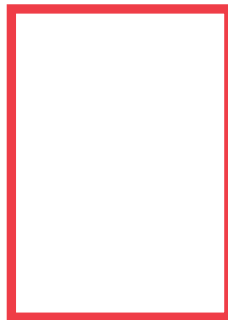


Down to Earth
Climate Art Discourse unplugged
13 August to 13 September 2020

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Berliner Festspiele

Introduction

How we have worked on “Down to Earth“:

The selection of materials for the exhibition “Down to Earth” has been based on environmental considerations and the attempt to minimise our CO2 footprint. As a result we have largely used recycled materials: our conference table from “INTO WORLDS” in 2018 has become a planted diningtable and old modular walls have been repurposed, as have floor coverings, even if these already show signs of use. The booklet made of recycled paper has been printed in Algae Ink, an more environmentally friendly printing pigment made from algae. 20 litres of algae-based ink enable us to avoid using approximately 10 kilogrammes of petroleum (crude oil). Because this ink has a negative carbon footprint, using one 20 litre bucket has the effect of planting two trees. To print our posters we have reused exiting stocks from previous campaigns and restricted ourselves to a single colour. Part of the project has consisted of researching, publicising and optimising both the institutional and project-related consumption of resources at the Gropius Bau. This includes the origin of any energy that is used, the percentage of solar energy from our photovoltaic generator on the roof of the Gropius Bau and a reduction of our overall energy use – while at the same time questioning the standards and routines that have arisen. In the months and years to come we will continue to work on maintaining customary museum standards (50 % humidity, 20 degrees Celsius) while simultaneously shifting to more sustainable energy management.

All those taking part in “Down to Earth” have avoided air travel – they have either arrived by rail or are residents of Berlin and its surrounding area. Many artists and musicians are presenting new interpretations of their works, which they are presenting for us without using microphones, loudspeakers, spotlights, beamers, computers or screens. And in the green spaces of the Südplatz to the rear of the Gropius Bau, a ritual will be held to create a garden that is intended to continue thriving in years to come.

Press Information

Down to Earth **Climate Art Discourse unplugged**

13 August to 13. September 2020, Gropius Bau

The summer project "Down to Earth" brings together artists and experts on sustainability and change who will use art, talks, workshops, music and spontaneous interventions to examine the largest system that we are part of rather than look at from the outside: the climate. Four weeks without electricity, loudspeakers, videos, screens, air travel or spotlights but with daylight, heat, recycling, analogue music, dance and talks by experts on change, exhibits on the themes of the ocean, Gaia, puddles, the living earth, a sawn-up Porsche and modern rituals in the spirit of Latour, Margulis, Lovelock and the Shipibo – 14 rooms and different overall every day.

The present public health crisis is a pilot experience of the transformation of our ecosystem and economy. COVID-19 turned the skies above Northern Italy and Beijing blue again, made the rivers cleaner and the social issue was clear. Or was it? The virus caused almost 500,000 deaths worldwide, tens of millions of people on every continent were locked down and have been working to solve the same problem ever since.

For a short period of time "Down to Earth" makes the boundary between nature and culture porous. An important element will be its audit of our own "operating system": 20 degrees Celsius, 50 % humidity – how did this mantra of the cultural industry come about? How were these standards established for museums? How did people work before air conditioning? Which hotels are ecologically viable, which energy companies? How can the topic of sustainability be reconceived and put into practice? Where can we land?

Images, Objects, Installations and Situations

At the Gropius Bau it will be possible to experience a walk-through exhibition with many different forms and a four week live art program. "Down to Earth" shows images of ocean planets by Kader

Attia, Andreas Gursky, Jean Painlevés and Kirsten Pieroths “Berliner Pfütze (Neukölln)”. Stefanie Hessler has curated an exhibition within the exhibition with two rooms of photographs, installations and research projects devoted to the ocean, that is then followed by Bruno Latour and Frédérique Ait-Touati’s “Working Space”. Alicja Kwade’s work is shaped by the transition between natural and technological transformation and at the same time we also show both Agnes Denes’ “Tree Mountain” project and her wheat field in the middle of New York. Joulia Strauss invites us to honour indigenous cultures and to discover marginalised forms of knowledge from other societies and ages. Asad Raza makes a great pile of earth that had become unserviceable due to everyday influences fertile once again in an installation that you can go through barefoot. Yngve Holen’s sawn up Porsche is also part of the exhibition, along with Vibha Galhotra’s soundless installation, dedicated to the death of bees around the world. Tomás Saraceno has protected life within the institution by making spider’s webs visible, while Tino Sehgal’s work “This Situation” is immaterial and only comes alive through encounters with the public in the space.

Lectures, Live Art, Workshops, Talks and Concerts

There is also a live programme that changes every day: “Down to Earth” brings together different publics – for example an activist academy from Athens and the college of academic associates of Bruno Latour and Frédérique Ait-Touati, or the diverse communities of our experts on change, who are pioneers of solidary farming, salt water gardens on the roofs of tower blocks, repair cafés and the tiny house movement. Visitors to the exhibition will be able to construct such a house under supervision. Mansour Ciss Kanakassy will perform and Ndeup ritual – one of the most important rituals in the animist tradition still practiced today in Senegal and Márcio Kerber Canabarro will dance Meg Stuart’s “Signs of Affection”. There will also be analogue music by Ensemble Extrakte, music journalism by Andrea Voets and concerts from the Berliner Stegreif Orchester; our expert programme with over 30 pioneers of transformation and sustainability as well as performances and live art by and with Claire Vivianne Sobottke, François Chaignaud and Marie-Pierre Bréban, Jared Gradinger and Angela Schubot.

With Mit Frédérique Ait-Touati with Bruno Latour and Guests (SPEAP, Zone Critique), Kay Andrees, Kader Attia, Peter Berz, Luca Di Blasi, Norbert Boenigk, Joachim Borner, Kerstin Burghaus, Grit Bürgow, Filipa César / Louis Henderson, François Chaignaud & Marie-Pierre Brébant, Marco Clausen, Johannes Comeau Milke, Steven Corcoran, Grischa Dallmer, Agnes Denes, Immanuel Dorn, Tiffany Düvier, Jan Edler & Tim Edler, Duncan Evennou, Ensemble Extrakte, Shelley Etkin, Maja Chiara Faber, Henry Farkas, Andreas Frädrich, Franziska Freitag, Vibha Galhotra, Christopher Garthe, Simryn Gill, Jared Gradinger & Angela Schubot, Albrecht Größ, Andreas Gursky, Joschka Härdtner, Benedikt Haerlin, Klaus-Peter Handke, Cornelis F. Hemmer, Louis Henderson, Femke Herregraven, Christian Heymann, Louise Höjer, Yngve Holen, Anne Duk Hee Jordan, Selina Kahle, Mansour Ciss Kanakassy, Koo Jeong A, Jürgen Krauss, Rüdiger Kruse, Lukasz Kuni, Alicja Kwade, Brandon LaBelle, Patrick Laffont de Lojo, Michelle-Marie Letelier, Armin Linke, Robert Lippok, Diego Maronese, Konstanze Meyer, Marion Müller, Marina Naprushkina, Thomas Oberender, Hermann E. Ott, Jean Painlevé, Khien Phuc, Kirsten Pieroth, Asad Raza, Michela Rota, Tomás Saraceno, Birgit Schattling, Karin Schönberger, Isabell Schrickel, Carla Schulte-Fischedick, Dorothea Schwierskott, Eric Schulz, Tino Sehgal, Claire Vivianne Sobottke, Miriam Simun, Himali Singh Soin, Kerstin Stark, Anja Steglich, Stegreif Orchester, Joulia Strauss, Meg Stuart, David Soin Tappeser, Mathilde ter Heijne, Sissel Tolaas, Tim Jonas Urbanek, Marcus Vietzke, Andrea Voets, Corinna Vosse, Andreas Weber, Peter Weibel, Ralf Weiß, Peter Wilhelm, Susanne Winter, Bartosz Żurowski among others

Initiated by Thomas Oberender

Co-curated by Julia Badaljan, Thomas Oberender,
Anja Predeick, Tino Sehgal, Jeroen Versteede

Curatorial associates Frédérique Ait-Touati, Descha
Daemgen, Stefanie Hessler, Marc Pohl, Joulia Strauss

List of Works

Kader Attia

Rochers Carrés (2008)
Silver print
Courtesy the artist

Filipa César, Louis Henderson

Refracted Spaces (2017 – 2020)
Archive pictures, ozeanic diagrammes, lighthouse designs,
light fragments from Fresnel lenses
Cristina Guerra Contemporary Art

Agnes Denes

Tree Mountain – A Living Time Capsule - 11,000 Trees, 11,000
People, 400 Years (Triptychon) (1992 – 96, 1992/2013)
C-Print
Leslie Tonkonow Artworks + Projects

Agnes Denes

Tree Mountain – A Living Time Capsule - 11,000 Trees, 11,000
People, 400 Years (1995)
Inkjet print on RC paper
Leslie Tonkonow Artworks + Projects

Agnes Denes

Wheatfield – A Confrontation: Battery Park Landfill,
Downtown Manhattan (1982)
C-Print
Leslie Tonkonow Artworks + Projects

Vibha Galhotra

Beehive (2007)
Ghungroos, Metal
Private Collection

Simryn Gill

Four Atlases of the World and one of Stars (2009)
Paper, glue
Love Collection, Sydney / New York

Simryn Gill
Midden Mother (2020)
Paper, glue
Courtesy the artist

Andreas Gursky
Antarctic (2010)
Photo wallpaper
Atelier Andreas Gursky / Courtesy Sprüth Magers

Andreas Gursky
Ocean II, VI (2010)
Photo wallpaper
Atelier Andreas Gursky / Courtesy Sprüth Magers

Femke Herregraven
Malleable Regress (2016 – 2020)
Mixed Media
Future Gallery, Berlin / Collection National Museum van
Wereldculturen, Amsterdam

Yngve Holen
CAKE (2016)
Mixed Media (Porsche Panamera)
Collection Lafayette Anticipations – Fonds de dotation
Famille Moulin, Paris

Anne Duk Hee Jordan
Into the wild (Ongoing)
Social sculpture with herbs, vegetables, edible flowers, table
Courtesy the artist

Koo Jeong A
You tree my answer (2019)
Ink on Japanese paper (exhibition copies)
Courtesy the artist

Alicja Kwade
TransForm (2019)
Wood, stone, bronze
Dragonfly Collection / Garance Primat

Alicja Kwade

Gegebenenfalls die Wirklichkeit (2017)
granite, copper, paper
KÖNIG GALERIE, Berlin/London/Tokio

Armin Linke

Prospecting Ocean (2016/2017)
International Seabed Authority ISA, manganese nodule,
Kingston, Jamaica, from the series Prospecting Ocean,
(2016)

Twenty-Second Session of the International
Seabed Authority Assembly ISA, Kingston, Jamaica, from
the series Prospecting Ocean (2016)

Alfred Wegener Institute AWI, laboratory HGF-
MPG Group for Deep Sea Ecology and Technology, Bremer-
haven, Germany, from the series Prospecting Ocean (2017)

Protest against deep-sea mining project in
the Bismarck Sea, Karkar Island, Papua, New Guinea, from
the series Prospecting Ocean (2017)

Norwegian University of Science and Techno-
logy NTNU, Department of Marine Technology, Trondheim,
Norway, from the series Prospecting Ocean (2016)

C-Prints

Commissioned and produced by TBA21 – Academy
Thyssen-Bornemisza Art Contemporary Collection

Helen Mayer Harrison, Newton Harrison

Making Earth (1970)
Exhibition copies
Courtesy the artists
With the support of Stanford University Libraries

Helen Mayer Harrison, Newton Harrison

Trummerflora: On the Topographie of Terrors (1988)
Exhibition copies
Courtesy the artists
With the support of Stanford University Libraries

Jean Painlevé

Pince de Homard (1920er-1930er)

La Pieuvre (1920er-1930er)

Tête d'Hippocampe d'Arcachon (1920er-1930er)

Digital print

Anemone de Mer

Photo wallpaper (1920er – 1930er)

Jean Painleve Archive / Les Documents Cinématographiques, Paris

Kirsten Pieroth

Berliner Pfütze (Neukölln) (2020)

Courtesy the artist

Asad Raza

Absorption (2020)

Courtesy the artist

The work was created as a Kaldor Public Art project and first shown in Sydney in 2019.

Tomás Saraceno

Untitled (2020)

Spider webs, mirror

Studio Tomás Saraceno

Courtesy the artist

Miriam Simun

Your Urge To Breathe Is A Lie (2020)

Textile, printed

Courtesy the artist

Himali Singh Soin mit David Soin Tappeser

Boatness (2020)

Silkscreen print on watercolour paper

Courtesy the artist

Julia Strauss

Rainbow Snake: Sculpture as an Environment
for Education (2020)

2500 x 50 x 50 cm, Mixed Media

Courtesy the artist

Sissel Tolaas

Ocean smell (2020)

Scents

Courtesy the artist

Further works can be found in the programme booklet of
Down to Earth.

Programme Selection Live Work/Music

François Chaignaud & Marie-Pierre Brébant: "Felices Radices"

Dates13.8., 14.8., 15.8.2020

Based on their exhaustive rendition of "Symphonia Harmoniæ Cælestium Revelationum" – the title of the musical oeuvre of Hildegard von Bingen –, François Chaignaud and Marie-Pierre Brébant share a new perspective on this repertory under the title "Felices Radices" ("Happy Roots").

Ensemble Extrakte: "How To Inhabit These Different Temporalities"

Dates21.8., 22.8., 23.8.2020

"How To Inhabit These Different Temporalities" is a flexible, archipelago-like concert installation: spread out within the space, the musicians play as if they each occupy their own island. Surrounded by metronomes and ticking timers, they transform complex improvisation instructions supplied by the audience into an immersive, constantly shifting, poetic soundscape.

Claire Vivianne Sobottke: "Velvet"

Dates27.8./28.8./29.8./30.8.2020

With "Velvet", Claire Vivianne Sobottke uses a series of hybrid portraits to search for the poetic and irrational, which eludes fixed categorizations due to its ambivalent nature.

Inside **A conference-performance by Bruno Latour** **and Frédérique Aït-Touati**

Dates

4.9., 5.9., 6.9., 11.9., 12.9.2020

We have long believed that we were walking on a globe, on the Globe. But in recent years, the geochemists have shown us a completely different planet. They look at the "critical zone", this thin surface film of Earth where water, soil, subsoil and the world of living beings interact. If this area is critical, it is because life, human activities, and their resources are concentrated there.

Lectures/Workshops/ Experts of practice

Bauen ist politisch - Zur Idee demokratischen Bauens

Date

13.8.2020

Joschka Härdtner is part of the Tiny Collective that designs and collectively builds Tiny Houses – including here as part of "Down to Earth". Their priorities are local, collective and sustainable construction.

Tiny House Workshop: Einfach bauen

Dates

14.–16.8., 20.–23.8., 27.–30.8., 3.–6.9.2020

The Tiny Collective is looking for people who are interested in a group workshop from 13.08. to 13.09.2020 to build a Tiny House together on the Südplatz at the Gropius Bau – under the guidance of experienced workshop leaders.

Die Stadt ist unser Garten – Offene und ökologische Gärten als Inseln einer zukunftsfähigen Stadt

Date

14.8.2020

A conversation about urban gardens and the city of the future – with Karin Schönberger, who has transformed an area of wasteland in Berlin-Spandau into a permaculture woodland garden and Marco Clausen, one of the co-founders of the Prinzessinnengarten in Berlin-Kreuzberg.

Berlin summt! – Mit den Bienen als Botschafterinnen für mehr Stadtnatur **Cornelis F. Hemmer**

Dates

16.8. and 6.9.2020

In 2010 Cornelis F. Hemmer founded the charity Stiftung für Mensch und Umwelt together with his wife with the aim to make conservation of the environment and species more widely understood. With its initiative "Deutschland summt!" the foundation created a nationwide network of bee conservationists who were active in their communities to promote greater biological diversity.

Der urbane Meeresdachgarten – maritime Lebensmittelproduktion trotz dem Klimawandel

Dates

17.8. and 7.9.2020

Andreas Frädriich runs an urban marine roof garden: on the roof of the Goerzwerk in Berlin-Lichterfelde his planting includes coastal varieties that tolerate high degrees of sunshine and wind.

Nachhaltige Langstreckenreisen Louise Höjer and Tino Sehgal

Dates

22.8. and 5.9.2020

How can classy international art productions be achieved without air travel? A lecture by Louise Höjer and Tino Sehgal about outdated institutional habits and sustainable modes of exhibition making.

Lectures / Panels / Talks

Thinking & Acting

Avtonomi Akadimia – Academy for Transformation. Indigenous Forms of Knowledge Thomas Oberender in conversation with Joulia Strauss

Dates

13.8., 14.8., 27.8., 28.8., 3.9.2020

On the occasion of the activist Avtonomi Akadimia, which takes place for the first time in Berlin, its founder Joulia Strauss and Thomas Oberender meet for a discussion. In a thirty-day ceremony, indigenous activists are commemorated with sculptures, actions, lectures and workshops.

**Was bedeutet Nachhaltigkeit im Museum?
Michela Rota, Albrecht Grüß, Christopher
Garthe, Moderation: Tino Sehgal**

Date
13.9.2020

20 degrees Celsius, 50 % humidity in the exhibition hall – how did that come about? How did our predecessors come to prescribe this industrial age standard for museums? How did they work in this building before air conditioning? What can we observe and how does it feel if we apply the proposals in Bruno Latour's book to exhibition practice?

Operating System/Statistic

Despite individual and public recognition of the need for a change in climate policy, the statistics show increasing CO2 emissions – also in Germany, as well in the cultural sector. But how do we change our working practice? Can we transfer Latour's call to develop a terrestrial way of life into a different mode of cultural work and of addressing visitors? Let's start by disclosing our emissions and consumption and from now on try to keep them as low as possible. A selection of statistics on energy consumption at Gropius Bau are printed in this booklet, as well as some of the basic questions we ask ourselves when making exhibitions – they can be discussed with the exhibition team on various occasions.

Power/Heat

The photovoltaic system of Gropius Bau supplies 3.5 % of the total electricity consumed. In 2018, Gropius Bau consumed a total electricity of 1,706,045 kilowatt hours. The total energy consumption (electricity, heating, district cooling) in 2018 was 5,025,810 kilowatt hours.

Gropius Bau has the highest power consumption within the Kulturveranstaltungen des Bundes in Berlin GmbH (KBB). This is because of the lighting and the 24-hour air-conditioning within the exhibition rooms. Both is necessary to create desired conservational conditions. The exhibitions' various lighting concepts influence the demand to a great extent.

At an average operating time of 10 hours, Gropius Bau would save 310 kilowatt hours per day if it did not use indoor lighting on the ground floor. The average yearly electricity consumption of a 4-person household in a detached house is 4,000 kilowatt hours; plus another 1,000 kilowatt hours for water heating by electricity.

Water

In 2018, Gropius Bau had a water consumption of 6,944,000 litres. The Berlin Schlachtensee contains about 280 times as much water.

In 2018, water use per visitor was 22.34 litres. This is as much water consumed as in showering for 75 seconds (at a consumption rate of 18 litres per minute).

Paper / Waste

In 2018, Gropius Bau used 140,000 sheets of white paper. This pile would be 14 meters high.

In 2018, water use per visitor was 22.34 litres. This is as much water consumed as in showering for 75 seconds (at a consumption rate of 18 litres per minute).

In 2018, Gropius Bau produced 29.74 tonnes of residual waste. This is as much as 300,000 bars of chocolate (100 grams each).

Travel

In 2018, Gropius Bau contributed almost 100,000 kilometres of business trips by plane (two and a half circumnavigations of the earth along the equator), and almost 27,000 kilometres by rail.

With the introduction of the EMAS environmental managementsystem (> S. 105), the KBB GmbH management has encouraged its employees to use trains rather than planes for journeys up to 500 kilometres. This rule was adapted in 2015 and now sets the minimum duration of a trip: If it takes less than 5 hours from departure to destination, it means travel by train.

Further statistics can be found in the programme booklet of Down to Earth.

Further Information

Current press material, press images, the printed programme and the interview with Frédérique Aït-Touati, Bruno Latour and Thomas Oberender are available for download at: [berlinerfestspiele.de/immersion-press](https://www.berlinerfestspiele.de/immersion-press)

More information about the **programme** at:
<https://www.berlinerfestspiele.de/en/immersion/programm/2020/gesamt/termine.html>

Press Contact

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Location

Gropius Bau, Niederkirchnerstraße 7, 10963 Berlin

Opening Hours

Saturday to Wednesday 10:00-19:00
Thursday and Friday 10:00-21:00
Tuesdays closed

Tickets

Tickets are available on site at the Gropius Bau and the online shop: gropiusbau.de/en/tickets
All live events are included in the exhibition ticket. Access subject to availability

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blog.berlinerfestspiele.de

#Immersion
#DownToEarth

About Immersion

“Go in instead of look at” – Allan Kaprow’s idea has been the leitmotif of our Immersion programme conceived over several years. Since 2016 we have presented pioneering artistic positions that break down established patterns that rely on juxtapositions between the work and the visitor, the stage and the auditorium, the object and the viewer. Five exhibitions at the Gropius Bau that have been developed and conceived specially for the series have engaged with the temporalisation of the exhibition form. ‘Down to Earth’ is the sixth and final of these exhibition projects and extends our understanding of the ‘Immersion’ concept into the field of the ecology of the planet. Alongside these exhibitions, the programme series has realised three theatre productions that have centred on the spatialisation of this time-based art form – as an experience of worlds that can be entered, whose “world-building” is influenced by digital culture even though it is realised in the analogue world. In addition to these works, six unconventional film productions have also been created in the programme series ‘The New Infinity’ which made planetariums accessible to artists of the digital age. For many artists the immersive architecture of planetariums and their high technological specifications made them the gallery and concert hall of the future. As well as these exhibitions, theatre productions and films, two unconventional VR-films were also created in collaboration with ARTE, to be followed next year by a production with holographic images of David Bowie. Numerous conferences, discussions and campuses completed the programme and contributed new themes as forms in their own right. For us, over the years the term Immersion became an epistemological one, operating within the tensions between observance and liberation, the feedback technologies of the digital industry and the ancient techniques of meditation, embedding and healing. The extent of the programme is a reaction to our fear of an environment that surveys and manipulates us. At the same time it also relies on the emancipative potential of intuitive forms of art and knowledge and on empathetic relationships. Thus, like a perceptive probe, the phenomenon of Immersion guides us through many of the artistic, social and political developments of our time and also makes it possible to describe more accurately the changes and challenges in our classical institutions.

Further information about Immersion:
www.berlinerfestspiele.de/en/immersion/

Immersion Team

Artistic Director Thomas Oberender
Programme Management Anja Predeick
Programme Coordination Julia Badaljan
Production Management Albrecht Größ, Benjamin Koziol
Technical Director Florian Schneider
Technical Production Management
Andreas Schroeter-Kiwitt
Administration, Controlling Marc Pohl
Programme Assistant Simay Yasar
Production Assistant Undine Klose
Programme Coordination / The New Infinity
Sebastian Häger
Press Trang Vu Thuy
Editor Paul Rabe
Internet Editors Frank Giesker, Jan Köhler
Student Assistant Editorial Dilan Zuhul Çapan
Intern Marie Klinger, Alicia Kremser

Immersion Exhibition History

Down to Earth
Climate, Art and Discourse unplugged
13 August to 13 September 2020, Gropius Bau

Welt ohne Außen
Immersive Spaces since the 1960s
Exhibition, Live Works, Workshops
6 June to 6 August 2018, Gropius Bau

Philippe Parreno
25 May to 5 August 2018, Gropius Bau

Ed Atkins "Old Food"
29 September 2017 to 7 January 2018, Gropius Bau

Limits of Knowing
1 July to 31 July 2017, Gropius Bau

Omer Fast
"Talking is not always the solution"
18 November 2016 to 12 March 2017, Gropius Bau

Immersion Publications

Occupy History

Conversations in the Palast der Republik thirteen years after its disappearance

Edited by Thomas Oberender. Thomas Oberender in conversation with Gabi Dolff-Bonekämper, Bénédicte Savoy, Bernhard Schlink and Gabriele Stötzer

Format: 135 mm x 195 mm

Length: 110 pages

Material: paperback

Language: German

German Publisher: Verlag der Buchhandlung Walther König 2019

ISBN: 978-3-96098-721-5

Price: € 14,80

The New Infinity

Visual Art and Music in Planetariums

Edited by Thomas Oberender. Contributors include; Ulrike Bergermann, Michaela French, Metahaven, Thomas Oberender & David O'Reilly. With illustrations by; David O'Reilly, Holly Herndon & Mathew Dryhurst, Fatima Al Qadiri & Transforma, Agnieszka Polska, Metahaven, Robert Lippok & Lucas Gutierrez

Format: 230 x 330 mm

Length: 84 pages

Material: paperback

Printing: colour

Languages: German/English

German Publisher: Verlag der Buchhandlung Walther König 2019

ISBN: 978-3-96098-664-5

Price: € 16,80

Catalogue 'Phillipe Parreno'

Edited by Thomas Oberender & Angela Rosenberg.
Contributors include; Emanuele Coccia, Esther Leslie,
Thomas Oberender, Angela Rosenberg & Zoe Stillpass

Format: 230 mm x 330 mm
Length: 72 pages
Printing: colour
Languages: German/English
German Publisher: Verlag der Buchhandlung Walther König 2018
ISBN: 978-3-96098-390-3
Price: € 16,80

Catalogue 'Limits of Knowing'

Herausgegeben von Thomas Oberender & Joanna Petkiewicz. Mit Beiträgen von u. a. William Basiski, Evelina Domnitch & Dmitry Gelfand, Thomas Macho, Rimini Protokoll, Isabel de Sena

Format: 160 mm x 240 mm
Length: 232 pages
Material: woven soft cover
Printing: colour
Languages: German/English
German Publisher: Kerber Verlag 2017
ISBN: 978-3-7356-0402-6
Price: € 17

Publications:

<https://www.berlinerfestspiele.de/en/immersion/reihe/publikationen/start.html>

Immersion Sponors and Partners

The programme Immersion was made possible by an initiative of the German Federal Parliament and thanks to the support of the Minister of State for Culture and the Media

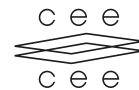


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MONOPOL
MAGAZIN FÜR KUNST UND LEBEN



DAS
WETTER

