

1971* born in Córdoba, Argentina.
Lives and work in Berlin.

Education

1990–95
University of Architecture and Urban Development. Córdoba, Argentina. (BA)
1998–2000
Academy of Visual Art, Karlsruhe, Germany.
2003
Chelsea College of Art and Design, London.
2000–2004
University of the Art (UdK) Berlin, Master of Art. (MA)

Since 2014 member of Errant Sound a project space for sound art in Berlin (former Errant Bodies), where he is organizing interdisciplinary lectures and exhibitions for artists and scientists. He co-director together with Georg Klein (director Sound Studies UdK Berlin) of **Dystopia Biennial** 2020, 2024, 2026 and co-curator together with Brandon LaBelle of **The Listening Biennial**, Berlin 2025.

Since 2010 workshop holder on sound and visual art in several academies and institutions like Staatliche Hochschule für Gestaltung, Karlsruhe, Universität der Künste Berlin and others.

Solo exhibitions

2025
SHELTER-BONE, duo-show with Kirstin Burckhardt at Kunstverein Göttingen
MOTHER-BURN, duo-show with Kirstin Burckhardt at MOS, Gorzow, Poland
MOTHER-BURN, duo-show with Kirstin Burckhardt at Wildpalms, Duesseldorf

2024
SHELTER-BONE, duo-show with Kirstin Burckhardt at HAUNT/Frontviews, Berlin

2018 / 19
Cenit, THE DRAWING HUB, Berlin / Wildpalms, Duesseldorf /

Griffin Art Projects, Vancouver, Canada
Kemmuna Nation, Fragmenta Malta, Malta (cat.)

2017
Acousmatic Lecture Series, Errant Sound, Berlin [funded by Schering Stiftung]

2015
Statements, Manière Noire, Berlin
Lotería Nacional, La Miscelanea – Unarte, Puebla, Mexico [funded by ifa]

2014
Drei Anachronismen, WidPalms – Kühlhaus, Berlin

2013
Crossfade, Art Claims Impulse, Berlin

2012
Prosthesis 9t, Die Raum, Berlin
Crossfade, Junge Kunst Wolfsburg e.V. Wolfsburg (cat.)

2009
Raumprothesen, Arttransponder, Berlin (cat.)

2007
Die Repräsentation als Wirklichkeit, Galerie Metro, Berlin
Signal Wave, Les Voutes, Paris

2006
EMPIRIEN, Brotfabrik Galerie, Berlin (cat.)

Exhibitions (selection)

2023
The Change in Patterns, Wild Palms, Düsseldorf
Electric Eden 2.0: Next Chapter of Relationship, Changing Room, Berlin
Cash, Errant Sound, Berlin
Anima Mundi #3, MOSS, Poland

2022
Topiate, HAUNT/Frontviews, Berlin

2021
Acousmatic Appearances, The Listening Biennial, Errant Sound, Berlin
FESE, Espacio Odeón, Bogotá, Colombia

2020
FESE, Espacio Odeón, Bogotá, Colombia
Sound Nodes, Bärenzwinger, Berlin

2019
Dystopia Festival, KASA Gallery, Istanbul
Future Soundscapes, Silent Green, Berlin
SONOMEMO – Sound and Memory, Errant Sound, Berlin

2018
Daegu Photo Biennale 2018, Daegu, South Korea
DYSTOPIE | DISTOPYA Sound Art Festival Berlin-Istanbul

2016
Wild Palms, Untitled, Miami Beach, USA
Transitional Societies, NON, Berlin

2015
L'Intru (Invaders), Friday Exit, Vienna and Rich Mix, London
Aquamediale 11, Art in Public Space Spreewald, Brandenburg (cat.)
Manifold Mapping, Casa Imelda, Mexico City

2014
Returning to Sender, Haus der Kulturen der Welt, Berlin
Post-Colonial Flagship Store, Q21–MuseumsQuartier, Vienna
Stadt als Klangtext, Errant Bodies – sound art project space, Berlin

2012
Surf+Anarchie+Alchemie, Amtsrichterhaus Schwarzenbek, with Peter Friedl, Carsten Höller, Gregor Schneider, Susanne Klein, a.o.
Reality Terror, Depo-Istanbul, Istanbul (cat.)

2011
Lichter Art Award, Frankfurt a. Main, curators: Saul Judd, Matthias Ulrich

CV

2010

Man Son 1969, Villa Merkel, with Martin Kippenberger, Bruce Nauman, Peter Friedl, Cindy Sherman, a.o. curators: Andreas Baur, Frank Barth, Dirck Möllmann, Esslingen, Germany (cat.)
10 Years at Kasa, Kasa Gallery, Istanbul (cat.)
Klondike River, Treasure Land, curator: Horst Griesse, Achim Bitter, André Korpys and Markus Löffler, Bremen, Germany

2009

Man Son 1969, Hamburger Kunsthalle, with Joseph Beuys, Max Beckman, Dan Graham, a.o. curators: Frank Barth, Dirck Möllmann, Hamburg (cat.)
Transmediale 09, Haus der Kulturen der Welt, Berlin

2008

Architektur, Künstlerhaus Bregenz, Austria (cat.)

Festivals / screenings / lectures

2023

Lecture Sound Studies UdK, Berlin

2022

Lecture Iberoamerikanisches Institut, Berlin
Lecture Sound Studies TU, Berlin
Lecture Field Kitchen Academy, Berlin

2021

Lecture at Haunt, Berlin
Video screening, Talk at Frontviews, Berlin

2019

Acousmatics as a Laboratory, Symposium at Kunstraum Leuphana Universität, Lüneburg

2018

How to Build an Art Biennale – Imagined Biennales, Tate Modern, London
On Limits, Borders, Edges and Boundaries, Else Foundation, Mexico
Tier-Bild-Ton, Errant Sound Project Space, Berlin

2016

Lecturer by Art Histories and Aesthetic Practices, Forum Transregionale Studien, Berlin
Lecturer by El Quijote: Diseñador de su propia experiencia, IED, Madrid

2015

Acousmatic Lecture, org. Schlegel Graduate School – Freie Universität Berlin, KuLe, Berlin

Awards and scholarships

2021

Recherchestipendium 2021 from Berlin Senat, Germany

2020

FESE, artist in residence program, Bogotá, Colombia

2018

Griffin Art Projects, artist in residence program, Vancouver, Canada

2017

Acousmatic Lectures Series, project funding Schering Stiftung, Berlin, Germany

2016

Errant Sound, Project Space Award, Berlin Senat

2015

Recherchestipendium 2015 from Berlin Senat

2015

IFA – Institut für Auslandsbeziehungen project funding, Germany

2015

Initiative Neue Musik project funding, Berlin

2014

Quartier21 – Artist in Residence Program, Vienna, Austria

2014

Casa Imelda Artist in Residence, Mexico City, funded by IFA – Germany

2012

Crossfade, project-funding Volkswagen, Wolfsburg, Germany

2011

Lichter Art Award, Nomination, Frankfurt a.M.

2009

Frankfurter Kunstverein, Deutsche Börse Residency Program, Frankfurt a.M.

Publications

Co-editor

Errant Sound Reader – thoughts and practices from a Berlin artist-run space. Edt. Mario Asef, Brandon Labelle, Golo Föllmer, Georg Klein. Errant Bodies Press, 2025 /

Errant Sounds. double vinyl. Edt. Mario Asef, Golo Föllmer,

Lara Mello, Ben Stoiber. Errant Bodies Press, 2024 /

Akusmatik als Labor: Kultur –Kunst –Medien. Edt. Spieker, Asef. Königshausen & Neumann 2023 /

Crossfade, project publication, Kerber Verlag – Young Art Edition, Germany – 2013 /

EMPIRIEN, project publication, Berlin – 2006 /

Contributor

W/K / zwischen Wissenschaft und Kunst, Interview, 2019 /2020

FRAGMENTA MALTA 2013 – 2018 Life & Art in Public Space, Malta 2019 /

Daegu Photo Biennale 2018 – Next Image, Daeegu, South Korea 2018 /

ArtMargins, volume 5 – issue 2, publisher MIT Press, USA, 2016

Voces, Issue 2, publisher Museo Universitario del Chopo, Mexico City, 2015 /

PCFS, exhibition magazine, Museumsquartier Vienna, 2014 /

Man Son 1969, exhibition catalogue, Hamburger Kunsthalle – 2009 /

Architektur, exhibition catalogue, Bregenz, Austria – 2008 /

Capital 2014, exhibition catalogue, Lund, Sweden – 2007 /

hate to leave my STUDIO, studio program catalogue, Seoul, South Korea – 2007 /

II. European Month of Photography, Berlin – 2006 /

Art in the Age of New Technologies, exhibition catalogue, Armenia – 2005 /

more infos <

<https://marioasef.net/cv/> <https://marioasef.net/about/>

Steingarten

A sound installation and a tour at Tiergarten Berlin

In Steingarten the artist exposes his process of approaching the Tiergarten of Berlin from where he extracts and introduces in the gallery stones with moss and lichens. Lichens are the oldest known symbiosis and act as memory receptors that are very sensitive to environmental pollution. In the exhibition space they were presented in a humid terrarium equipped with contact microphones capable of capturing the internal sounds of the

whole system. The project aims to make perceptible the ecosystemic connection of things through sound.

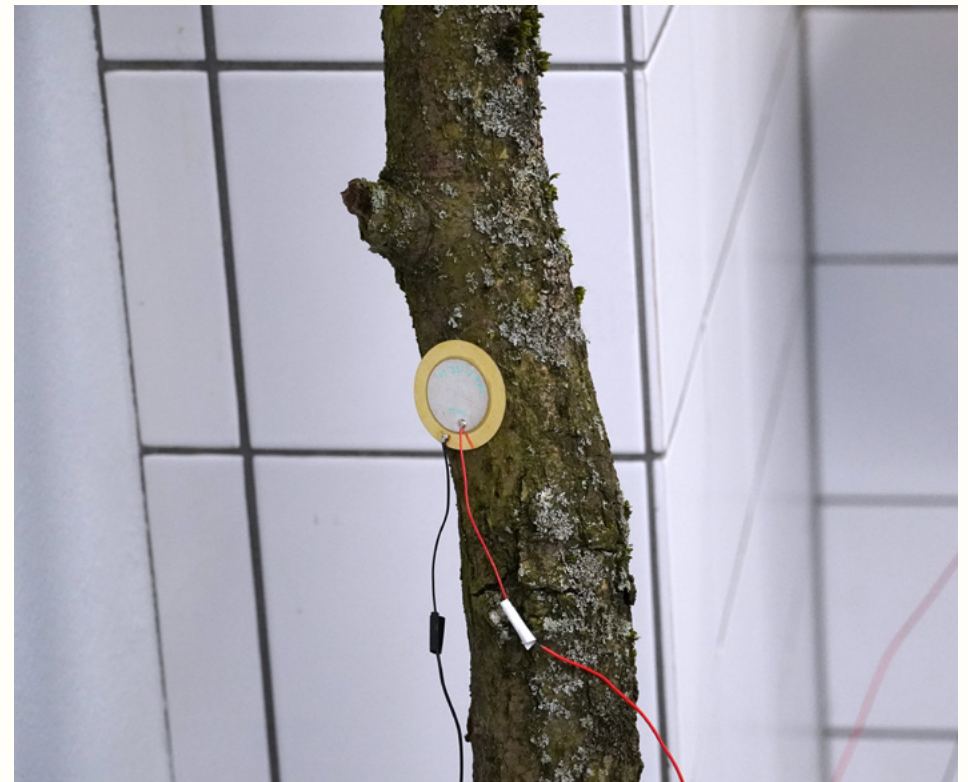
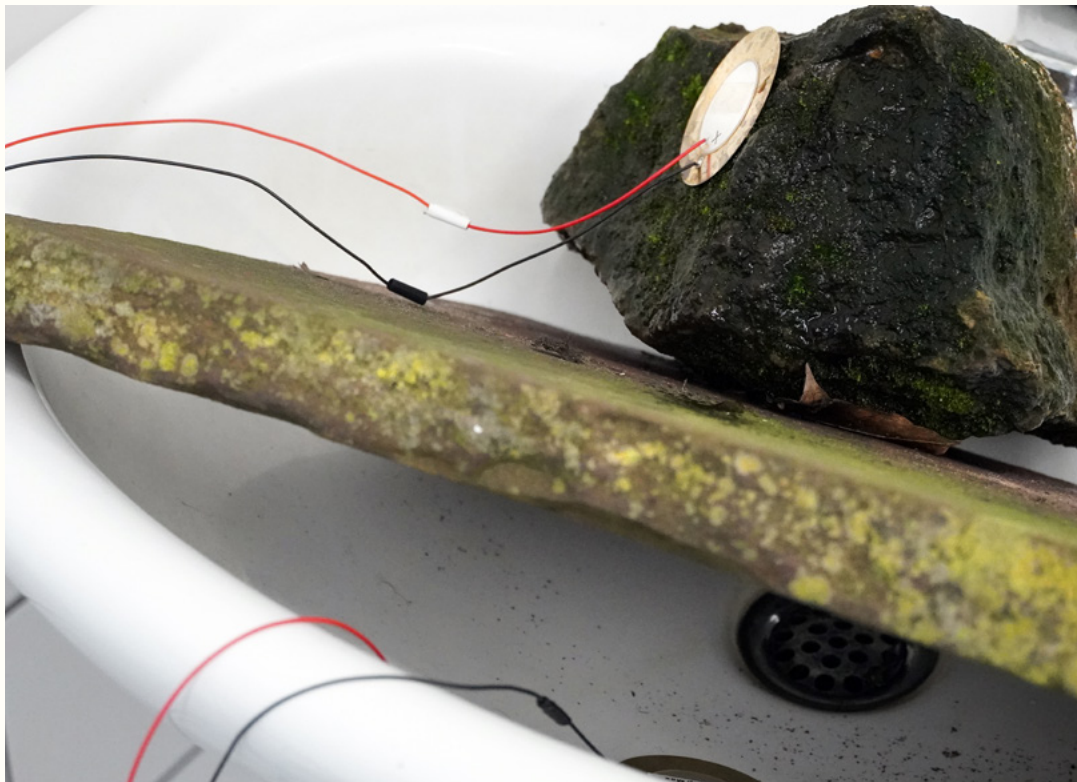
Field Recordings that the site <http://www.radioaporee.com> presents from the Tiergarten (and the rest of the world) were presented through audio transducers on the gallery windows. Thus recreating the acoustic atmosphere of the Tiergarten for the stones and lichens.

Mario Asef

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The idea is to generate a laboratory for research. The artist took notes on historical, ecological and linguistic aspects throughout the period stipulated for the project and attached those to the exhibition room, changing the arrangement of the elements in the space from time to time.

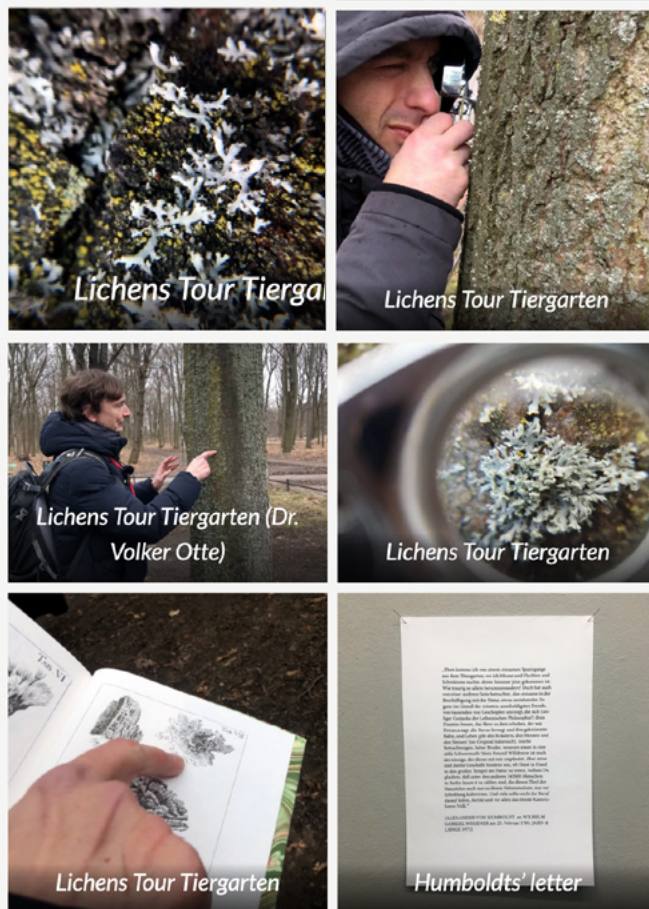
At the end of the exhibition, the stones were returned to their place of origin.



Images: *Steingarten*, installation view, HAUNT/frontviews, Berlin 2022



Images: Steingarten, Lichen's Tour, Berlin Tiergarten, 2022



On February 25, 1789, Alexander von Humboldt walked through the Tiergarten in search of lichens and mosses. He described this experience in a letter to his friend Wilhelm Gabriel Wegener. In reference to this and as part of the exhibition, Mario Asef and the biologist Dr. Volker Otte (Senckenberg Museum für Naturkunde Görlitz) realized an exploration tour through Tiergarten with a focus on lichens on February 25, 2022.

more infos <

<https://marioasef.net/2022/04/26/steingarten/>



In Between Before and After

with Kirstin Burckhardt

Mario Asef

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Sound installation of charcoal from burnt redwood trees

Redwood trees are land dwellers that are among the oldest living beings on this planet. Some trees are 2000 years old. Today, their numbers have been reduced to a few percent by their use as building material, also at The Sea Ranch. Wildfires accelerate the CO2 problem due to the lack of photosynthesis.

For their sound installation "In Between Before and After", Asef-Burckhardt collected charred wood from sequoia forest fires. These charcoal pieces are set on a room-sized paper installation. Two transducer loudspeakers, attached to the paper, make the paper vibrate as a sound membrane, thereby causing the charcoal to tremble, creating dust and lines that draw traces of their conversation audible in the room. The spoken word emanating from the loudspeakers combines Asef-Burckhardt's research and conversations, between dystopic and caring visions, asking: What could you write with a piece of burned Redwood charcoal that is not painful?

more infos <

<https://marioasef.net/2024/02/29/charcoal-talk/>

video <

<https://vimeo.com/992240851>





Images: *In Between Before and After*, view Kunstverein Göttingen, Germany 2025

Sound Walk

Bärenzwinger, Berlin

Mario Asef

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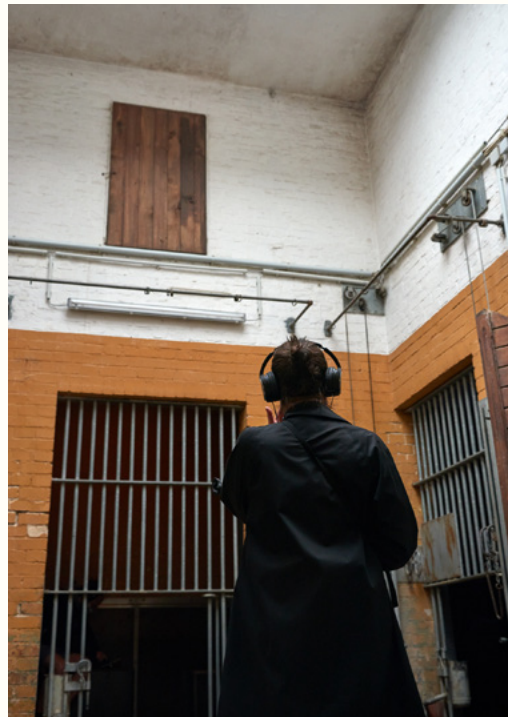
The Sound Walk at Bärenzwinger, Berlin is an immersive sound experience, that presents selected reflections on the relationship between nature and culture within the historical frame of the immediate surroundings of the building.

The Sound Walk is an individual guided tour through the Bärenzwinger, which allows visitors to experience the acoustic components of the site through a 360° sound experience. The intention is to make the public aware of our environment from a vitalistic-materialistic point of view. The visitor wanders around the surroundings, perceiving the acoustic presence of an absent environment (recorded) generating a duality between the materialistic present and an immaterial "projected" reality.

A voice accompanies and guides visitors through the house and its surroundings. It shows them the way while a second voice whispers in the visitor's ear from time to time. The place is activated acoustically with light tapping, knocking, etc. to make it sound. All these voices and sounds seem very real in the room, but are invisible to visitors. Thus creating an irritating contradiction between visual and auditory situation.

more infos <

<https://marioasef.net/2021/01/14/sound-walk-barenzwinger-berlin/>





Images: Sound Walk –Bärenzwinger, view Bärenzwinger, Berlin 2020

El Lenguaje de las Cosas

A performance and sound installation

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El lenguaje de las Cosas (2020) is an installation performance I produced for FESE (Festival Estación Sonora Experimental, Colombia). This project is inspired by the Wayuu culture and its language-environment relationship. The Wayuu community is located on the La Guajira peninsula, situated between Colombia and Venezuela. According to a Wayuu founding myth, the earth, or Mma in the native language, was fertilized by the father of rain, or Juyaa, thus giving rise to all living things. Rain is a metaphor for the power of language, called Pütchikalü (meaning: word or meaning). Both Pütchikalü (the word) and Juyaa (the rain) are dynamic and bring life. The word arises from the union between the earth and the rain, between the permanent and the transitory, between the arid and the fertile. For the Wayuu, the world, so to speak, is discovered and also fertilized through language.

For this project, the phrase “hacerse entorno” (to make yourself environment) was written on a wall of the Espacio Odeón (Bogotá, COL) by scraping its surface with a junk object from the streets of Bogotá. Both the wall and the junk object were connected to contact microphones that picked up the sounds produced by the friction. These sounds were recorded in separate channels. Once the action was finished, the junk object was left leaning against the wall and the recorded sounds were played back into the room. The sounds generated by the scraping/writing on the walls resonated in the exhibition space as a remnant of the vibrations and the physical encounter of object-wall-writing.

Taking the trace back to its „precariousness” and introducing it into the machine (the audio recorder) displaced the spoken word from Western phono- and logocentrism by creating, through the

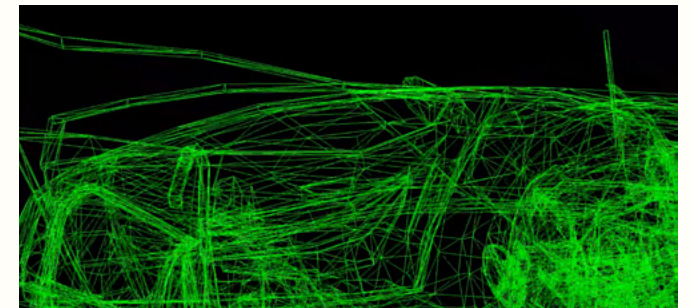
machine, an automated gap that is representing the means of language production and reproduction rather than the intended semantic meaning.

more infos <

<https://marioasef.net/category/reflections/>

video <

<https://vimeo.com/937856997>





Images: *El Lenguaje de las Cosas*, installation view at Espacio Odeón, Bogotá, Colombia 2020

El Lenguaje en las Cosas

Mario Asef

A video work

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On walks along the Weigandufer and Kiehlufer canal in Berlin Neukölln I arbitrarily appropriated objects I found along the way (including glass, little berries and leaves) with which I wrote unintelligible words on different surfaces of the environment. The action was spontaneous and was recorded with the camera and microphone of my mobile phone. The intention was to capture, in a more direct and simple way, my experiences during the walks obviating the historical and symbolical load of the urban space by inscribing it with subjective meanings. In this way, I attempted an appropriation of the environment with conceptual relations to graffiti; but instead of capturing identity in a signature/logo, it is about the association of the written terms and their interrelation, in addition to the fact that the writing remains mostly invisible to those passing by.

El lenguaje en las Cosas (2021) is a video work I produced for FESE 21 (Festival Estación Sonora Experimental, Colombia) and a further development of my earlier work El Lenguaje de las Cosas from 2020. The video recordings show fourteen stations and two walk segments accompanied by a text in the exhibition space.

The words scratched on the surfaces were not intended to be legible by the rest of the people outside the process but to condition the subjective link of the artist with the given environment. It is an intimate approach where phonons and airborne sounds interact within the dynamics of writing. This subjectivity is of great importance for the "inscription" of an individual in a given social and



urban environment, since it is not the space itself – its proportion, light, form and materiality – that defines our relationship with it, but the set of experiences and emotions in the environment that establishes a link and generates identity.

The sound of writing changes according to the material of the objects and the scratched surfaces. This accentuates the circumstantiality of the act of inscription (of engraved writing) itself and reveals the fragility of the terms and their relation to the so-called "real". Thus, the sound tells us rather

about the physical circumstances – and perhaps the sociocultural conditions of these – than about the meaning of the written words. This, however, does not weaken the semantic force of the terms but reinforces it symbolically by means of unintelligibility itself. The impossibility of hearing and recording the phonons and airborne sounds produced by writing confronts us with the illegibility of traces.

more infos <

<https://marioasef.net/category/reflections/>

Cooperación

A photograph of a hand holding a red berry against a blue railing, with dense green foliage in the background. The word 'Cooperación' is overlaid in white serif font.

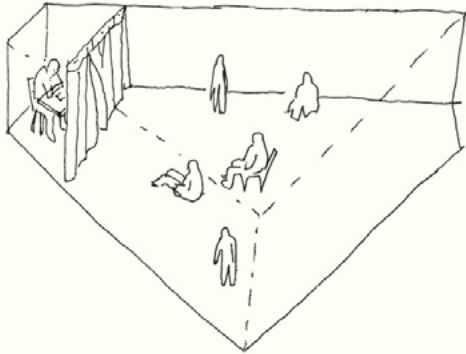
Images: *El Lenguaje en las Cosas*, installation view at Espacio Odeón, Bogotá, Colombia 2021

Acousmatic Lectures

An experimentation model and a publication

Mario Asef

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The Acousmatic Lectures are a laboratory for investigating phenomena that are directly related to voice and its research-based, artistic, and social dimensions. The Acousmatic Lectures have roots in discursive practices and propose a listening experience based on the Pythagorean acousmatic model: a mode of presentation in which the speaker is hidden from the public. The term references to a Pythagorean tradition according to which only Pythagoras's most devoted students were allowed to see and visually perceive him during his lectures (Mathematikoi). By contrast, newcomers were made to sit in front of a curtain concealing the master's physiognomy. Students were therefore left without any visual information and had to try to follow the lectures solely by attentive listening (Akousmatikoi).

The Acousmatic Lectures are a laboratory for investigating phenomena directly related to acoustic



information and its research-based, artistic, and socio-political dimensions. The conveyance of information between speaker and audience, as well as the surrounding context, is stripped of any extraneous visual aids and the setting is created by acoustic means alone—through speaking and listening. No technological amplification is used for the Acousmatic Lectures. In this way, the natural volume of the speaker's voice and its tonality are

able to convey their physical presence more closely. Here, the voice is defined as an acoustic space that is capable of transmitting a wide variety of physical and affective communicational idiosyncrasies. The emphasis in these lectures is placed on the dialectical investigation of abstract linguistic information and on the voice's own sensory acoustic information, confronting the audience with what is most central to this project: listening.

Image: Acousmatic Lectures. Errant Sound, 2014-21

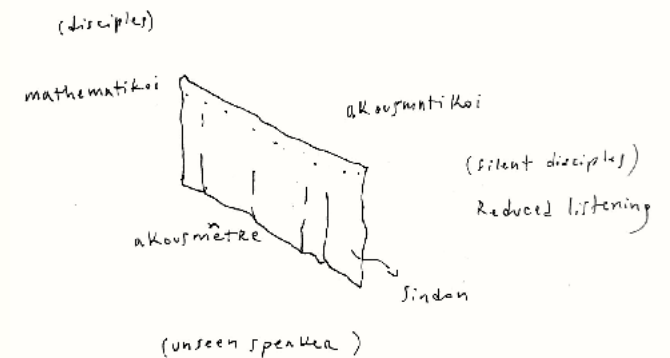


The aim is to develop a critical tool for listening and apprehension that can be used for artistic and/or analytical, research-based purposes. The Acousmatic Lectures' simple but rigorous setting requires participants to summon all their possible auditory abilities to help define both the physical presence of the speaker and of the surrounding space. The lecture functions in part as a guiding element that describes the space acoustically, integrating the physical and spatial presence of the participants. As a result, the process of listening branches out into various directions, requiring one to constantly choose what to listen to (the properties of the voice in the particular space? The hum of the space in general? The shifting of bodies on my side of the curtain? My stomach growling?).

The speakers are academics and scholars who talk about their specific areas of expertise. The intention is to observe what impacts the acousmat-

ic settings have on participants, and specifically without the influence of any other effects.

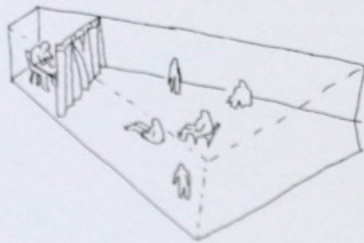
The performative character of the Acousmatic Lectures condenses the classic academic lecture scenario into an acoustic experience that functions both informationally – on a linguistic level – as well as qualitatively – on the affective level of the voice – and is capable of transforming the situation, content, and space. These aspects are made legible through the ways in which the voice's acoustic characteristics interact with the surrounding space. As such, the lectures might be experienced as a means for determining the interaction and transference of linguistic and affective sensory information. Already Iamblichus in the late 3rd century was aware of the active engagement within the Acousmatic situation: "The philosophy of the Acousmatics [akousmatikon philosophía] consists of oral instructions without demonstration and



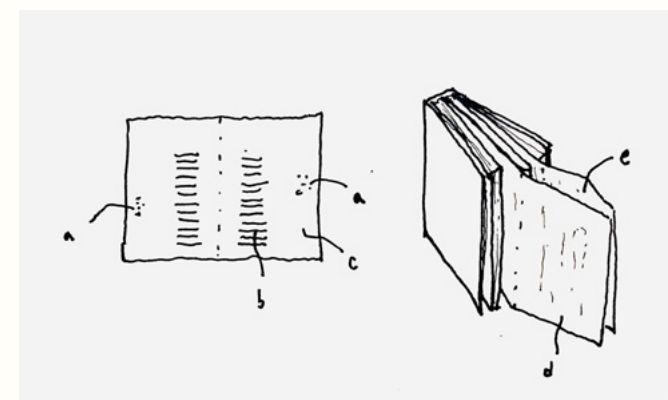
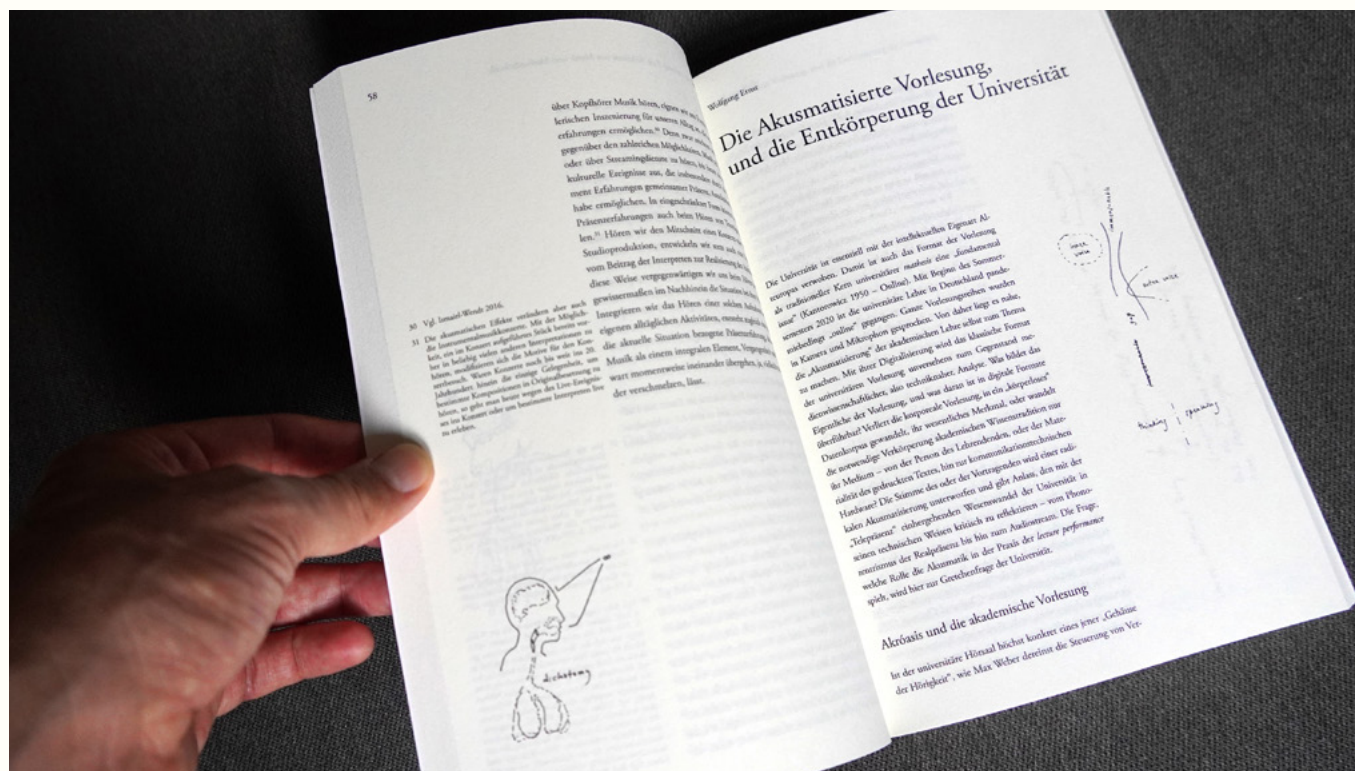
* Iamblichus (c. 245-325 C.E.),
'De vita pythagorica'

Sven Spieker / Mario Asef (Hrsg.)

Akusmatik als Labor
Kultur – Kunst – Medien



Königshausen & Neumann



Publication

The book is conceived as a working tool that connects reflections on the topic with their media and spatial relevance. The layout of the book is intended to express the two sides of the curtain that separates the audience from the lecturers at Mario Asef's Acousmatic Lectures. To the left and right of the text column, wide margins are left blank, which are meant to provide space for Asef's drawings and diagrammatic interventions, but also for the reader's comments. This creates a third narrative that runs parallel to the contributions of the authors gathered here.

The graphic interventions have been conceived during the reflective process during and after the experiments. In this sense, the graphic work plays a very important role in the epistemological process and are an essential part of the research. They express relationships between the factors that are part of the process and formulate questions concerning the spatial and conceptual articulation of these factors.

without argument: e.g., "In this way one must act." (Iamblichus 1975. chap. 18, §82)

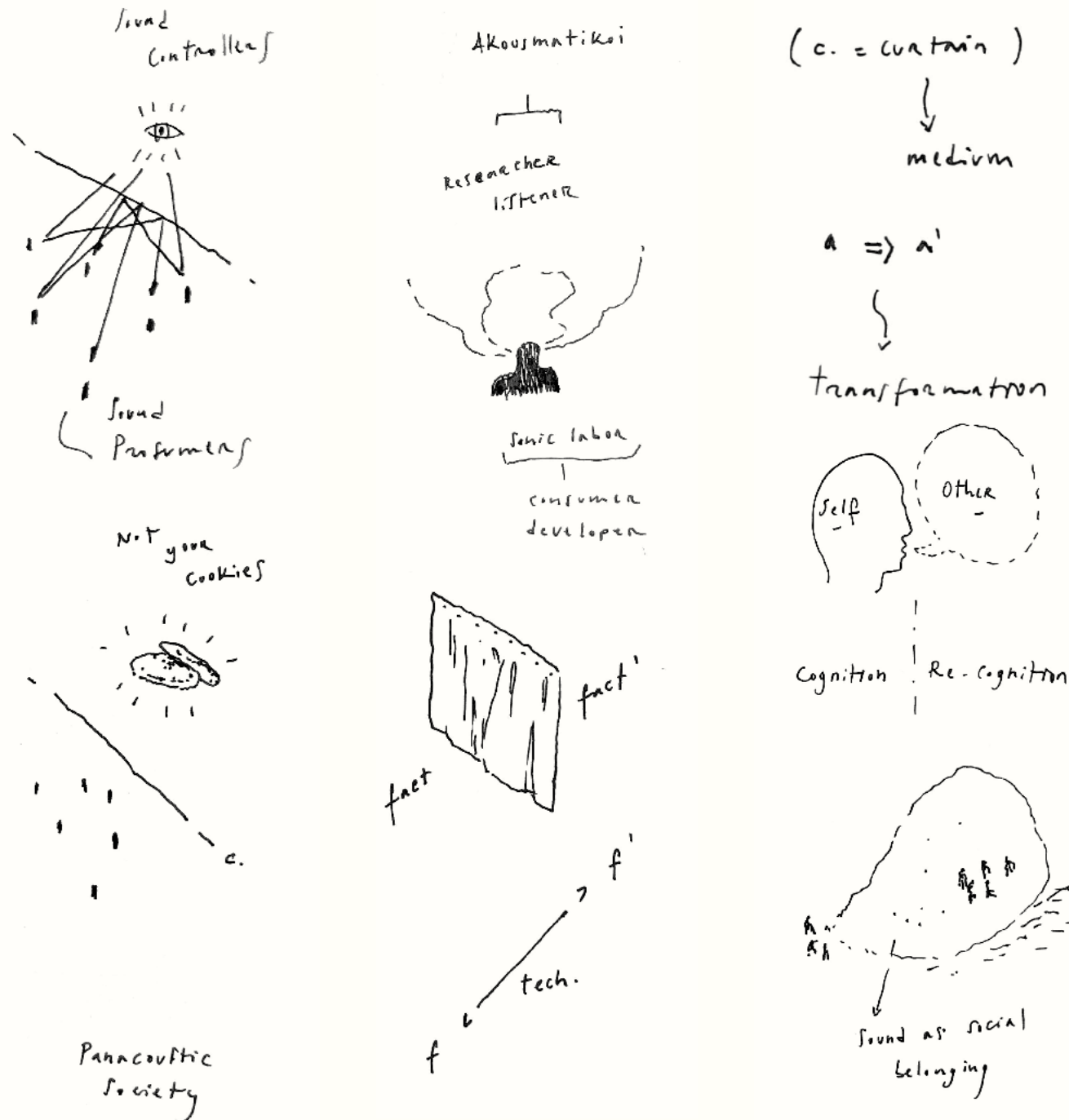
We know little about the actual functions of Pythagoras's acousmatic veil, but we can experiment with the effects of the "acousmatic curtain." If we consider the acousmatic curtain as a medium, we are able to ask: What kind of transformative function does it fulfil? How does it influence voice, language, and sound, or the relationship between the speaker and their surrounding space? And what is the Pythagorean curtain capable of today?

Lecturers:

Sven Spieker / Sabeth Buchmann / Federico Geller / Birgit Schneider / Hans-Jörg Rheinberger / Marcus Gammel / Markus Gabriel / Mladen Dolar / Alex Arteaga / a.o.

more infos <

<https://acousmaticlectures.com/>



Two fold-out, double-pages in the middle of the volume show the curtain of the Acousmatic Lectures. Within this curtain we gather responses in English from selected participants of the series. Hans-Jörg Rheinberger (2017), Alex Arteaga (2017) and Mladen Dolar (2021) exemplify their experiences with their lectures in the context of Asef's project. Printed on the back of the curtain are two sound maps that refer specifically to the lectures of philosopher Markus Gabriel and Mladen Dolar. All contributions in this part of the book are provided with QR codes that allow online access to the corresponding Acousmatic Lectures.

Editors: Sven Spieker, Mario Asef 2023 - 352 pages

Authors:

Alex Arteaga, Mario Asef, Johannes Block, Sabeth Buchmann, Mladen Dolar, Bernhard Dotzler, Wolfgang Ernst, Tim Hagemann, Bernd Harbeck-Pingel, Irene Lehmann, Jurij Murašov, Deniza Popova, Hans-Jörg Rheinberger, Sabine Sanio, Holger Schulze, Sven Spieker, Mai Wegener.

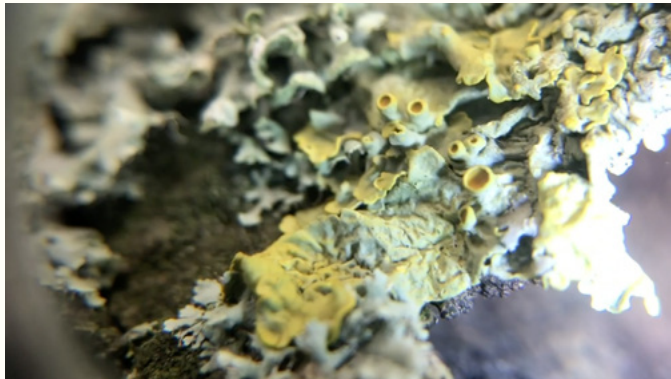
more infos <

<https://acousmaticlectures.com/book/>

<https://verlag.koenigshausen-neumann.de/product/9783826073823-akusmatik-als-labor/>

Kemmuna Nation

A research in progress



What would happen, if nature were a nation? Imagine all kinds of non-human entities uniting as a nation. All nations worldwide would have to recognise its legitimacy and respect its laws and rules. Isn't it already happening? Today we are aware of a complex interconnected underground network of fungi and plants that covers 90% of the planet. This network daily exchanges nutrients and environmental information throughout a big range of species to keep their ecosystems balanced. If we could give this vast network a voice, what would it tell us?

In 2018, I was invited by FRAGMENTA Malta to present this thought-experiment. We took over the island of Comino to explore different aspects of the project. At different locations we had a lecture about lichens as an example of successful symbiosis, a lecture about Blockchain and its application for giving the network a voice, a participatory sound installation, a sound walk to sensitise our perception towards minerals and at the end an independence speech as a statement of this new-born nation.

Mario Asef

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Kemmuna Nation explores the notion of a global nation consisting of non-human, self-organizing entities that create their own economic and political system based on specific, pre-existing, structural interconnections between species. Lichens are an example for successful symbiosis and are climate change detectors worldwide.

The foundation on which the system structures itself is played out on the mineral level contained in the soil, which is connected with different species of plants through an underground network of mycorrhizal fungi. This system generates nutrients

for insects and animals, including humans. In this way and considering the amount of plants, which are being eaten by those, mycorrhizal fungi get an overview of the animal population (also by communicating with other fungi growing on animal corpses and feces).

Thus, the mycorrhizal network administrates life on the planet by exchanging nutrients and information through carbon dioxide. With the help of lichen, which has also a fungi component, Kemuna Nation can build biomonitors for air pollution. Many lichen species have large geographical ranges, al-



Image: Kemmuna Nation. video still and installation view. Mario Asef, 2018–2023



At different locations we had a lecture about lichens as an example of successful symbiosis,

lowing study of pollution gradients over long distances. This information torrent can be measured by sensors on the ground and interpreted by a central computer, which, through an algorithm, determines the value of a cryptocurrency.

This new currency is called Kemmuna Coin, and will be used by humans to pay transactions with the earth. All raw material taken by humans from Kemmuna Nation need to be retributory paid with Kemmuna Coins. Violations of law will also be charged in Kemmuna Coins. In this way pollution and exploitation of nature can be a factor that altered the value of that monetary exchange between mankind and nature. Constituting so a self-regulated system,

that also regulates the human factor of the system.

“In the age of the Anthropocene, the end is near. The ideal of a shared world no longer exists, political philosophy has lost its language, globalization is experiencing a negative reversal. Now, the earth starts fighting back. October 28th will be the date: nature declares its own independency. Plants, animals and minerals will unite to build the most powerful nation in the world, leaving behind times of plunder and exploitation through men. This will be the day that the world order will take a new shape. Join us to be witness of the birth of Kemmuna Nation.”



more infos <

<https://marioasef.net/2019/05/08/kemmuna-nation/>

<https://marioasef.net/2020/10/30/mario-asef-kunst-und-okologie/>

video <

<https://vimeo.com/815081881>

Image: Kemmuna Nation. video still. Mario Asef, 2018–2023

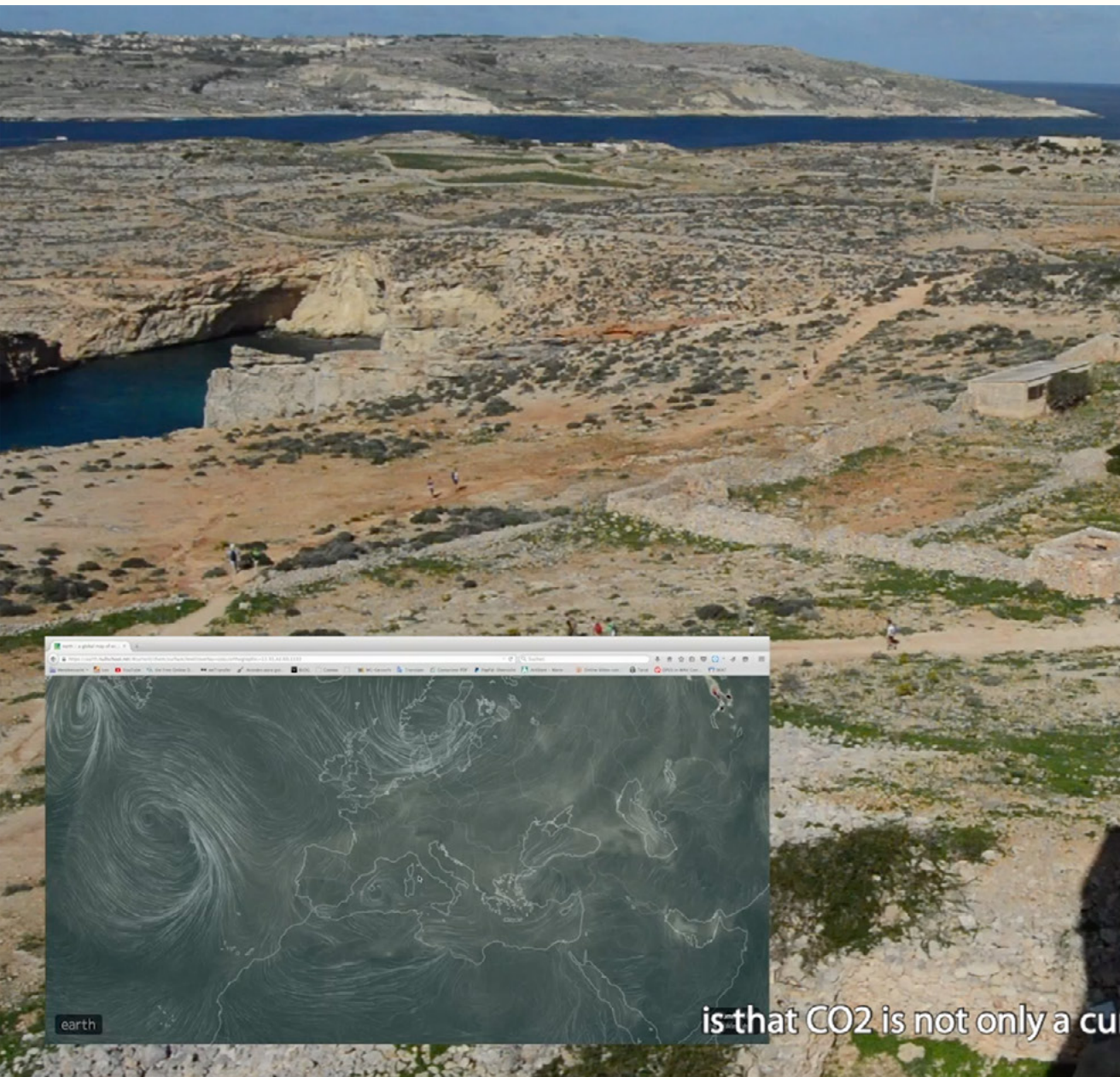
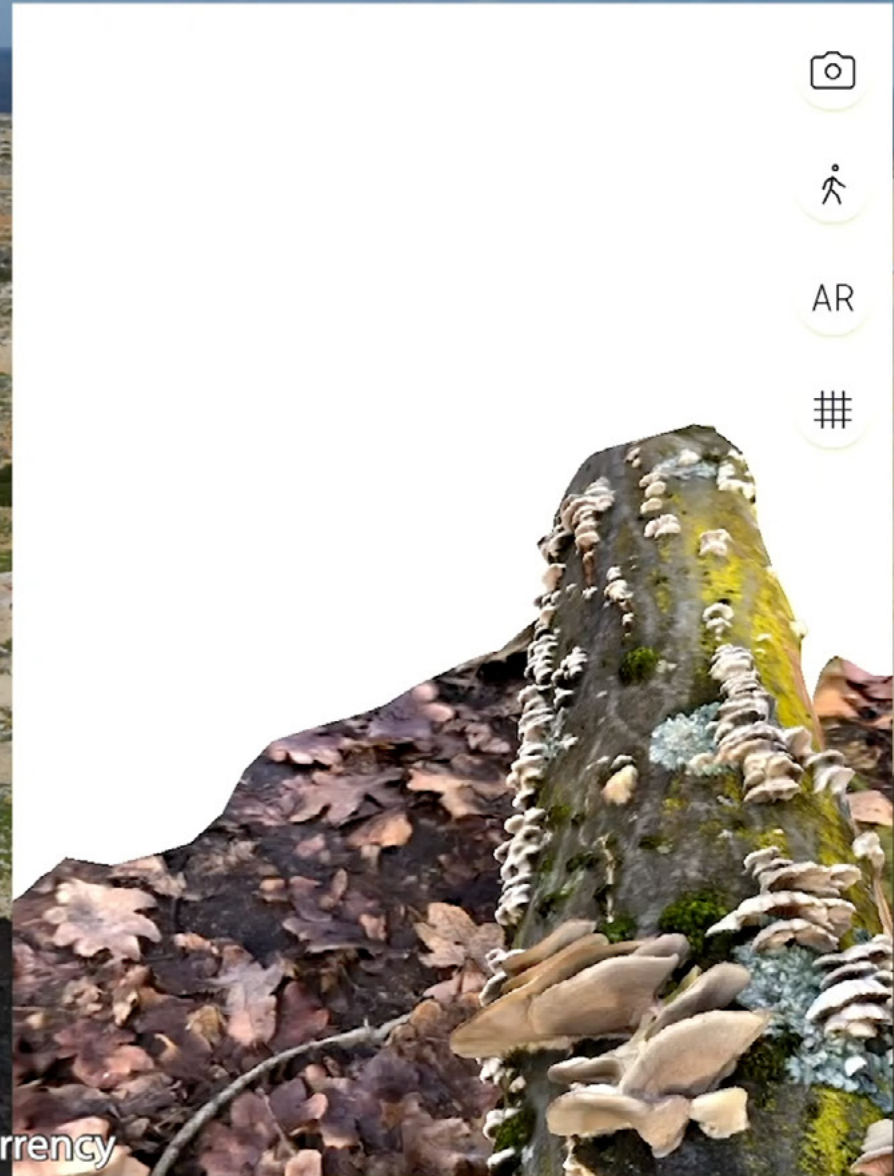


Image: Kemmuna Nation. lectures. Mario Asef, 2018–2023



is that CO2 is not only a currency



Comino Hotel



Dr. Terence Cassar lecture on Kemmuna Coin



Dr. Martin Galea de Giovanni lecture on lichens

Image: Kemmuna Nation. workshop at the abandoned bakery, Mario Asef, 2018–2023



Konsum der Landschaft

Art in public space

Mario Asef

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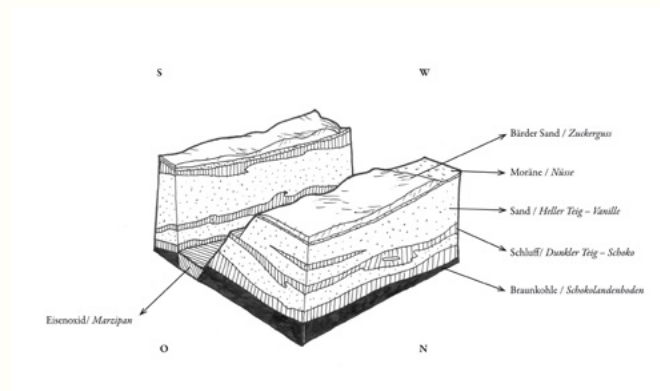
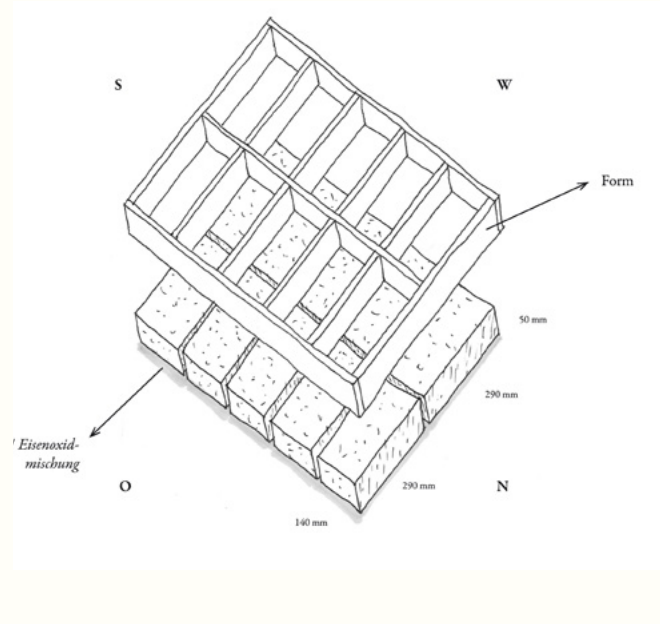
The work focus was the so-called "Brown Spree": As a late consequence of coal mining, iron hydroxide dissolves from the soil and colors the Spree river in ocher of varying intensity. Fish, plants and microorganisms die off. Every day about 8.5 tonnes of iron oxide mud (ocher mud) flows into the Spree river, while it is not yet clear how large the environmental damage will be for the ecotourism region. In a daily Sisyphean work excavators clean the waterways while the material accumulates unused at their edges.

Brick Production

Under the catchword "consumption" artist Mario Asef developed three projects dealing with processes of landscape usage and transformation. On the Lübbener Schlossplatz he appropriates an area of the park in order to set up his own brick-making production. He mixes local iron-ocher mud with cement for the production of bricks and tests the results for sustainability of use in building construction.

Geological Cake

Parallel to this, Mario Asef developed in cooperation with Edelmond Chocolatiers GmbH a "geological cake" that reproduces the specific geological composition of the Spreewald soil in chocolate, vanilla, marzipan, and icing. The cake is been served to customers at Edelmond's restaurant. During Aquamediale 11 Mario Asef developed a video work presenting aspects of land usage and various levels of landscape consumption.



more infos <
<https://marioasef.net/2019/05/08/kon-sum-der-landschaft/>





Image: *Konsum der Landschaft, Brick Production* – installation view Schloßgarten, Lübben, Mario Asef © 2015

Konsum der Landschaft

Mario Asef

