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A syllabus for the Inland Academy

Public programme June 2022 - documenta fifteen



Part of INLAND - Campo Adentro's contribution to documenta fifteen is the celebration of two different seminars, partly open to the public and partly directed to the Inland Academy participants.

The Inland Academy started in 2021 is an educational project taking from previous New Curriculum and Shepherds School projects, aiming at a learning, reflection, and social transformation space located at the intersection of rural culture and art and agro-ecology. It stands from a multidisciplinary paradigm to draw collectively new paths for land-based artistic and research practices oriented to rural dynamisation and social change. The need of alternatives that respond to the environmental crisis and the territorial unbalance between the rural and the urban world, the understanding of the obsolescence of inherited globalised art system logics; in addition to the potential embedded in the exchange of multiple knowledges, constitute the base of the body of research and practice that has lead the activity of INLAND-Campo Adentro for more than 10 years, which we

systematised now in this postgraduate programme, aiming to share the knowledge and experience achieved and to continue thinking and making collectively.

The aim of the Inland Academy is that the participants develop the critical tools needed to tackle from an innovative and creative perspective some of the most relevant problems of our time, such as the climate crisis, interspecies coexistence, progressive social formations of care, contesting inherited centre-periphery power dynamics and hierarchies, and testing the usefulness of art in diverse contexts, or territorial balance.

All talks will be at the garden of the Natural Sciences Museum – Ottoneum, or at the workshops room, inside Ottoneum at the left of the main entrance.

Public programme

24th - 26th June

Animal Spirits - Cave art, mountain digital guerilla and introduction to the Cheesecoin

Hito Steyerl, Other Internet, moderated by Fernando Garcia Dory / INLAND

Friday 24th June 11.30 am – 1 pm at Ottoneum

Hito Steyerl will present the installation "Animal Spirits" and a brainstorming session will take place, in which symbiogenesis will be discussed as a model for cooperative exchange systems. The role of symbolic/narrative intervention versus real life implementation will also be addressed.

Post-fordism and cultural production - beyond Contemporary Art

Jaakko Pallasvuo, Pascal Gielen, Marlies de Munck

Friday 24th June 3 pm – 4.30 pm at Ottoneum

While the economic production system and the market are dominated by post-Fordism and neo-liberalism, the globalised art industry is not immune to these exploitative dynamics. How can art workers strive for an alternative, sustainable and fairer model? Strategies of self-reliance, solidarity-based network, approach of 'slowability' will be discussed, as well as the relationship between art, ethics, and politics.

Digitalisation of the countryside

Philip Seufert and Sofia Monsalve

Friday 24th June 5 pm - 6.30 pm at Ottoneum

The current debate on the impact of technology in agriculture is linked to the increasing corporate control over food systems, particularly through data. Perils and promises of this path of automation and robotisation for rural communities will be addressed in this talk from diverse perspectives, considering not only social justice in terms of the distribution of means and goods but also the cultural changes that can be expected from this process.

Confederacy of Villages Assembly

Casa delle Agriculture, KF Huset, Another Art and INLAND

Saturday 25th and Sunday 26th June 10 am – 1 pm at Ottoneum

Members of the Confederacy of Village will examine different ways in which art can play a role in rural revitalization, with a particular focus on economic, cultural, and social cohesion. Various art projects that have been used as a tool to empower communities to develop innovative and transformative solutions that have a long-term sustainable impact and directly address common concerns will be presented.

Rurality today and global peasants and pastoralists struggles

Ian Scoones, Sofia Monsalve, Paula Gioia-Via Campesina

Saturday 25th June 3 pm - 4.30 pm at Ottoneum

Over the last few decades peasants and rural communities around the world have organised themselves into a global movement that currently represents the most important transformative alternative to the mode of production of the capitalist food system. The increasing environmental and food crisis exacerbates the concentration of the food chain by corporations and highlights the important contribution in terms of resilience, climate justice and sustainability within the food sovereignty projects.

The dismantled museum I: De-centering the anthropologist

Sofía Mariscal, Sabina Aguilera, Pamela Cevallos, Giuliana Borea and Cuauhtémoc Medina

Saturday 25th June 5.30 pm – 7 pm at Ottoneum

The disciplinary encounters between contemporary art and anthropology have generated fertile tensions, which have crystallised into critical views about alterity and centre-periphery notions; in turn it has opened the way to new questions about the ethnographic practice in both disciplines. This conversation will focus on latinamerican cases. We will seek to review these different moments of reflexivity on the processes of art production, curatorial practices, research, knowledge composition and ultimately on the possibility of an alternative genealogy for these practices in the Region.

The dismantled museum II: Ethnography, decolonisation, and community museology

Sandra Rozental, Ana Sol González Rueda, Lila Passima, Teresa Morales and Cuauhtémoc Camarena

Sunday 26th June 15 - 17h at Ottoneum

The museum sector has witnessed the insurgence of multiple claims for decolonising its practices and methods. This preoccupation has to do with a recognition of knowledge systems as inherently skewed by those who control the site and means of knowledge production. This reflexivity shifts the focus away from the universal and towards specific, to question canons and positionalities of speech. The conversation will revolve around the question of legitimate representation through different projects powered and owned by the community itself, looking at practical examples in which this is happening in different parts of the world.

Contributors' biographies

Ayreen Anastas and Rene Gabri started to collaborate in 1999, making collages, films and videos, connecting cultural practice and political thinking, although they also maintained individual practices. They are both involved in 16 Beaver, a space in New York City initiated and run by artists to create and maintain an ongoing platform for the presentation, production, and discussion of a variety of artistic, cultural, economic and political projects. Their relation to art is in its potential to unmake as much as it is to make. They understand art not as just another field of human activity or doing but a potential space to rethink all activities and doings. In their open form collaborations, film and video remain a recurring and critical means for intervening in and interrogating our time.

Sabina Aguilera is a Mexican Ethnologist who has been working for more than 20 years among the Ralámuli People living in northern Mexico. She has obtained her PhD in Cultural Studies at Latin American Institute of the Free University, in Berlin. Currently she is doing a postdoc, funded by the Gerda Henkel Foundation. Her main research topics are textiles, iconography, worldview, stories, and landscape perceptions. Most recently, she is focusing on indigenous plant knowledge. Given the environmental crisis and the cracking western perception and relationship with the world, the intention is to contribute with alternative ways of being and thinking that, together with other leading researchers works, might open pathways that can generate radical mind shifts.

Giuliana Borea is the Director and Coordinator of the Amazonart Project. She is a Marie Curie Research Fellow in the Department of Sociology at the University of Essex and a Lecturer in Anthropology at the Pontificia Universidad Católica del Perú. Her research areas concern the mechanisms of contemporary art worlds; different epistemologies of art; museum theory and practice, and place-making and sensory practices. She is a regional specialist of Latin America with long fieldwork experience in Peru. She has been Peru's Director of Museums and Cultural Heritage, Coordinator of the Lima Contemporary Art Museum, and a curator of indigenous contemporary art exhibitions.

Cuauhtemoc Camarena Ocampo holds a degree in Social Anthropology from the Escuela Nacional de Antropología e Historia (ENAH) and has been a research professor at the Instituto Nacional de Antropología e Historia (INAH) since 1981. He was Director of the Museo Regional de Oaxaca from 1989 to 1992. He received the fellowship from the International Program for Community Development, Kellogg Foundation in 1997, the residence at the Rockefeller Foundation Bellagio Center in 2003, and the ICOM Mexico Award in 2014. Since 1985, he has collaborated with indigenous people for the creation of community museums in Oaxaca, along with his wife, Teresa Morales. They promoted the exchange of experiences and mutual support among communities, which led to the founding of the Unión de Museos Comunitarios de Oaxaca, A.C. in 1991.

Pamela Cevallos is a visual artist and anthropologist. She holds a Master's degree in Visual Anthropology from FLACSO-Ecuador and a Bachelor's degree in Visual Arts from the Faculty of Arts of the Universidad Central del Ecuador. Teacher and researcher at the Visual Arts Department of the Pontificia Universidad Católica del Ecuador. She has participated in solo and group exhibitions in Ecuador, Spain, Czech Republic and Singapore. She won the Premio Nuevo Mariano Aguilera (2017) and the Paris Prize of the XV Biennial of Cuenca (2021). Her work explores the social life of things, collecting and exhibition practices and the uses of the archive. Since 2013 she has developed

projects related to the history of national museums in Ecuador and the circulation of objects in the cultural field to investigate the tensions between heritage and local appropriations.

Pascal Gielen is professor of cultural sociology at the Antwerp Research Institute for the Arts (ARIA). In 2016, he received the Odysseus Grant of the Flemish Scientific Fund for excellent international research. With this grant, he instituted the interdisciplinary Culture Commons Quest Office which does research about the conditions of sustainable creative labour in different urban contexts. Gielen is also editor of *Forum+ Journal for Research and Arts* and of the international book series *Antennae - Arts in Society*.

Paula Gioia is a small-scale farmer and beekeeper in the Brandenburg region near Berlin. As a member of the Arbeitsgemeinschaft bäuerliche Landwirtschaft (AbL), Gioia is part of the International Coordination Committee of the global peasants movement La Via Campesina. The movement campaigns for food sovereignty for small farmers and their control over their land, seeds, and other resources. La Via Campesina is part of the Civil Society Mechanism (CSM) and acts as consultant to the UN Committee on World Food Security.

Ana S. González Rueda obtained her PhD in Museum and Gallery Studies with a thesis entitled “Inherent Pedagogies: Critical Approaches to Exhibition Making in the 2000s” (University of St Andrews, 2019). She also holds an MA in Curating Contemporary Art from the University of Essex (2012) and a BA in Art History from Universidad Iberoamericana, Mexico City (2008). In 2020, she completed a postdoctoral research residency at the Decolonising Arts Institute, UAL. Other projects include “Meaningful Matter: Testing Feminist Pedagogies in the Exhibition space” for the Van Abbemuseum’s Deviant Practice platform (2018-2019) and coordinating *Possessing Nature*, the Mexican Pavilion at the Venice Biennale (2015). Dr González Rueda recently co-edited *Decolonising the Curriculum*, the third volume of the *Decolonising Museology* series published by ICOFOM (2022). She is currently working on a forthcoming book on museums and communities in the 21st century.

INLAND / Fernando Garcia Dory, his work engages the relationship between culture and nature, as manifested in multiple contexts, from landscape and the rural, to desires and expectations in relation to identity, crisis, utopia and social change. Interested in the harmonic complexity of biological forms and processes, his work addresses connections and cooperation, from microorganisms to social systems, and from traditional art languages drawing to collaborative agro-ecological projects and actions. He studied Fine Arts and Rural Sociology and was a PhD student on Art and Agroecology. He was granted the Socially Engage Award by Creative Time New York, the Chamberlain Award and finalist of the Rolex Prize, board member of the World Alliance of Nomadic Pastoralists and coordinator of the

European network on Rural Arts called Confederacy of Villages. He has developed projects and shown his work at Tensta Konsthall, Van Abbemuseum (Eindhoven), Reina Sofia Museum (Madrid), SFMOMA (San Francisco), Documenta 12 (Kassel), Biennales of Gwangju and Athens. Since 2010, he has been developing INLAND (Madrid), a project about a para-institution in which to dissolve his authorship.

Sofia Mariscal Herrera, curator and cultural manager. Founder and director of Marso Curatorial Initiative, an organisation that since 2011 has been putting together exhibitions, public lectures, editorial projects, exploring contemporary art overlaps with diverse disciplines. Currently Marso operates as a non-profit organisation focusing also on projects of revitalization of the indigenous cultural legacy of Northern Mexico. She has collaborated as curator and mediator with Mexican museums such as: Palacio de Bellas Artes, Museo Nacional de Antropología, University Museum of Contemporary Art - MUAC, Jumex Museum; as well as in international institutions and biennials such as: the Mexican Pavilion at the 56th Venice Biennale; 12 Havana Biennial; I Lisbon Architecture Triennale; Maison de L'Amérique Latine (Paris); Fundación Casa de México en España (Madrid); Estonian Center for Contemporary Art (Tallinn); Akershus Kunstsenter (Oslo); among others.

Cuauhtémoc Medina is a Mexico-based art curator, critic, and historian. Having worked extensively in Europe, he currently serves as Chief Curator at the Museo Universitario Arte Contemporáneo (MUAC) in Mexico City. An alumnus of the University of Essex PhD programme in History and Theory of Art, he was the first associate curator of Latin American art collection at the Tate Modern in 2002-2008. His appointment coincided with the rise of Tate's interest in the expansion of the collection of Latin American art. Medina also collaborated with the Latin American Acquisitions Committee of Tate to support the purchasing of works of art in this area. His curatorial approach has an intercultural scope as he changed the orientation of the MUAC from modern art displays to an extensive focus on international contemporary art. In 2019, he was named as curator of the 12th Shanghai Biennale. As the main topic of the Biennale, Medina selected the notion of "Proregress" as a word made of the condensation of progress and regress as the re-interpretation of conservatism and transformation in contemporary culture. This topic was uniting and actual for the participating artists, as most of them are based in Latin America or China, where tradition meets innovation.

Sofia Monsalve is the Secretary General of FIAN International. FIAN is an international human rights organisation working for the right to food and nutrition. She holds a master's degree in political science and philosophy. Before becoming Secretary General in 2016, she coordinated FIAN's program on land and natural resources for more than 15 years. This work included field research visits and fact-finding missions to 20 countries; as well as close collaboration with peasants,

family farmers, landless people, fisher folks, indigenous peoples and rural workers organisations. She has extensive advocacy experience in the UN human rights system, FAO and the UN Committee on World Food Security (CFS) contributing to the development of human rights standard setting. Likewise, she has undertaken conceptual work and research particularly on the intersection between human rights, land and natural resource governance in collaboration with various academic institutions.

Teresa Morales studied Anthropology at Dartmouth College (United States) and Mexican History at the Universidad Nacional Autónoma de México (UNAM). She has been a research professor at the Instituto Nacional de Antropología e Historia de México (INAH) since 1981. In 1985, she began working with the local communities of the State of Oaxaca in the creation of community museums, together with her husband Cuauhtémoc Camarena. The objective was to provide the necessary tools for indigenous and peasant communities to build their own spaces to strengthen their identity and memory. In 2000, they fostered the creation of the Red de Museos Comunitarios de América, a network they now advise and that currently brings together community museums from Mexico, Guatemala, El Salvador, Nicaragua, Costa Rica, Colombia, Venezuela and Bolivia. In 2010, Teresa was awarded the Prize for Innovative Work in Museums from the Hans Manneby Memorial Fund for Museum Development in Sweden.

Marlies de Munck is a Belgian philosopher of culture and art. She teaches at the Philosophy Department of Antwerp University and supervises research in the arts at the Antwerp Research Institute for the Arts. De Munck frequently contributes op-eds to Belgian newspapers and is the author of essays on art and music such as *Waarom Chopin de regen niet wilde horen* [Why Chopin didn't want to hear the rain], *De vlucht van de nachtegaal. Een filosofisch pleidooi voor de muzikant* [The flight of the nightingale. A philosophical plea for the musician], and *Ik zie bergen weer als bergen* [I see mountains as mountains again].

Other Internet is an applied research organisation, which studies and creates social technology. It is formed by a group of people building a deep understanding of technologically-driven change. They are developing narratives, initiatives, and software primitives that direct technology toward a future that is more free, fun, peaceful, and equitable. They have a shared interest in cultivating agency with technology, expanding technology literacy, and enabling society to adapt to the dramatic techno-cultural changes of our time. It is composed by **Sam Hart**, author, curator and consultant, his research work mainly focuses on crypto economic systems, P2P social architectures, decentralisation of the internet, computational genomics, bioengineering and art. And **Laura Lotti**, author, researcher and token economist, she explores the relations between economic, technological and socio-cultural systems.

Jaakko Pallasvuo is a contemporary artist whose work deals with hierarchies, feelings and social arrangements. He makes videos, ceramics, texts, images and performance. Pallasvuo's research works can be described as semi-autobiographical, dealing with hierarchies and the role of the artist within specific social spheres, exploring the anxieties of being alive in our time, and the prospect of living in some possible future. In recent years, Pallasvuo's works have been exhibited at Kunsthalle St. Gallen, New Galerie (Paris), CAC Vilnius, 1646 (Den Haa), The Goss-Michael Foundation (Dallas), Kunstraum Kreuzberg/Bethanien (Berlin), UCCA (Beijing), Eyebeam (Brooklyn) and Future Gallery (Berlin), Frankfurter Kunstverein and the Kiasma Museum of Contemporary Art (Helsinki).

Lila Passima visual artist, researcher and head of Education Museum Department at National Museum of the Romanian Peasant I Cu Tenda coordinator project, curator of the exhibition Childhood: remains and heritage.

Sandra Rozental received her PhD in socio-cultural anthropology from New York University. Her thesis "Mobilizing the Monolith: Patrimonio and the Production of Mexico Through its Fragments" explores cultural property, national patrimony and heritage claims generated by the extraction of archaeological objects from local communities. She has taught graduate seminars at Mexico's National Autonomous University and at the Universidad Iberoamericana in Mexico City where she is currently a postdoctoral fellow in the Anthropology Program. She has worked as an exhibitions researcher and curator in museums of anthropology and popular culture and as a cultural journalist in Mexico. Most recently, she co-directed a feature-length documentary with filmmaker Jesse Lerner titled "The Absent Stone" (2013) that has received several awards and is currently screening in film festivals in Mexico and abroad.

Hito Steyerl is an artist, philosopher and professor of New Media Art at the Berlin University of the Arts, where she co-founded the Research Center for Proxy Politics. She studied cinematography and documentary film directing in Tokyo and Munich and completed her doctorate with a philosophical thesis at the Academy of Fine Arts Vienna. Her special research interests are media, technology, and the dissemination of images. In her texts, performances and essayistic documentary films, Hito Steyerl also deals with postcolonial criticism and feminist representational logic. In doing so, she always works at the interface of visual art and film as well as theory and practice. Her numerous works have been exhibited at the Venice Biennale, the Museum of Contemporary Art (Los Angeles) and the Museum of Modern Art (New York) among others.

Ian Scoones is co-director of the ESRC STEPS Centre at Sussex and principal investigator of the ERC Advanced Grant project, PASTRES (Pastoralism, Uncertainty and Resilience: Lessons From the Margins). He works on agrarian and environmental change, particularly in Africa. He has a particular interest in the connections between science, policy and the politics of sustainability. His long-term research on land, agriculture and livelihoods in Zimbabwe is covered in his regular blog, *ZimbabweLand*. He is a member of the editorial collective of the *Journal of Peasant Studies* and on the editorial board of *Ecology and Society*.

Philip Seufert is a human rights practitioner who works at FIAN International, an organization promoting the right to food and nutrition. He works with social movements of small-scale food producers, Indigenous People's organizations and other civil society organizations supporting them to assert and advance their rights at local, national and international levels. His main areas of work are the control over land, fisheries and forests, and biodiversity. He also works on the financialization of people's territories as well as on the impacts of digitalization on the right to food and nutrition.

BOARD - a part of the
Fifteen project, 2017

**DOCUMENTA
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