

Press Release

For Change

CLIMATE CARE Reimagining Shared Planetary Futures

A MAK Exhibition

Exhibition Location	MAK Exhibition Hall MAK, Stubenring 5, 1010 Vienna
Exhibition Dates	28 May – 3 October 2021
Opening Hours	Tue 10 a.m.–9 p.m. Wed–Sun 10 a.m.–6 p.m.

The interdisciplinary exhibition *CLIMATE CARE: Reimagining Shared Planetary Futures* presents what is to date a unique variety of artistic and activist projects, ideas, and concepts in a museum context—on one of the most urgent issues of our time: CLIMATE CARE. In the MAK's main contribution to the VIENNA BIENNALE FOR CHANGE 2021, more than 120 contributions from artists, designers, architects, researchers, activists, and authors represent the enormous potential of artistic disciplines in helping to develop and promote a sustainable Climate Modernity. The arts can speak to us in ways that statistics on climate and biodiversity cannot. They communicate directly with our senses and motivate us to practice CLIMATE CARE—inspired by PLANET LOVE, a nurturing, reverential relationship with our planet.

According to the team of curators, "CLIMATE CARE is a new mindset and ideal starting point for developing a common future for our planet Earth that goes beyond the merely human. Design, art, and architecture play a key role in this shift in perspective. For we see humans as one species among many, living in symbiotic interdependence with other species on this planet. The exhibition *CLIMATE CARE: Reimagining Shared Planetary Futures* presents a variety of micro-revolutions that come together to form an optimistic visionary narrative—the narrative of a global community of all forms of life striving together for a collective, regenerative future. Our exhibition aims to inspire all visitors to become CLIMATE CARERS themselves."

Three broad topic areas—FROM PLANET LOVE TO CLIMATE CARE, A MORE-THAN-HUMAN PERSPECTIVE, and IMAGINARIES—form the framework for some 100 objects, installations, sculptures, photographs, and films, as well as some 80 information banners—visualizations and descriptions of existing or planned projects and concepts related to CLIMATE CARE.

28.5.–3.10.2021

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FROM PLANET LOVE TO CLIMATE CARE

We must act, and we must act now. In the past century, humanity has created a catastrophic imbalance in the Earth's ecosystems, resulting in unprecedented global warming. As a result, biodiversity has also been drastically reduced. In his large-scale photograph *Amazon* (2016) Andreas Gursky shows us the algorithmically driven enormity of an Amazon distribution center in the USA, exemplifying a lifestyle driven by precipitous consumerism that is harming the climate. Were it not for seeing the workers there fulfilling our consumer needs around the clock, the plethora of wares they handle would be merely an abstract set of accounts representing the global dominance of this international mail order giant.

The perspectives presented in the first part of this large-scale exhibition communicate the urgency of standing up for a planet that is itself an organism in need of care. This care, on the other hand, can potentially create a prosperous environment capable of recovering and regenerating itself.

The activist *Climate Clock* at the beginning of the exhibition, built all over the world as an open-source model, counts down the time remaining to achieve the goals of the Paris Agreement on Climate Change: to reduce the rise in global temperatures to 1.5 degrees centigrade above preindustrial levels. Currently we have less than seven years. But the clock also provides cause for hope, for it also shows the growing proportion of renewable energy we use.

Climate change is especially noticeable in the Alps, in the form of melting glaciers. And Thomas Wrede's *Rhonegletscher II* [Rhône Glacier II] (2018/2020) shows us how this glacier in Switzerland is constantly melting and will probably almost completely disappear by the year 2100. Gigantic panels reflecting away the sunlight are intended to slow down the melting process, but it can no longer be halted completely. The Dutch designer Xandra van der Eijk also demands that we take greater care of this valuable resource as she presents her impressive 3D scans of glaciers—poetic expressions of ecological grief. A sound work by Ludwig Berger allows us for the first time to experience acoustically the melting of glaciers. Anna Meyer reminds us in her work *Wir sind die Dinos von Morgen* [We are the dinos of tomorrow] (2019) of the threat to Austria's Großglockner Mountain.

Greta Thunberg should not be missing from an exhibition on CLIMATE CARE. And with his portrait *Greta Thunberg (Blutkörperchen* [Blood corpuscles]) (2019) the German artist Thomas Bayrle has created a monument to the young activist and to the global movement against climate change.

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A MORE-THAN-HUMAN PERSPECTIVE

A "more than human" perspective increases the urgency of engaging with the climate change that has been unleashed, the dramatic loss of biodiversity, the destruction of ecosystems, and the reckless overexploitation of Earth's resources. Ranging from film to sculpture, from scientific research to poetry, the works presented in this section invite us to be truly human in a world that is more than human.

Among the works to be seen here is the video *Think of Yourself as a Planet* (2019), by Kim Stanley Robinson, one of the most renowned science fiction authors of the present age. Maximilian Prüfer's work *A Gift From Him* (2018) explores the effects of ecocide on pollination in agriculture, taking his examples from the most important fruit growing area in China, Sichuan, where humans have taken over the work of bees. The project impressively demonstrates the mutual dependence of species. Merlin Sheldrake has explored how fungi have developed their own social networks, virtually a society, and how every natural process on this planet depends in some form or other on them. In his *Entangled Life: How Fungi Make our Worlds, Change our Minds & Shape our Futures* (2020), he describes the importance of these organisms for the planet's ecosystems.

In several subsections, the exhibition area IMAGINARIES looks at the need for a fundamental change of perspective in our daily lives regarding renewable energy, nutrition, living, mobility, and alternative modes of production. The subsections NURTURING, DWELLING, MOVING, and GENERATING present selected projects and art works that employ new, imaginative—often cross-disciplinary—approaches and demonstrate the power of creativity in the fight against global warming.

The BauKarussell initiative, for instance, was set up in 2015 with the goal of linking work opportunities and qualifications for disadvantaged people in the job market with creating a closed-loop economy in the building dismantling sector. Since 2016 more than 100 people have enjoyed equitable work conditions in BauKarussell projects and moved over 1 100 000 kilos of materials in 21 000 work hours. Anne Lacaton, who in 2021 received the renowned Pritzker Award jointly with Jean-Philippe Vassal, presents the *Devenir Universidad* art initiative, together with Ursula Biemann. She focuses attention on protecting and propagating the knowledge of indigenous communities collected over the millennia.

The film *Seeing the wood for the trees* (2020) by Formafantasma is about the current state of the logging industry. The work of Japanese star architect Shigeru Ban, for instance, who even in his large-scale projects employs sustainable construction methods, demonstrates that building in wood is a climate-relevant alternative. The projects of Christoph Weber and Nikolaus Eckhard, as well as those of Anna Heringer and Martin

Rauch, focus on the problems of using concrete in construction and take a look at alternatives, to include eco-friendly materials such as clay.

Roya Aghighi also experiments with new, creative approaches to materials. Her contribution to the exhibition, *Biogarmentry*, explores the use of photosyntheticizing textiles that also improve the quality of air in rooms. In one example of recycling presented here, *KNOT: The New Age of Trichology* (2016 – present), a project by Studio Sanne Visser, explores the potential of using hair as a raw material to reduce waste, environmental problems, and pressure on other non-renewable materials.

With its ZUV (Zero Emission Utility Vehicle, 2021) e-delivery bike, EOOS NEXT presents a cost-effective mobility concept that can be manufactured locally. A selection of Impact Games curated by SUBOTRON offers a playful approach to the exhibition's themes.

RESOURCE-PRESERVING EXHIBITION CONCEPT

True to the motto of CLIMATE CARE embodied in its title, the exhibition also plays a leading role as regards limiting CO₂ emissions. These have been kept as low as possible in creating the exhibition. To this end, the MAK initiated a pilot project with the Competence Center for Climate Neutrality at the Vienna University of Natural Resources and Life Sciences (BOKU), that enables the exhibition's CO₂ emissions to be exactly calculated.

Curators:

Anab Jain, Designer and Professor, Head of the Design Investigations Program, University of Applied Arts Vienna; Hubert Klumpner, Architect and Professor of Architecture and Urban Planning, ETH Zurich; Marlies Wirth, Curator Digital Culture and Curator of the MAK Design Collection; Christoph Thun-Hohenstein, General Director of the MAK and Head of the VIENNA BIENNALE

Curatorial Support: Antje Prisker, Curatorial Assistant VIENNA BIENNALE; Melanie Fessel, ETH Zurich

Scenography and Communication Design: Ruedi and Vera Baur, Atelier Integral, Designers, and Institut dix-milliards-humains, Paris

Photo material on the exhibition available at MAK.at/en/press and viennabiennale.org

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Vienna Biennale 2021

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