film; utopian ideas and alternative ways of living; small press and artist publications; idleness and slowness; drugs and consciousness; walking, travelling and places; essays on philosophical and social issues; countercultural movements; strange and occult phenomena; fantastic, weird and experimental fiction.

A TEMPORARY BOOKSHOP WILL MANIFEST ON-SITE FOR THE DURATION OF CLIMATE CARE. SOME TITLES SPECIALLY SELECTED FOR CLIMATE CARE 2021: THE REWILDING YEARS:

ROBIN WALL KIMMERER

Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge and the Teachings of Plants

IRENE DE CRAEN (ED.)

Errant Journal, Slow Violence - Issue 2

STEFANO MANCUSO

Die Pflanzen und Ihre Rechte - Eine Charta zur Erhaltung unserer Natur

RICHARD MABEY

The Unofficial Countryside

FRANZISKA KLOSE,

Detroit - Field Notes From a Wild City

CLAIRE RATINON & SAM AYRE

Horticultural Appropriation

CATHY LANE, ANGUS CARLYLE (EDS.)

In the Field - The Art of Field Recording

MATTHEW SCHNEIDER-MAYERSON AND

BRENT RYAN BELLAMY (EDS.)

An Ecotopian Lexicon

SANDOR ELLIX KATZ

Fermentation as Metaphor

LYNN MARGULIS

Der symbiotische Planet oder wie die Evolution wirklich verlief

ADRIAN COOPER (ED.)

Arboreal - A Collection of Words from the Woods



SUZANNE SIMARD

Finding the Mother Tree - Uncovering the Wisdom and Intelligence

SANDRA BARTOLI UND SILVAN LINDEN (HG.), AG8: BERLINER BÄUME. EINE BESTANDSAUFNAHME

AY GRIFFITHS

Wild - An Elemental Journey

LUCY JONES, LOSING EDEN

Why Our Minds Need the Wild

EMMANUEL VAUGHAN-LEE,

SEANNA QUINN, BETHANY RITZ (EDS.)

Emergence Magazine - Volume 2

STEFANO MANCUSO

Die Pflanzen und Ihre Rechte Eine Charta zur Erhaltung unserer Natur

03.-12.09.2021

SANDRA BARTOLI UND SILVAN LINDEN (HG.)
AG8: Berliner Bäume. Eine Bestandsaufnahme



CLAIRE RATINON & SAM AYRE
Horticultural Appropriation



CLIMATE CARE 2021: THE REWILDING YEARS

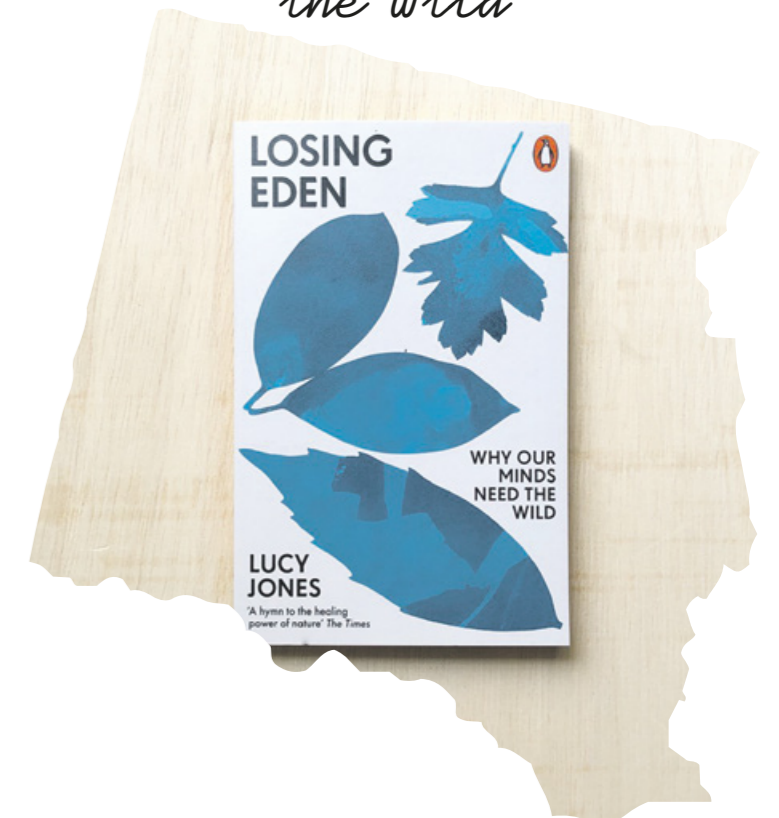
FRANZISKA KLOSE

Detroit - Field Notes From a Wild City



LUCY JONES, LOSING EDEN

Losing Eden - Why Our Minds Need the Wild
Losing Eden - Why Our Minds Need the Wild



EMMANUEL VAUGHAN-LEE, SEANNA QUINN,
BETHANY RITZ (EDS.)

Emergence Magazine - Volume 2



CLIMATE CARE 2021: THE *Rewilding* YEARS

OPENING HOURS
03–12 September, 2021
Daily from 14:00–24:00

ARRIVING
Lilienthalstraße 32, 10965 Berlin-Kreuzberg
10 minutes walking distance from underground train station U-Südstern (which has elevator access) or directly with the 104 bus, station: Friedhöfe Columbiadamm (Berlin).

ENTERING
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.

COVID-19
Please remember that visitors need a negative test result from the same day, proof of vaccination (2x) or recovery and a ffp2 mask to visit the site. Maintain a minimum distance of 1.5 meters from others. We follow the Berlin senate's ongoing Covid-19 guidelines.

REGISTRATION
Please register for workshops via e-mail: climatecare@floating-berlin.org. The number of participants is limited.

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. The workshops within the Climate Care programme are open to everybody interested.

LISTENING
Our events are in German and English. We will announce the language of the events online. 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 see 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@floatinguniversity.org
www.floatinguniversity.org

CURATORS
Gilly Karjevsky & Rosario Talevi

PROGRAMME ASSISTANTS
Jeanne Astrup-Chauvaux, Eliza Chojnacka, Hannah Lu Verse, Lorène Blanche Goesele

PRODUCTION
Felix Wierschbitzki, Maddalena Pornaro, Teresa Huppertz, Serena Abbondanza, Johan Kirsimäe

GRAPHIC DESIGN
Studio YUKIKO

WEB DESIGN
Roman Karrer

PHOTOGRAPHY
Lena Giovanazzi, Constanze Flamme

PROGRAMME EDITOR
George Kafka

ARTISTS
Alex Nehmer, Amanda Machin, Andyvazul, Anna Fainareti Lioka, ARCH+, Barbora Sedova, Ben Glas, Black Earth Collective, Cleo Wächter, Colin Self, Daisuke Ishida, Diane Barbé, Fog Puma, Garance Maurer, Hanna Rullmann, Hoops, Hyewon Suk, Infuso Giallo, Jakob Walter, Johanna Wehkamp, Kate Tyndall, Katherine Ball, Lisa Ertl, Marc Herbst, Marjetica Potrč, Maternal Fantasies, Menghan Wang, Michelle Teran, Mitchell Keaney, Monáí de Paula Antunes, Between Us and Nature, Özgür Özvatan, Patricia Reed, Radu Ciorniciuc, Rahab Njeri, Sandra Jasper, Sarah Friend, Selina Seyd, Siobhan Leddy, Susan Ploetzly, Tatu, Teresa Dillon, Valentina Karga, Vilte Gustyte, Zabriskie

SPATIAL EXPERIMENTS
Felix Wierschbitzki, Florian Stirnemann, Jeanne Astrup-Chauvaux, Katherine Ball, Lorenz Kuschnig, Stefan Klopfer

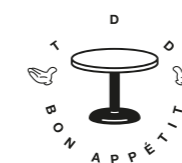
CONSTRUCTION MANAGEMENT
Felix Wierschbitzki, Lorenz Kuschnig

BUILDING TEAM
Ariel Curtelin, Benjamin Frick, Ester Bonneau, Florian Kurzenberger, Jan Schlake, Jan Theiler, Jeanne Astrup-Chauvaux, Johan Kirsimäe, Jonas Johnke, Katherine Ball, Maddalena Pornaro, Maxi Schneider, Moritz Wermelskirch, Samuel Boche, Serena Abbondanza, Stefan Klopfer

VOLUNTEERS
Alice, Alina, Anne, Begs, Caroline, Deneb, Elias, Garance, Gribouille, Helene, Jade, Katie, Lenny, Lilith, Liva, Lorenz, Lotti, Luca, Ludwig, Magda, Matea, Matheu, Mathilda, Max, Paula, Rose, Sunniva, Timo, Vilma und Lumi

FOOD BY
TDD (Tischlein Deck Dich)

**FLOATING
UNIVERSITY
BERLIN**



Soft Agency

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.

BOARD
Jeanne Astrup-Chauvaux, Sarah Bovelett, Benjamin Foerster-Baldenius, Rosario Talevi

MEMBERS
Andrea Hofmann, Anna Kokalanova, Alexis de Raphelis, Beatrice Davies, Benjamin Frick, Benoît Verjat, Berit Fischer, Camilla Bausch, Carla Kienz, Christof Mayer, Dorothee Halbrock, Erika Mayr, Florian Kurzenberger, Florian Stirnemann, Felix Wierschbitzki, Gilly Karjevsky, Gülsüm Güler, Hannah Lu Verse, Inci Güler, Joanne Pouzenc, Jöran Mandik, Katherine Ball, Katja Szymczak, Laura Raber, Lorène Blanche Goesele, Lorenz Kuschnig, Maddalena Pornaro, Markus Bader, Martin Kaltwasser, Martina Kolarek, Mauricio Corbalan, Nina Peters, Raul Walch, Roman Karrer, Ronja Schratzenstaller, Sabine Zahn, Serena Abbondanza, Sophia Tabatadze, Stefan Klopfer, Stefan Kreft, Teresa Huppertz, Ute Lindenbeck.

**DRAUSSEN
STADT**



Floating e.V. ist Teil der Initiative Urbane Praxis und wird im Rahmen des Programms DRAUSSENSTADT von der Senatsverwaltung für Kultur und Europa gefördert.

**HAUPT
STADT
KULTUR
FONDS**

Das Climate Care Festival wird Hauptstadtkulturfonds gefördert.

THIF
FLUGHAFEN TEMPELHOF

sonett
ÖKOLOGISCH KONSEQUENT

Generously sponsored by Ökotopia & Sonett.



**FLOATING
UNIVERSITY
BERLIN**