

البيئات التقنية وأجساد الذاكرة: البيئة كساحة صراع Techno-Ecologies and Bodies of Memory: The Environment as Battleground Techno-Ökologien und erinnernde Materie: Die umkämpfte Umwelt

Kunstraum
 Kreuzberg/Bethanien
 19.07. – 05.10.2025

Techno-Ecologies and Bodies of Memory: The Environment as Battleground

Group exhibition, discursive program, live performance, and workshops

19 July – 5 October 2025

With: Al-Block (Areej Ashhab & Sireen Alawi), Mahmoud Alhaj, Mahmoud Alshaer, Qusay Awad & Dhia Douss, Eloïse Bonneviot & Anne de Boer, Silvia Camporesi, Ghassen Chraïfa, Dennis Dizon, Samia Henni, Gabriella Hirst, Aigerim Kapar, Artcom Platform, Souad Mani, Natural Contract Lab, Marina Resende Santos, Micol Roubini, Himali Singh Soin, Nasan Tur, Wujud, Haythem Zakaria



Qusay Awad and Dhia Douss: Above Our Water, 2025, Photo: Jeremy Knowles

Techno-Ecologies and Bodies of Memory: The Environment as Battleground is a multilayered exhibition that develops through satellite spaces and artistic interventions, extending across geographies and media.

The project examines the environment as a contended, contested, and torn arena, in which political, social, and economic forces and tensions converge and conflict. The environment is a network in which individual elements influence each other in a complex way, and natural and human habitats compose an interrelated system. Within this framework, technology can no longer be understood as an alterity that stands in opposition to biological and social relationships.¹ Amidst the global environmental crisis, wars,

and ongoing genocides, the exhibition navigates the complexities of the bonds between all connected

¹ Kluitenberg, Eric. 2012. "Techno-Ecologies Inhabiting the Deep-Technological Spheres of Everyday Life," in: Smite, Rasa, Kluitenberg, Eric, Smits, Raitis (eds.) (2012), *Techno-Ecologies, Acoustic Space* Vol. 11, RIXC Center for New Media Culture & Liepaja University, Riga.

forms of matter on our planet. In particular, it explores more-than-humans as sites of memory. Within this framework, it examines critically the role played by digital technologies, and the ambivalent modes of shaping the set of relationships between organisms and their ecosystems, as well as the governance and preservation of data. Looking at the environment as a theatre of conflicts and, simultaneously, as a fighting subject, in what ways does it embody, transform, expose or, conversely, hide or erase wounds and scars?

There is a grounding relationship between land, violence and memory. On the one side, pollution should be understood as the violence of colonial land relations rather than environmental damage. On the other side, the landscape outlives history, and “over time, it absorbs the marks of past practices as much as it also bears its traces.”²



Samia Henni: *Performing Colonial Toxicity*, 2023, Photo: Jeremy Knowles

This consideration opens on to a series of questions. Whether and how landscapes and other-than-humans can be memorials in themselves, when violence becomes invisible, or normalized by a system that cyclically repairs. If natural entities such as water bodies and mountains, as memory agents are able to store and structure time, how does the environment remember? What roles do digital technologies and the politics of data play in this process?

Techno-Ecologies and Bodies of Memory: The Environment as Battleground addresses these questions through the exhibition, as well as a series of workshops and talks, a booklet, and a satellite program.

A variety of artists working with different languages, such as photography, game, drawings, video, immersive environments, text, sound performance, and sensory body explorations, look at histories kept secret and memories invisible or in transformation. The artworks included in the exhibition critically reflect upon the modes by which colonialisms and imperialisms have performed domination and oppression on and through the environment over time. Whereas what is experienced by the territory is also experienced by the body in a co-dependent relation, the artworks point at cases of environmental abuse that remain untold and unrepaired, which span across times, geographies, and communities.

Consistent with the idea of ecosystem and based on the mutual influence among networked elements, at the core of the exhibition is the intention to create connections beyond the gallery space and to trace trajectories across faraway lands. This aspect is explored symbolically and concretely through artworks that link places, such as Berlin and Sousse (Tunisia), or neighbourhoods in East Berlin. In this spirit, art organizations engaged in community practices from Kazakhstan, Palestine, and Belgium are invited, through a series of workshops, to present their tactics to reconnect the invisible memory of earth-beings.

Furthermore, a booklet that is conceived as a mobile medium, gathers together solicited and selected essays by writers, which explore the tensions existing in the practices of healing and preservation of ecosystems.

² Jessica Dubow in “The Art Seminar,” a roundtable discussion reproduced in *Landscape Theory*, eds. Rachael Ziady DeLue and James Elkins (London: Routledge, 2008), 100.

In conclusion, at the core of the entire project is the intention of creating a network among components, all of which are ultimately part of the same ecosystem.

Marianna Liosi

Events

Opening | 18.07.2025 | from 5 p.m.

19.07.2025 4 p.m.

Guided tour of *Bodenwirtschaft* (with hops for Johan), 2025, site-specific work by Marina Resende Santos, Gehrenseestraße, Berlin. With Zeren Oruc, researcher with a focus on urban ecology.

19.07.2025 8 p.m.

Performing Toxicity and Practices of Disclosure

In conversation with Samia Henni

13.09.2025 5.30 p.m.

Guided tour of the exhibition with the curator Dr. Marianna Liosi

13.09.2025 8 p.m.

Film screening: *The Stone Opera*, 2022 (59'), and live sound performance, Haythem Zakaria

20.09.2025 3 p.m.

Guided tour of *Bodenwirtschaft* (with hops for Johan), 2025, site-specific work by Marina Resende Santos, Gehrenseestraße, Berlin.

20.09.2025 5.30 p.m.

Guided tour of the exhibition with the curator Dr. Marianna Liosi

20.09.2025 8 p.m.

On Digital Memory, Ecocides and Landscapes' Traumas

Panel discussion with Asst. Prof. Umut Yildirim, Geneva Graduate Institute, and Mahmoud Alhaj

Workshops

20.07.2025 12 – 5 p.m.

Walking - with Memories of Water with Natural Contract Lab

02.08.2025 2 – 7 p.m.

Caring and Learning with Lake Balkhash with Aigerim Kapar (Artcom Platform)

14.09.2020 12 – 5 p.m.

Counter-Mapping Walkshop with AI-Block (Areej Ashhab und Sireen Alawi)

Team

CURATION: Dr. Marianna Liosi, in partnership with eSsedalab

GRAPHIC DESIGN: Natasha Agapova

TRANSLATIONS INTO GERMAN: Camilla Elle, André Hansen, Tabea Xenia Magyar

TRANSLATIONS INTO ARABIC: Lobna Fouad, Alaa Abdullah

DIRECTOR OF KUNSTRAUM KREUZBERG / BETHANIEN: Stéphane Bauer

PROGRAM COORDINATION: Sofia Pfister

PROJECT STAFF: Frances Breden, Dani Hasrouni, Milena Leto, Mareike Lange

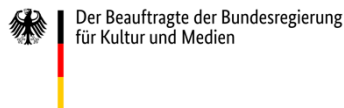
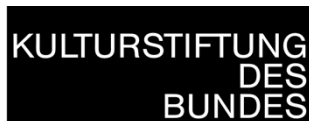
PRODUCTION MANAGEMENT: Kristoffer Holmelund

EXHIBITION INSTALLATION: Tibor Horváth, Yasmin Nebenfuhr, Ignacio Rivas, Dušan Rodić, Felipe Monroy, Eموke Samu, Mark Stroemich

Kunstraum Kreuzberg / Bethanien is an institution of the Friedrichshain-Kreuzberg district office.

Techno-Ecologies and Bodies of Memory: The Environment as Battleground is a project by Kunstraum Kreuzberg/Bethanien curated by Marianna Liosi in cooperation with eSsedalab.

Funded by:



**Kommunale
Galerien
Berlin**

