

MARINA RESENDE SANTOS  
Selected works  
October 2024

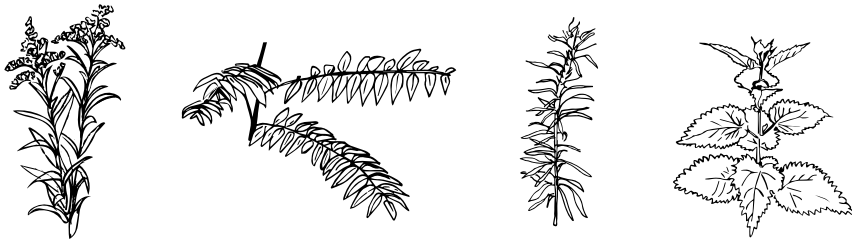
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## USUCAPIÃO - THE VALUE OF THE GROUND

### Agricultural intervention, Berlin, 2023

Over 6 months in 2023, I grew potatoes on a vacant lot across from my atelier on the outer edge of gentrification in Wedding. The lot remained undeveloped as speculation property. As the financial value rose, the social value of the land sunk. Based on the principle of usucaption, by which landless farmers in Brazil earn ownership of idle land by planting on it, the intervention occupied the space between the real value of the soil and the constructed value of the right to property and the market price. A community of children formed around the potato garden. The intervention culminated in the collective harvest, followed by preparing the potatoes and giving away the chips on a newly built Pommes stand.



## 628 YEARS OF POTATOES

Single channel film, 38 minutes, 2024

Directed by Marina Resende and Vincent Jondeau, with music by Arne Braun and Julian Schenk and sound design by Daniel K.

The film documents the last weeks of the potato field on Papierstrasse, including the harvest, the poster for the „neo kin“ performance, urban planning research and conversations with real estate agents to find out the value of the lot. The film introduces the plant and animal species on the lot and the children from Papierstrasse, with a voice-over retelling the history of the lot and reflecting on the nature of value.

Images (clockwise, L-R): illustrations of plants identified on the lot; watering the potato patch in April (Photo: Finn Jubak); still from 628 Years (Camera: Vincent Jondeau)







## NEO KIN

Speculative development tour, in collaboration with ALAP Architects (Anna Margit and Elise Heral), Berlin, 2023

neo kin is a sustainable wood high-rise that reintegrates all biodiversity from the urban landscape where it will be built. But its environmental solutions, such as a green roof and solar energy, and its affordability concept, based on a two-class division of residents, sustain many problems. The speculative project was proposed to an audience in a promoter tour, followed by a forum in which the audience could question the project. The banner remained on the fence with an invitation for questions to the developers.

The tour occurred on June 11, 2023, the Long Day of Urban Nature in Berlin. It was part of the „Ruderal Practices“ programme from Make-up e.V., and supported by Neustart Kultur and Hellerau Europäisches Zentrum der Künste.









## VERGEET-MIJ-NIETJES

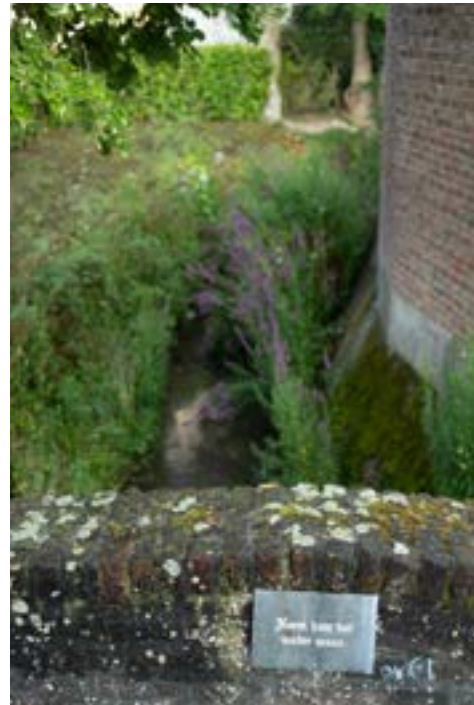
Walking circuit and installation, Watou, 2024  
in collaboration with Johan P.C. Orbie

Commissioned by Kunstenfestival Watou 2024

A house fire, another farmer driven out of business, a loved one who passes away. The priest has left the village, the French president declared that “Europe can die” and the weather no longer follows seasons; the world people here have known is changing fast, leaving many of us with a feeling that we are no longer at home. And trying to hold on, we are burning down our own earthly home. When the world we have built comes to an end, we face an unusual question: who do we want to be once (this) life is over?

Vergeet-mij-nietjes retraces a walk that Martha, who passed this year, would take from Winnezelestraat, where she lived, to the priest's garden. The shimmer of little flowers that grow in the cracks of the pavement leads a path of transition, ending in a garden grown wild since the priest's house also became empty. A luminous temple nested in a greenhouse brings you back to the world of the senses: a garden with fragrant herbs, flowers and vegetables. At the core of the garden are four flower species grown from seeds that Martha gave to Marina in 2021. Transitioning, rather than ending, implies the fine difference between keeping a memory and keeping it alive.

The harvest and seeds from the garden were shared with village residents upon the closing of the exhibition.

















## SAFEHOME

Wall paint, skirting, halved dining table, chair, tea and biscuits from the Syrian market, 2023

For SafeHome, on several points leading from the entrance in the courtyard to a room on the third floor, the wall has been painted in fresh colours and the floor polished and restored, as if showcasing a developer's renovation project. The interior scene modelled in the room confronts the refugee settlement in containers just outside of the window. These stripes suggest a livable space emerging from the stripped bare interior of this building: an alternative history for a space left to rot and now inevitable demolition.

„SafeHome: where living is more than just surviving“ / „hier leben ist mehr als überleben“

The installation was created in a room in the complex of vacant prefabricated buildings Gehrenseestraße, which served as contract workers housing in socialist Germany and as asylum for refugees from the Bosnian and Kosovo wars in the 1990s. Vacant since 2003, the complex will be torn down starting 2023 and give way to a new private and public development.





stoffwert

Gib ihm eine 2. Chance.





## STOFFWERT

Tactical market stand, 2022-2023

In collaboration with Hannes Brunner and Jakob Wirth

At the stoffwert market stand, customers can receive plastic trash for a negative price, in order to give this material, originally illegally dumped in Brandenburg, a second chance to get to the recycling bin, and thus rejoin the garbage economy. Upon receiving branded bags filled with compressed plastic, customers committed by contract to correctly dispose of the material in a „yellow bin“ designated for recycling.

The money received by customers together with the trash, 0,94€/plastic, corresponds to the average price for a recycling license paid by plastic producers in the German recycling system.

The piece comments on the largely intransparent economy of waste management that involves plastic producers, the state, consumers, transport and recycling companies in a series of value transfers that too often leads to total depreciation— not only of the material's value, but of the chance to improve the human relationship to the earth.



Images: from compressed plastic cube, over the assembly band to the counter where each kilogram of trash gets packed in a custom plastic bag and sold for a negative price. Below: extraction of a plastic cube from the illegal dumpsite, advertisement, and diagram explaining the reentry of plastic into the market.









TENDERGARDEN.IO

Website, server, garden; 2022 /2024

In collaboration with Graham Livingston

A garden bed binds the CO2 emissions produced by a running server. However, emissions and sequestration happen at radically different times. The single website hosted on the server, <https://tendergarden.io>, calculates and logs in real time the carbon dioxide emitted by server's energy use, as well as the carbon captured by the beds.

The CO2 economy that emerged in recent decades seeks to coin a methodology to connect economic production with its biochemical impact on the environment.

The project stages conversions between data, energy, carbon, and biochemical labor, thereby raising questions about current CO2 calculation models. In the work, the ecological footprint of the digital economy materializes. More broadly, tendergarden.io questions the efficacy of applying logic of financial products in relation to CO2 policy. To see the calculation basis and the system's up-to-date CO2 ledger, visit: <https://www.tendergarden.io>

Images: the latest iteration of tendergarden.io at Kunstlerhaus Dortmund, 16 August-6 October, 2024. The server use is compared to the growth of an empress tree (*Paulownia tomentosa*), dubbed a "climate tree" for its fast growth and researched as a candidate for carbon compensation forests.

CURRENT CARBON OFFSET		
emission		
Current Watts	Total Kwh	CO2 Emitted
0.00	253.68	1619g
sequestered		
Bed1	Bed2	CO2 Seq
2.616g	...	2.616g
current balance:		-1616,384g











#### BODENWIRTSCHAFT (MIT HOPFEN FÜR JOHAN)

Plants, sand, garden beds, twine, found objects; hops growing from yard to window, Wollenbergerstraße 2, Berlin, 2021.

The installation collected and catalogued wildgrown plants from around the abandoned prefabricated building from the former East Berlin. Two species, edible and economically viable, were treated differently: arugula was planted in concrete beds made with sand and cement from the site. Twine stretched from the window, on the 3rd floor, to the ground, for hops growing on site to climb. In this work, agricultural and archival gestures represent both a human signification and a reappropriation of species grown by themselves in a posthuman space.

The building is supposed to undergo “sustainable renovation” in the next years. The work proposes an archive of pioneer “Zwischennutzer,” an incomplete register of an ecosystem that has formed but will disappear with the rescue of the building into the real estate market. The hops have continued growing after the exhibition was dismantled.









## GESTURE #6 (TREE)

Intervention with birch, Berlin, 2021.

The EDGE East Side Berlin Tower, also known as Amazon Tower, grows quickly on the former vacant land between the East Side Mall and the Warschauer Brücke. The new smart skyscraper will server as workspace for thousands of tech development workers and bring with it thousands of food orders, passengers on transit infrastructure, IP calls, data points, and happy hours trailing on the capital on one the fastest-growing corporations of the past decade. The birch tree planted on the rail area parallel to the site grows at a radically different time, on a different source, to tell a different story of this place.







ALEXA: WO BIN ICH?  
Intelligent audiobook, Berlin, 2021.  
In collaboration with Jakob Wirth

Alexa—the voice-controlled personal assistant created by Amazon—takes you on an audio journey around the controversial construction site of the future EDGE East Side, a.k.a. Amazon Tower, in Berlin.

Each visitor chooses their own path, and Alexa shares the opinions of architects, passers-by, shop owners, clerks and construction workers in the contested area around Mercedes-Platz, Warschauer Straße, the train station and the mall. In turn, users provide the app with photos, decode graffiti, and send data about their own choices. The work explores the tension between hacking and appropriation, as voices of fierce opposition to the new tower make its way into the AI's reconnaissance. Further information via the interviews in taz, Deutschlandradio Kultur, and Fassadenfunk.





## OPEN SHEDS USED FOR WHAT?

Urban space intervention with installations and actions by multiple artists, on several vacant sites in Chicago, 2020-2021.

In collaboration with Cecília Resende

With artworks and activations by Marina Resende, Cecília Resende, Hannah Gregor, Graham Livingston, Maya Nguen, Unyimeabasi Udoh, Breanne Johnson, Gabriel Chalfin-Piney, Kayla Taylor, Aida Ramirez, Gabriel Moreno, Elizabeth Lindberg, Courtney Mackedanz, Jacob Lindgren, E. Saffronia Downing, John Thomure, Elissa Osterland, Tamara Becerra-Valdez, Elaine Zmuda.

Frame originally built and used for a performance by Jesús Hilario-Reyes and Leah Solomon at Co-Prosperity, on 7 June, 2019.

Featured in “Team work” (FRANKLIN, Chicago, 2020) and the 4th Chicago Architecture Biennial: “The Available City,” 2021.

Image: Marina Resende, *Arquitetura como construir o aberto*, 2020.

To see full documentation, visit: [openshedsusedforwhat.com](http://openshedsusedforwhat.com) and @opensheds\_usedforwhat on Instagram.







interventions and tours at the Damen Silos site, Chicago, 2021.





Graham Livingston, molt, June 2020.



Maya Nguen, air // air, in combination with Marina and Cecilia Resende Santos, Dismantle, July 2020.



Gabriel Chalfin-Piney and Aida Ramirez, An oil opera, Aug. 2020.



Gabriel Moreno, The Air Is, August 2020.





ATO DA CORDA  
Gesture with cotton twine, Chicago, 2019.  
In collaboration with Cecília Resende

On Saturday, May 25, 2019, twin sister Cecilia and Marina trailed about five miles of string between Bucktown and Little Village to connect our apartments. Our buildings were nearly perfectly aligned on a N-S axis—approximated by Western Avenue, the longest street in Chicago— and thus mirrored across an E-W axis.



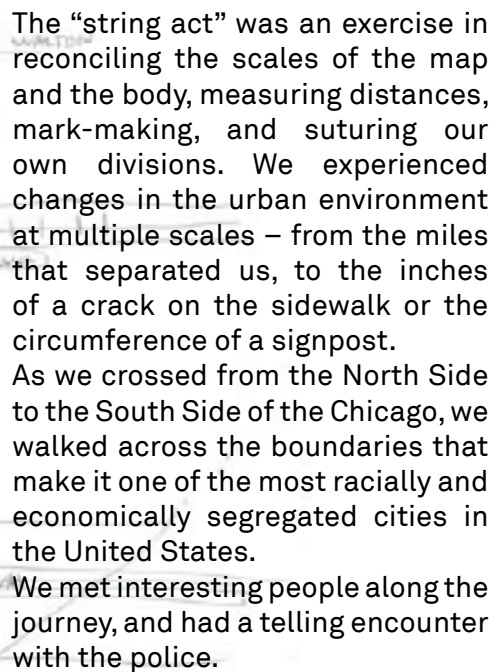
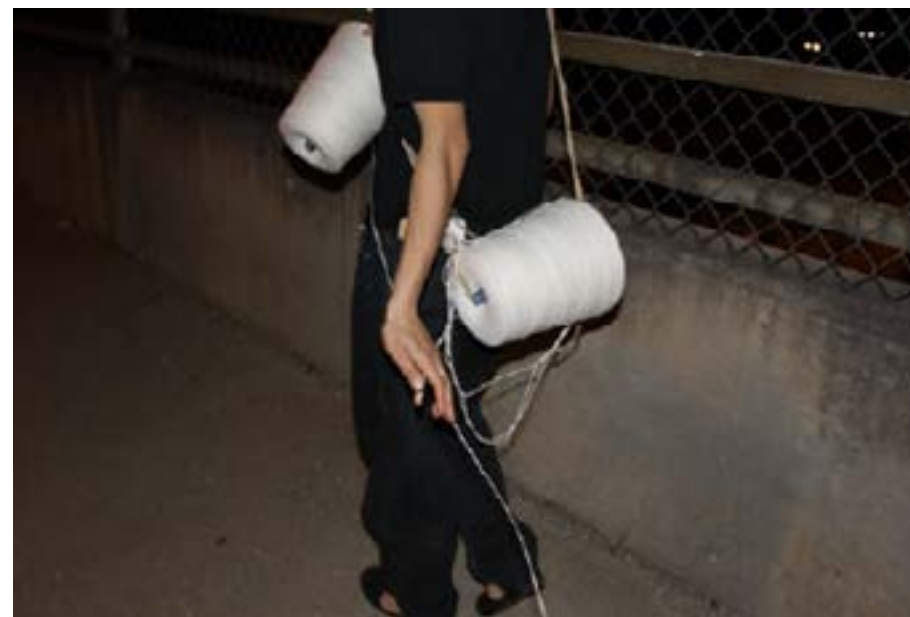
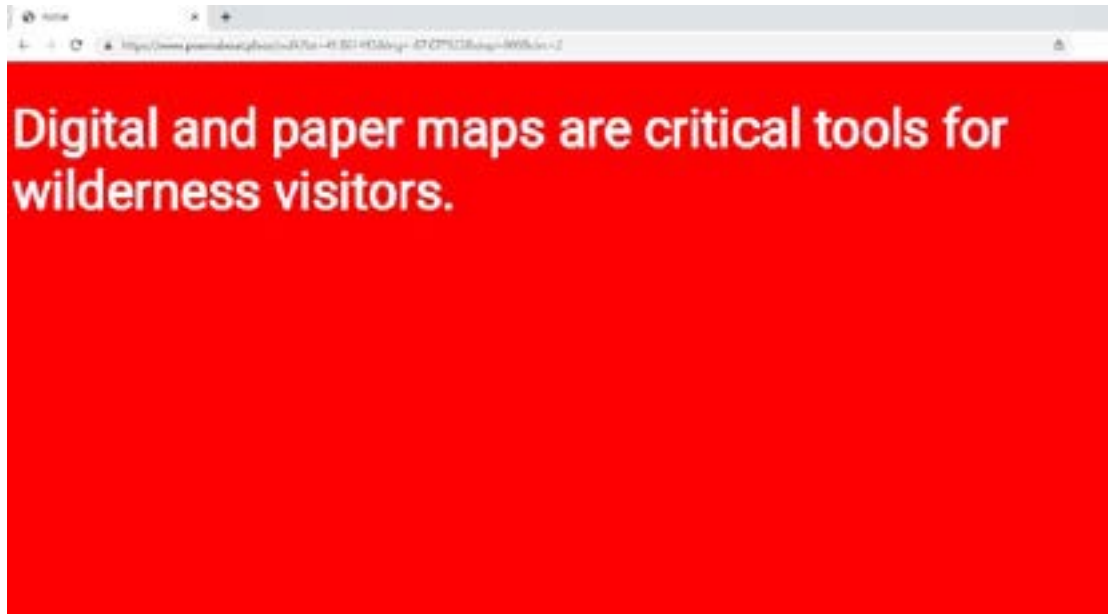


Image (background): Croquis of the trajectory combining our memory maps and a map traced on the map of Chicago, pen on paper, 2020.





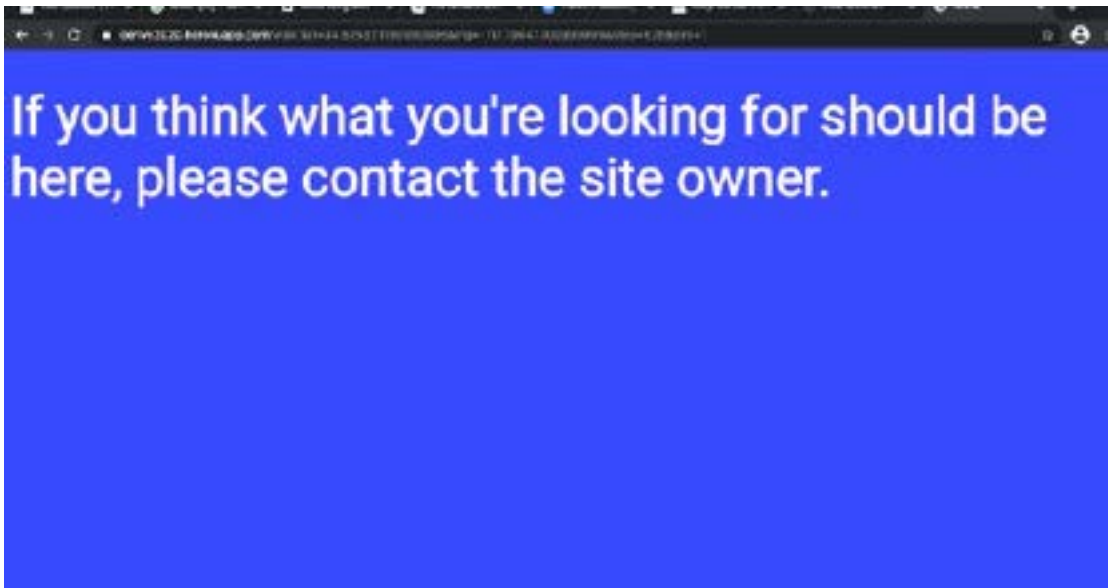
poemabout.place

Web program, 2021.

In collaboration with Graham Livingston

poemabout.place goes on a walk between the visitor and the website's server. When a user visits the site, a Euclidean path is created between the user's location and the location of the server that hosts the web program. The website then sequentially displays a seamless video of slides generated from text gathered from other websites along this route.

The project traces geographies of information on the web, instead of confirming relations of content through the hyperlink navigation that is often celebrated as a unique epistemic form allowed by the Internet. Every encounter with digital information, every "search" around a location is local; while still the product of the internet as a de-localizing tool. What poems map between embodied and networked subjectivities? What reading constitutes understanding in the chimera of semiotic and epistemic systems?



To see the artwork live, visit:

<https://www.poemabout.place>

Images: screenshots of different steps between Chicago and the server, located in Mountain View, California, and between Berlin and the server, 2021.





### Gesture #1

Gesture with plants and soil, Chicago US, 2018

A few hours before daybreak, I planted flowers taken from the University of Chicago campus in four of the deepest potholes on the streets of Hyde Park. I returned in the early morning to document the remains.

Every year, these plants are planted already in bloom on the flower beds in front of Levi Hall, the main administrative building at the University of Chicago—notorious for protests that led to the arrest of students and banishment of community members from campus boundaries.

The gesture of moving loosely rooted plants from the hyper-securitized campus to the unkept streets outside is a proposal of reappropriation of the physical experience of the neighbourhood and an image for the tense community relations along the geography, of domination of the university campus.





ANTINOUS, OR THE GREAT CHICAGO CIRCLE PROCESSION  
Written score, performance. Chicago, US, 2017-2021

Antinous is a long-term project with so far three stages: a piece of experimental writing (written in 2017), site research, and a parade including forty performers and the walking audience, around and under the construction site of the Jane Byrne Interchange in Chicago. The JBI sits at the would-be location of the Civic Center, a neoclassical dome and the “heart of Chicago” in Burnham’s 1909 plan. It is also the

intersection point of the urban renewal process that cleared the working class, immigrant Near West Side to give way to inner city expressways and the UIC campus between 1950s and 70s.

The Great Chicago Procession tells the story how the Interchange was built by the Builder Emperor as a monument to his dead lover. The project considers the relationship between architecture, time, and desire. It excavates the history of displacement in the name of modernity and large logistics infrastructures in Chicago.





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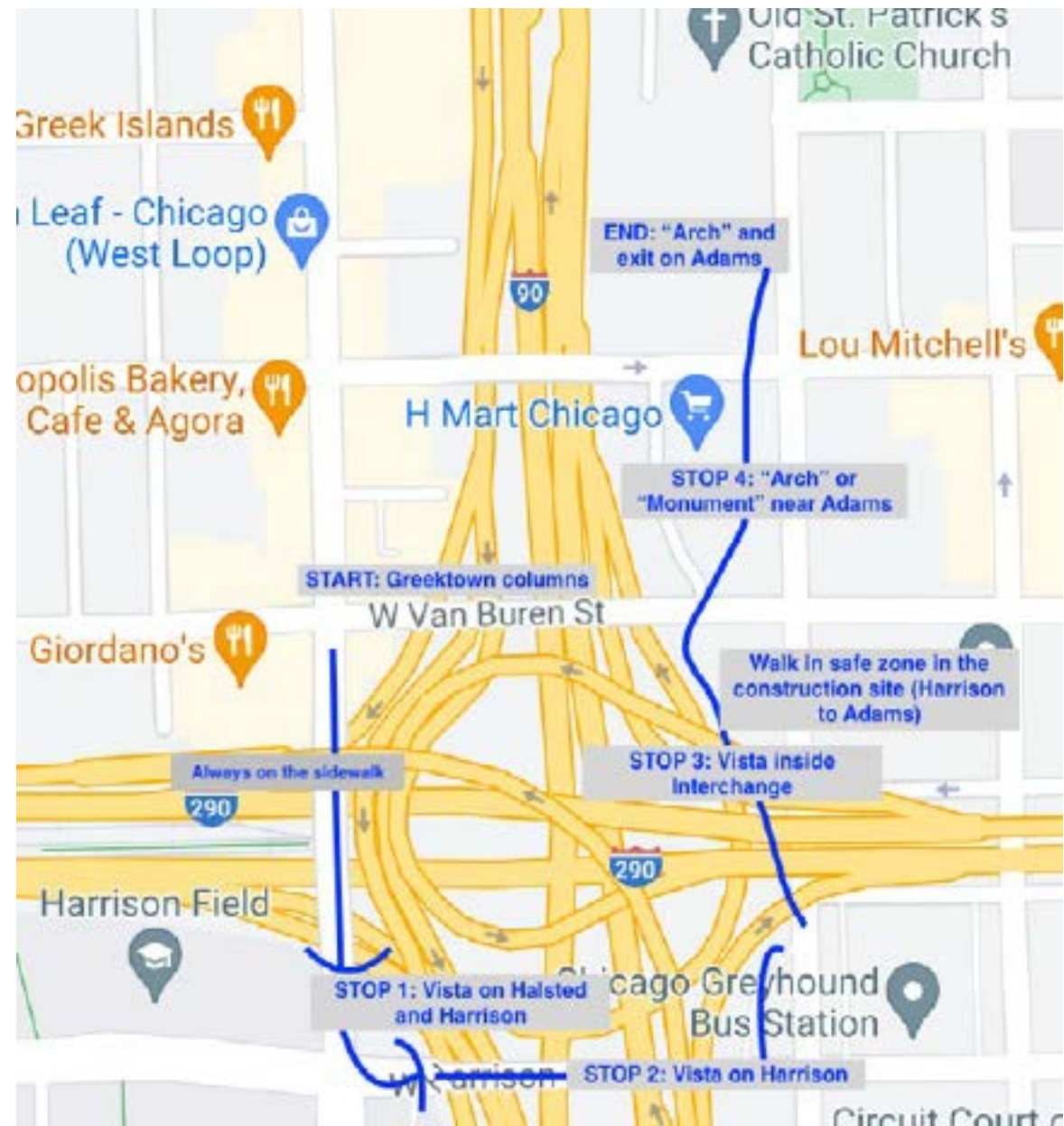
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**The Builder Emperor  
puts nature under  
his command and  
his laws.**



Top left: excerpt from the text "Antinous, a procession-play", intertitle from the documentation video of the Great Chicago Circle Procecion.  
Bottom left protest sign against the construction of the University of Illinois at Chicago Circle campus next to the Circle Interchange.  
Right: route of the procession around and in the interchange.

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POSTCOLONIAL EVERYDAY  
Presented in Weimar, Berlin,  
Oberhausen, Malmo

Part I: NESW Exercise  
The four cardinal directions are marked as large quadrants on the floor. Adventure film-style music is playing when participants walk into the room. They are asked to place a series of concepts, objects and personal details in one of the directions (North, South, East, West) by positioning themselves on it.

The workshop continues with an introduction to the topic and goes out on the streets for the “postcolonial report”.

The Postcolonial Everyday workshop has been presented at the Bauhaus-Universität Weimar, Berlin University Alliance, Recht auf Stadt Forum (Oberhausen) and MSA Nordic Conference in Malmo, Sweden.



Part II: Walking exercise

Participants go on a walk on a chosen area, observing the forms of former and neocolonialism, orientalism, racism, and the marks of a “migrant society” and its exclusions in public spaces in Western European cities.

Sites on the walks include the supermarket, a public square, public or government buildings, commercial streets with food shops. Participants register their observations on a “postcolonial status report” with questions such as, “what would not be here without colonisation?” and “would you spend an hour in this place?”.

POST-COLONIAL STATUS REPORT

Take a few minutes to explore the site before looking at the questions.  
Take different positions in this space. Try seeing it from different angles. Sit down on benches and on the floor, lie down and climb up where you can. Listen to close and distant sounds. How do other people move?  
Observe how you feel. Think about your identity and your own practices in relation to this space.

Draw a map of the space below. Mark your answers on the map.

1. What materials constitute this site? Find and map 3 materials and their (likely) origin.



2. What cultural references and symbols related to regions outside of the West do you see? How and why are they used?
3. What would not be here without colonization?
4. How do different people use this space? Do different groups of people use it differently? Are there written or unwritten rules that condition their movement?
5. Note 3 interactions that catch your attention. How do they define or create this space?
6. Create a sequence of movement or gestures for this space. You can find inspiration in movements of other people, the rhythm of the space, its function, or how you feel here.







## JEDEN STEIN UMDREHEN

1-week workshop with an 8th grade class on vacant land in Berlin-Hellersdorf

*Part of the programme Schule der Zukunft  
station urbaner Kulturen/ ngbK Hellersdorf*

Over one week, students progressively engaged with the urban nature and the spatial affordances of a large vacant area in the peripheral eastern neighbourhood of Hellersdorf, in Berlin. The workshop is divided in 4 parts:

1- Recognise the space. Students identify existing spaces on the lot that are good for meeting friends, being alone, playing, working.

2- Find spaces for a school in the open. Students divide in groups and identify spaces for a lab, an art workshop, a classroom, a library and a break or “chill out” room.

3- Build the spaces. They have 2 days to build these spaces with simple materials.

4- Use the spaces. Students use each space for a simple task. The lab is used to weigh dry plant samples and calculate how much carbon dioxide was captured by the plant.



The workshop fosters ecological awareness and the imagination of a new open architecture. Students learn to imagine and build spaces on their own. The workshop varies between individual and group tasks, and offers multiple approaches that speak to the diverse affinities of different students. Some engage more with wood construction with power tools while others prefer to paint and sew; others are more excited about learning the names of plants and experiencing a laboratory. The workshop varies between individual exercises and group tasks.

The individual parts of the 1-week workshop can be offered as independent workshops.





The first exercise on the workshop asks students to find and mark spaces with different affects on the lot with string.





## LAND ART WORKSHOP

Presented at the community garden  
Himmelbeet in Berlin

The workshop introduces participants of diverse backgrounds to the gestures of land art. We think about how both the power and the smallness of human time appear in land art, and how this way of working connects us deeply with the landscape.

1. Participants work with materials collected on the site or grafted from the local landscape, including natural and construction materials, contrasting materials such as bright spray paints, glass, or metal grids; and binding and framing elements such as strings.

2. Participants pick a site to develop a work. Over the next 2 hours they create their works in groups or individually, with a coffee break in the middle for an in-progress presentation.

3. The works are presented to the public on a temporary exhibition in the next days.



At Himmelbeet, a community garden in Berlin, in October 2024, participants included people who had arrived to Berlin as refugees from Syria and Iran, some of whom knew only the first words of German; English-speaking visitors from other cities and countries, and German-background volunteers and gardeners.

Participants worked together to build 9 works throughout the garden. Figuring out how to work with materials and helping to build on larger scales, participants mingled and worked together despite language barriers.







Work by Hasan Zarqin, Gemeinschaftsgarten Himmelbeet, 2024