

The poster features a dark, textured background with a blue and green color palette, resembling a microscopic view of water or a celestial scene. The title 'TERRESTRIAL ASSEMBLAGE' is written in a large, white, serif font. Below the title, the dates '06.05 - 06.06.21' are displayed in a smaller, white, serif font.

# TERRESTRIAL ASSEMBLAGE

06.05 - 06.06.21

## Terrestrial Assemblage

Outdoor-Exhibition and Symposium at the Floating University Berlin

press release

Opening: 6 May 2021, 4 - 9 pm  
Exhibition: 7 May – 6 June 2021, Th – Su, 4 - 9 pm  
Symposium: 18 May 2021, 10 am - 6 pm  
Livestream on [www.terrestrialassemblage.com](http://www.terrestrialassemblage.com)  
and in the auditorium of the Floating University Berlin

Curators: Pauline Doutreluingne & Keumhwa Kim

Artists: Ana Alenso, Marco Barotti, Ines Doujak, Anne Duk Hee Jordan,  
Han Seok Hyun, Folke Köbberling, Mischa Leinkauf, Santiago Sierra,  
Shira Wachsmann, Clemens Wilhelm

Participants  
Symposium: Kim Seung-Ho (DMZ Ecology Research Institute), Dr. Bernhard Seliger  
(Hanns Seidel Foundation Seoul Office), Mischa Leinkauf, Shira  
Wachsmann, Santiago Sierra, Ana Alenso, Anne Duk Hee Jordan, Dr. Liana  
Geidezis (BUND Department Green Belt), Melanie Kreutz (BUND  
Department Green Belt) amongst others

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[www.terrestrialassemblage.com](http://www.terrestrialassemblage.com)  
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In the age of geo-social issues, where climate, inequality and migration are interrelated and humanity threatens to become homeless, facing a potentially uninhabitable earth in the future, paradoxically more and more enclosed and demarcated territories are emerging worldwide. As on the Korean peninsula, divided by a militarised border for over 70 years, all over the world, even after the Cold War, areas are separated, marked out and fenced off.

In addition, geopolitical and economic upheavals and changes in climatic living conditions create new borders. In this age of global pandemics, the border seems to have become not just an instrument of intensive surveillance, but a geo-political power. The desire for the “vetted” and “sanctioned” migrant is shared across species lines. It is ironic that the ecosystems in the respective regions benefit from these border regimes, while at the same time challenging them. Border areas are refuges for rare or endangered plants and animals and have unique species richness.

The outdoor exhibition, *Terrestrial Assemblage* brings together artists whose practice deals with the relationship of humans to the earth („terra“). In an „act of coming together“ (assemblage) of different artistic media and ideas on current issues of demarcation and the ever louder environmental issue, ten international artists present their site-specific works on the grounds of the Floating University Berlin. They address the Anthropocene, Capitalocene causes of new borders and, in their artistic observations of the environment, reflect on social, biological and political border shifts, and design new, hybrid, cross-species images of the future.

*Terrestrial Assemblage* aims to be a projection surface and a space of experience for fluid counter-images and artistic fantasies beyond political and geographical borders.

Mischa Leinkauf, *Fiction of a Non-Entry*, 2019, video still, 4K video, sound, 17 min.  
Courtesy of the artist & alexander levy, Berlin.



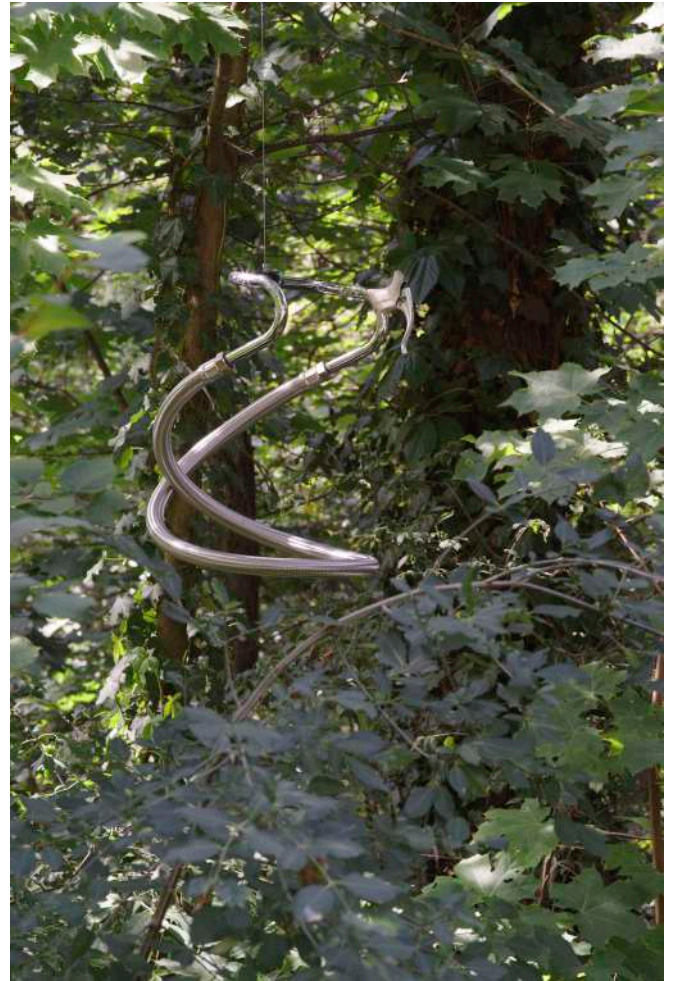


The artists:

While **Mischa Leinkauf** peacefully subverts national borders in the seas, **Santiago Sierra** shows an action in which soil is exchanged in the Demilitarised Zone on the Korean peninsula. **Folke Köbberling** exposes the mirage of nature through her investigation of the mud she collects in the water landscape of the Floating University. **Ines Doujak**'s cross-species depiction of people and the environment takes up colonialism and its influence on their relationship.

**Anne Duk Hee Jordan** creates a futuristic biosphere for a non-functioning water crab robot. **Marco Barotti**'s sound sculpture in the shape of an egg, deforming in time with the daily number of births and deaths worldwide, sensually poses ultimate questions about our existence. While **Shira Wachsmann** conducts a political, border-crossing dialogue with a cactus, **Clemens Wilhelm** is in search of 13,000-year-old swimming reindeer and follows their tracks from France to Norway.

**Han Seok Hyun** creates a cloud image from the water system of the Floating University that constantly reshapes itself and then disappears, while **Ana Alenso** creates a phenomenological cycle between nature and culture from used building materials.



Ana Alenso, *Agreement*, 2019. Photo: Joe Clark. Courtesy of the artist; Mischa Leinkauf, *Glory*, 2019, burned national flags. Courtesy of the artist & alexander levy, Berlin; Ines Doujak, *Untitled*, 2014, digital print, banner. Courtesy of the artist.

## The Symposium:

The exhibition is accompanied by a symposium entitled *Terrestrial Assemblage: Ecological Thinking in Border Zones*, where artists and scientists will present their interdisciplinary projects on the environment in border zones. Positions on the symbiotic relationship between nature and borders will be shown and discussed. Examples of this is the *European Green Belt*, the ecological habitat network along the former Iron Curtain covering more than 12,500 kilometers from the Arctic Ocean Barents Sea in the north to the Black Sea in the south, as well as *Demilitarized Zone (DMZ)* on the Korean Peninsula, which has not allowed human access for 70 years. Along the axes of territoriality and deterritorialization, artists, curators and scientists will speak on current ecological issues on borderlines from multiple perspectives and create new spaces for thinking.

The symposium is made possible by the kind support of the Korean Cultural Center Berlin, the Hanns Seidel Foundation and the Bund für Umwelt und Naturschutz Deutschland e.V. (BUND).



Marco Barotti, *The Egg*, 2019, kinetic sound sculpture, 75cm x 150 cm. Courtesy of the artist; Shira Wachsmann, *A Dream*, 2020, video still; Folke Köbberling, *Testphase*, 2021. Courtesy of the artist; Anne Duk Hee Jordan, *Making Kin*, 2020, Installation view, Kunsthaus Hamburg, Germany. Photo: Hayo Heye. Courtesy of the artist.



The exhibition venue  
Floating University Berlin

In 2018, Floating University Berlin was initiated by raumlabor as a temporary inner-city laboratory for collective, experiential learning and trans-disciplinary exchange. The site was designed in the early 1930s as a rainwater retention basin to serve the Tempelhof airfield and adjacent avenues, and it remains today as a fully functioning infrastructure. Having being closed off to the public for over 60 years, a diverse range of animals, plants and algae have taken root and given birth to a unique landscape: a man-made environment reclaimed by nature where polluted water coexists with the relatively new presence of this pedagogical experiment, forming a natureculture or a third landscape.

The founding year of the Floating University saw a diverse breadth of visitors involved to varying degrees with the activity on site, creating a unique ecosystem. The program consolidated a network of practitioners, who towards the end of 2018 decided to continue the experiment by transitioning from a 'temporary' project into an association: Floating e.V.

It is in solidarity with the history of the place and with the lineage of alternative narratives for urban development that the Floating e.V. situates its mission: to open, maintain, and take care of this unique site while bringing non-disciplinary, radical, and collaborative programs 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.

[www.floatinguniversity.org](http://www.floatinguniversity.org)



Han Seok Hyun, *My Head in the Clouds - Test Run* (simulation), 2021, ephemeral cloud sculpture: rainwater, high-pressure pump, electricity, water filter





Santiago Sierra, *Position exchange for two distinct*, 2005, 30-meter volumes of earth, video still. Courtesy of the artist.

For further information and press material, please contact:  
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