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With works by

• Kathrin Dröppelmann and Ada Kopaz
 Juan Camilo Alfonso
 Caroline Breidenbach
 Sonja Hornung and Daniele Tognozzi
 Rory Pilgrim
 Emilio Chapela
 Centro Rural de Arte
 Nadja Henß
 Margarete Kiss
 Carlos Gómez
 ~pes (Elizabeth Gallón Droste &
 Pablo Torres)

Cuerpos de Agua

June 17 –
 August 27, 2023

station urbaner kulturen/
 nGbK Hellersdorf

nGbK work group
 station urbaner kulturen
 Juan Camilo Alfonso
 Jochen Becker
 Eva Hertzsch
 Margarete Kiss
 Constanze Musterer
 Adam Page
 Ralf Wedekind

In collaboration with
 Kathrin Dröppelmann

Cuerpos de Agua presents activist and artistic perspectives on bodies of water and their ecosystems in Latin America and Europe. In the exhibition, water is understood as a fluid body that connects ways of life, economies, and crises. The economies and ecosystems of bodies of water overlap, their human and animal inhabitants being an integral part of their organics systems. How can this inseparability be transferred to other levels of human activity? Installations, paintings, films, and videos examine the materiality of water and expand our understanding of a world where everything is connected.

Two artworks deal with the Atrato River in the Colombian province of Chocó. A landmark ruling from 2016 by Colombia’s Constitutional Court which recognized the area around the Atrato River as a legal entity has since been lawfully implemented to care for these waters and address the severe damage and pollution caused by illegal gold mining. The documentary film *Who Runs the Atrato River?* by **Carlos Gómez** examines how much room for manoeuvre the ruling gives to the communities bordering the river.

Using photographs and sounds to portray fragments of the Atrato River Basin’s extractive waterscape, the

installation *leakages* by the collective **~pes (Elizabeth Gallón Droste & Pablo Torres)** seeks to unfold a space of affective and sensory immersion in the Rio Atrato River Basin. *leakages* invites us to trace the stories of the river and help us to imagine the future of such ever-changing ecosystems.

The Riachuelo River is the focus of the video work *M.I.A.U. (Militancia Intervencionista Artística Urbana)*. **Kathrin Dröppelmann and Ada Kopaz** look from an ecofeminist perspective at the river in Buenos Aires and the destruction of its human and non-human ecosystems through pollution and resource extraction.

Juan Camilo Alfonso’s documentary installation *Ríos de Solidaridad* narrates the process of creating a flag that was sewn and painted by Colombian migrants in Berlin and used in political and performative actions on rivers in Germany and Colombia.

Caroline Breidenbach’s interactive web documentary *wasserstories: our future — their reality* deals with the question “who owns the water?”. Three multimedia stories transfer true events from Bolivia, South Africa and Portugal to German locations in a fictitious near future.

In their installation work *THE ESG SHOW*, **Sonja Hornung and Daniele Tognozzi** develop a counterstatement to green capitalism. *THE ESG SHOW* analyses the structures and capital flows of greenwashing through the application of ESG principles (Environmental, Social and Governance) and the resulting consequences.

The multidisciplinary artist **Rory Pilgrim’s** film *The Undercurrent* examines the climate crisis on a personal level. Ten young climate activists from the city of Boise in Idaho talk about the impact of climate change on family, religion, friendship, and gender inequality.

For his *Turbulence* series, **Emilio Chapela** transfers the movement of flowing water onto canvas: splashes, swirls, currents, eddies, waterfalls and waves. The different and repetitive brushstrokes illustrate a spontaneous order of the seemingly turbulent water and human attempts to contain it.

The sound installation *Forms of Time III* by **CRA I Centro Rural de Arte** makes the flow of Argentina’s Río Salado in Hellersdorf tangible. Visitors are invited to sharpen their hearing for the river and make a subtle connection between human and hydrological bodies.

With her work *LA MIRADA ES UN SALUDO A LA COSTA LEJANA*, **Nadja Henß** creates a poetic exchange between Germany and Chile about the sea. In doing so, she reflects on the different perspectives on the respective coastlines.

In her work *be water*, **Margarete Kiss** explores strategies of digital self-defense, using the protests in Hong Kong in 2014, 2019 and 2020 as examples. The work cites autobiographical experiences, film scenes and fragments of activists’ memories.

ngbk

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Agua

The sound performance by ~pes is part of the multimedia installation *leakages*, in which photographs and sounds portray fragments of the Atrato River Basin’s extractive waterscape in the department of Chocó in Colombia. The installation seeks to unfold a space of affective and sensory immersion in the Rio Atrato River Basin and invites us to trace the stories that characterize the course of the river, helping us to imagine the future of such ever-changing ecosystems. At the same time, the installation enters into a dialogue with Hellersdorf’s local waterscape, becoming a flow of communication between the Atrato and Hellersdorf.

Saturday, June 17, 2023, 17:00–20:00
Exhibition opening with a sound performance by ~pes (Elizabeth Gallón Droste & Pablo Torres) and artist/DJ Amuleto
Manuela

Thursday, June 29, 2023, 16:00 (ger)
Guided tour with the curatorial team

Saturday, July 15, 2023, 16:00 (eng)
Guided tour with the curatorial team

Saturday, July 29, 2023, 16:00 (spa)
Guided tour with the curatorial team

Saturday, August 12, 2023, 18:00 (ger)
Counterrepresentations of green finance
Artists’ talk with Sonja Hornung and Daniele Tognozzi and guests
Sound performance by ~pes (Elizabeth Gallón Droste & Pablo Torres)
Sunday, August 27, 2023, 18:00
Finissage with a sound performance by ~pes (Elizabeth Gallón Droste & Pablo Torres)