

PLANET TERRESTRIAL

Where to go if you know that the modernizing project of planet globalization is going nowhere? Literally, if it takes the resources of six Earths to live the Modern way of life, what do you do if you want to live within the limits of one single planet? It might be time to land on earth for good and see where we might have to reside together. A different earth, for sure.

Landing on the planet Terrestrial requires learning to look at Earth in a different way: locked within the critical zone and bound to planetary limits. Because it is still difficult to understand what it could look like, we propose a set of ways to approach it.

Approaching the Terrestrial: Critical Zone

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CHANG Yung-Ta

scape.unseen_meta-T, 2020
scape.unseen_model-T, 2020
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As it would not be possible to study the whole Critical Zone, scientists gather sets of instruments at specific observatories, such as the Taroko Gorge in the center of Taiwan. It was chosen because the geographic dynamics such as earthquake, landslide, erosion, and weathering are particularly active there. Once these processes are measured, the collected data are analyzed in labs off site such as the GFZ in Potsdam. The artist was given the opportunity to conduct a residency in Taroko and in Germany.

The installation spreads over two floors (the entrance corridor and the basement courtyard) to remind us that the Critical Zone is above our heads and under our feet. The works in the corridor showcase data, sensors and such, as well as a very sensitive seismometer which captures any movement on the ground—from the steps of the visitors to the planes passing above the museum.

In the basement courtyard are nine tubes, which act like a “mini-landscape” factory. Indeed, landscapes are produced in part by erosion: water flow or wind removes parts of the earth crust, such as rock and soil, and transports it somewhere else, creating a relief.

The instrument displayed recreates these phenomena on a smaller scale thanks to a system that reproduces the turbulence of the water current of the Li-Wu river in the Taroko Gorge. This agitates the small bits of rock and sand, which hit the surface of the disk and carve them. By the end of the show, the rock disks will no longer be flat; they will be modulated, like a tiny riverbed.

(→ pp. 1-3)

CHANG Yung-Ta, born 1981 in Taiwan, lives and works in Taipei.

SU Yu-Hsin

Frame of Reference I, 2020
Frame of Reference II, 2020

Scientists observing the Critical Zone place some tools outdoors in the Taroko Gorge site. They have notably installed near-real-time monitoring networks to investigate how landslides are driven by the weather, and also how landslides affect the climate. Cameras, seismometers, and weather stations replace the

body of the observer to see beyond the scale of the human perception system. With video installation work *Frame of Reference* artist Su Yu-Hsin addresses the question of formatting scalar relations between the field, laboratory and database. What role do images play in the field work of the Critical Zone?

The Artist followed the two groups of scientists from the GFZ German Research Centre for Geosciences to the outdoor landslide laboratory in Taroko National Park and laboratory in Potsdam, and the NCTU Disaster Prevention and Water Environment Research Center in Wuhe and Wulu.

The network of stations in the catchment of the Liwu river are used to monitor rivers and landslides. How to see? Where to see from? In this infrastructure to see “within”, where is the body of the observer? (→ pp. 4-7)

SU Yu-Hsin, born 1989 in Taiwan, lives and works in Berlin.

Uriel ORLOW

Learning from Artemisia, 2019–2020
Malaria, Congo and the Belgians, 2019–2020
Artemisia Afra in Katanga, 2019

In his video installation, Uriel Orlow deals with *Artemisia afra*, an indigenous medicinal plant that effectively treats and prevents malaria and can be taken as an infusion. Nevertheless, it is not recommended as a treatment by the World Health Organisation, which favors the pharmaceutical industry and its global reach.

In 2019, malaria still killed a child every few minutes and the parasite that causes it is becoming ever more drug resistant. In the 1970s, research to develop new anti-malarial drugs led to the discovery and extraction of artemisinin from the Chinese variety of *Artemisia* used for two thousand years—and now patented in medications.

However, resistance is now also increasing against the extracted artemisinin. At the same time it has become evident that the non-extractive use of the whole plant is still effective, yet the plant is prohibited in many parts of Europe. *Artemisia afra* grows in different parts of Africa including the Congo and contains no artemisinin (but a potent cocktail of minerals, including abundant copper); not only does it resist drug resistance but it also resists extractive medicine. In the context of the Democratic Republic of Congo whose colonial and postcolonial economy has been dominated by various forms of extraction

(mainly of minerals), *Artemisia afra* can help us to imagine much needed non-extractive relationships to natural resources as well as local and sustainable healthcare solutions and forms of solidarity. (→ pp. 8-11)

Uriel ORLOW, born 1973 in Switzerland, lives and works in London and Lisbon.

Cemelesai TAKIVALET

Plant series, 2014–2015

Observation is a key process in becoming sensitive to the Critical Zone. In Cemelesai’s drawings, the plants, fungi, and other forms of vegetation, depicted with a great deal of precision and detail with their geometric and repetitive patterns, are the result of such observation. And yet the artist could not look at them directly but had to recall his memories of what their shape was. Why? Because some of the species of plants that he used to see and observe as a child seem to have disappeared today. He therefore creates an inventory, which oscillates between the precision of his observation and the fantasy of what his memories allow him to recall. (→ pp. 12-13)

Cemelesai TAKIVALET, born 1969 in Taiwan, lives and works in Rinari, Pingtung.

LIU Chuang

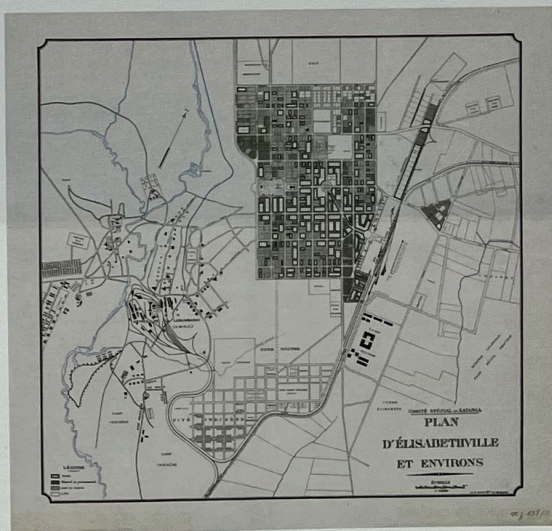
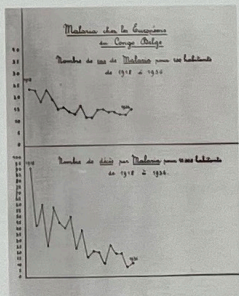
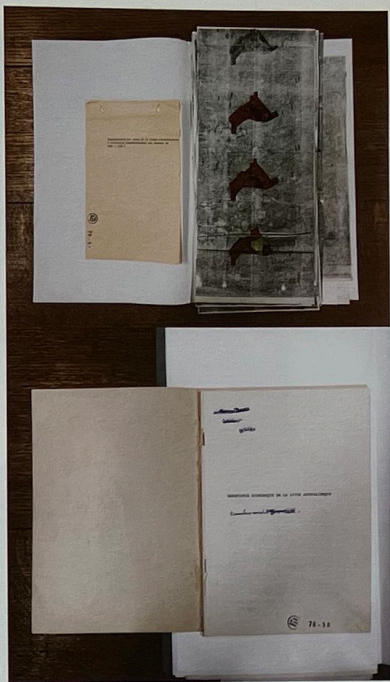
Lithium Lake and the Lonely Island of Polyphony, 2020

Lithium is broadly distributed in the oceans and those parts of the earth’s surface that contain metals. It is the lightest metal and the lightest solid element. It is highly reactive and flammable. Today, battery storage technology is widely used across a broad spectrum of fields. As the core component of power supplies, lithium ions are in increasingly high demand, refined from deposits in such places as the Salar de Uyuni in the Andes Mountains and Lake Zabuye on the Tibetan Plateau.

This film focuses on the industrial production of lithium ore, an element that is key to a carbon lock-out, whose production chain stretches from Chile to the highlands of China. The film also considers traditional polyphonic music as a form of prototypical technology.

The film starts out following two completely different threads. One is traditional polyphonic music. Polyphony is now understood







Artemisia Afra in Katanga, 2019, installation view

