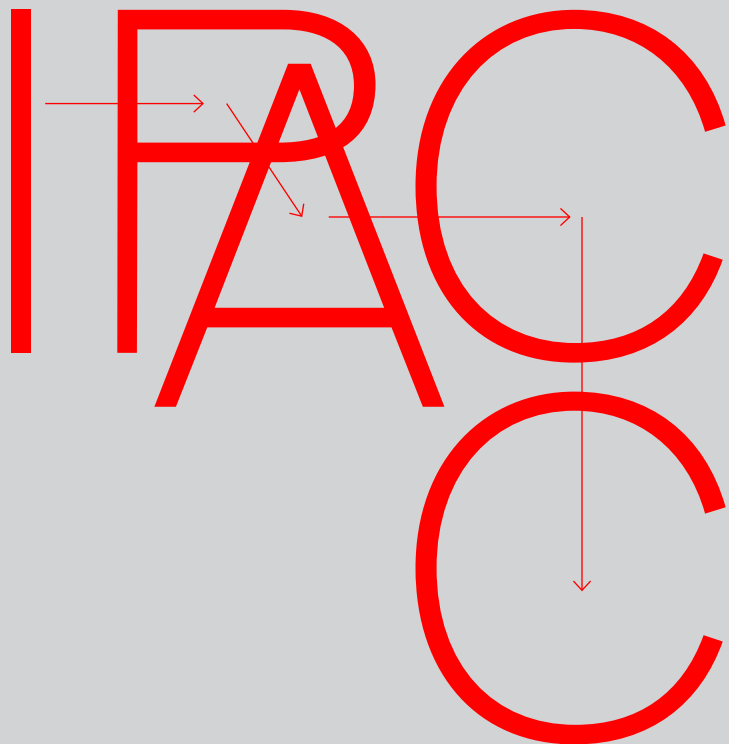


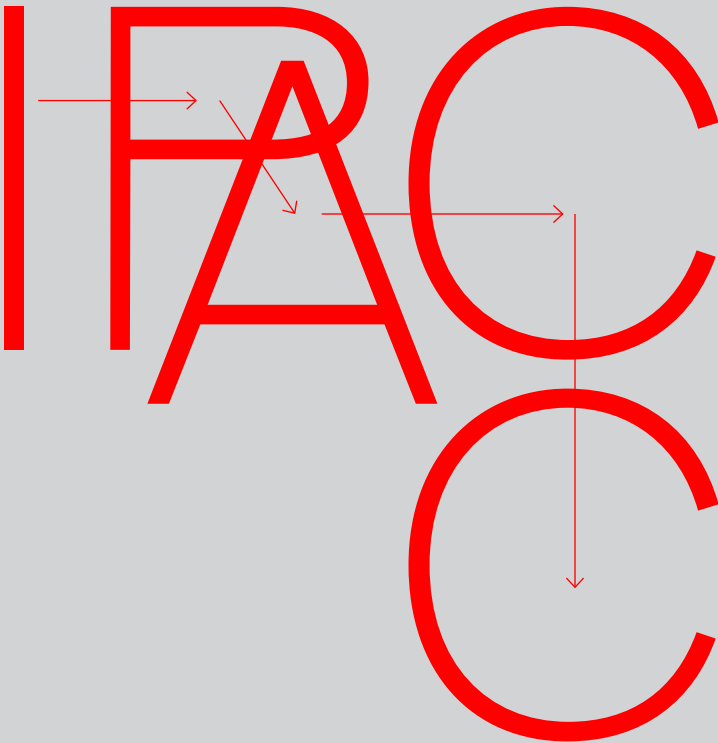
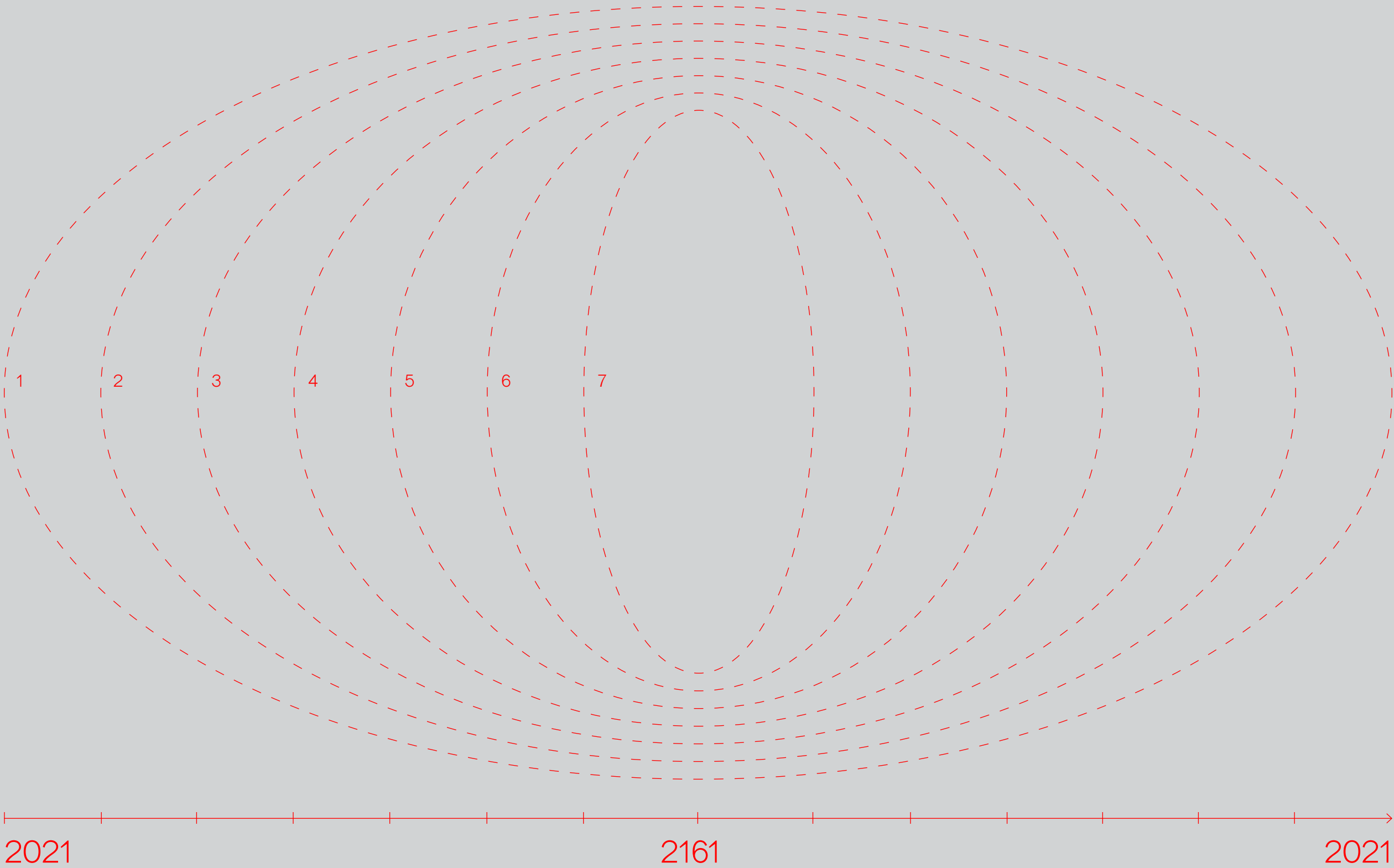
The Jan van Eyck Academie invites you to partake in an exercise of imagination and long-term thinking centered around the *Intergovernmental Panel on Art and Climate Change* (IPACC), an institution-to-come — a hybrid between an artistic body and a transnational organisation based on the partnership between the scientific community, policymakers and art agents and institutions. Its prospects and challenges will be discussed in a speculative role-play between participants from the *Present* and the *Future* generations.

With:
Ama Josephine Budge, Carolina Caycedo, Fernando García-Dory, Hicham Khalidi, Julieta Aranda, Nataša Petrešin-Bachelez, Pauliina Feodoroff, Prem Krishnamurthy, Roman Krznaric, Suzanne Dhaliwal, Taru Elfving, and IPCC Vice-Chairs Dr. Thelma Krug and Dr. Youba Sokona.

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The idea of the IPACC refers to the already existing [Intergovernmental Panel on Climate Change—IPCC](#), the United Nations body, set up in 1988, for assessing the science related to climate crisis in order to provide governments at all levels with scientific information that is policy-relevant but not prescriptive, and can be instrumental to develop climate protocols. Winner of the Nobel Peace Prize in 2007, the IPCC has been a key organisation in disseminating greater knowledge concerning man-made climate changes and the steps that need to be taken to counteract them. Despite acknowledging that the climate crisis is not exclusively a techno-scientific problem but also a socio-cultural issue, the IPCC still does not benefit from the perspectives that art and cultural agents/institutions can bring to its assessments reports and structures. It is known that hard facts are not enough to sway people’s behavior on what to do next in the light of the need to change. Viable shifts in attitudes require more than policymaking, but also meaningful transformations in individual and societal subjectivities, and to leverage these changes there is the need for new frames for thinking-feeling, aesthetics and lexicons which both express and shape our relation to a rapidly shifting world and prefigure a sustainable and equitable world-to-come. Therefore, if we are to ensure that our societies are underpinned by new values, goals and policies that secure the long-term thriving of our planet we need to acknowledge the importance of creating symbiotic relations between scientific, philosophical and artistic thoughts from a diverse array of agents.

In order to speculate if and how art and culture could have a stake within an institutional framework such as the IPCC the Jan van Eyck Academie proposes the idea of an *Intergovernmental Panel on Art and Climate Change* (IPACC) as an object for discussion and as an instigator of an exercise in long-term thinking, moving beyond our current political, economic and social short-sightedness and towards the imagination of systems that would leave future generations with

sustainable environments and societies.

This exercise in thinking intergenerationally will be unfolded in a three-day event. On the first day a series of keynote presentations and conversations will explore how to rethink core aspects of our communities, societies and institutions to ensure they are underpinned by values and structures that secure the long-term thriving of our planet — especially in relation to the climate crisis — and what is the role of artistic practices in such process. The following two days will be centered around the debate on the IPACC, and will gather professionals from the fields of arts and beyond in a structure for conversation inspired by the Japanese political movement and decision-making strategy of *Future Design*. In the first iterations of the *Future Design* movement interlocutors were divided in two groups, one representing the Present and another enacting a generation from the Future. The inclusion of this forthcoming generation in the decision-making process has deep connections with the seventh-generation principle of indigenous cultures, which urges the current generation of humans to live and work for the benefit of the seventh generation ahead, about 140 years into the future. The seventh-generation notion takes root in the founding document of the Iroquois Confederacy, a historical indigenous confederacy in North America and the oldest living participatory democracy on Earth. This philosophy is also common in many other Native American nations and indigenous peoples around the world.

For this event participants in the group of the Present will depart from the fictional scenario that the IPCC wishes to include arts and culture in their workings. The group will think prospectively on how an *Intergovernmental Panel on Art and Climate Change* could be implemented, among other questions such as: How can speculative and philosophical ideas be translated into policy-making strategies? Is an institutional structure such as the IPCC appropriate to convey the importance of the artistic imaginary in the action on climate emergency?

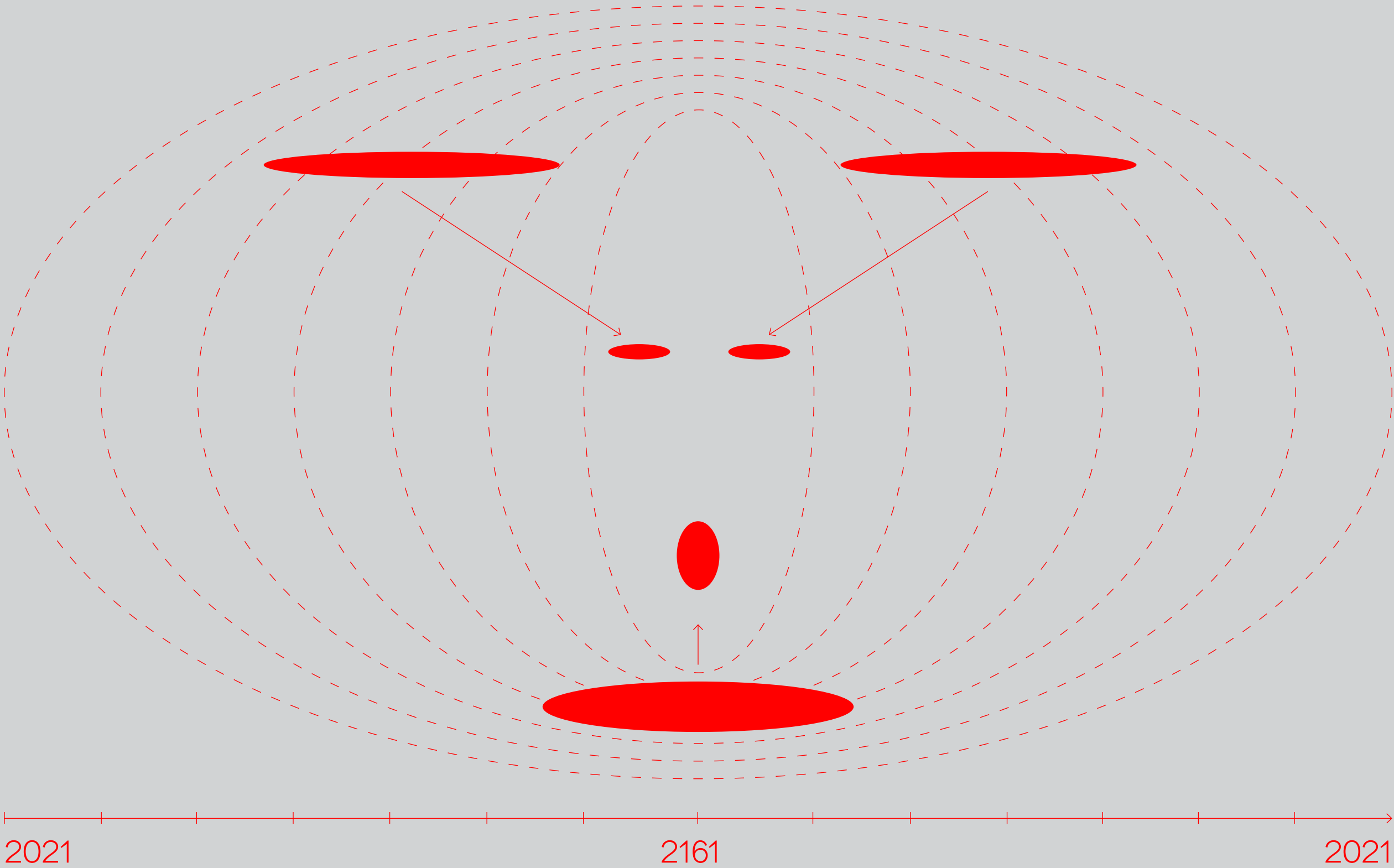
What are the inherent legacies and biases of such structure? The natural sciences produce their own distinctive constructions of nature following the entanglements of economics, politics and cultural perceptions of nature at the time. Can a critical perspective from the arts be productive in countering these biases and the power relationships at play in the nature–science–climate discussion? What are the transformations the IPACC could bring to the future?

On the other hand, the participants enacting the Future generation will depart from the fictional scenario of the creation of the *Intergovernmental Panel on Art and Climate Change*, and give a retrospective evaluation of its importance, shortcomings, and impact on future societies and artistic practices, among other questions such as: How did this institution come about? How did art agents and institutions manage to act long–term under the short–termism of the Present’s political and economic structures? Were art agents and institutions able to prefigure more–than–human institutional ecologies? How have the transformations brought about by the IPACC shaped the Future(s) participants find themselves in?

After two separate round–tables when each group discusses their scenario and associated set of questions, the Present and the Future will meet on the third and final day of the event. In a public assembly, participants from both generations will share their views and ideas as well as join forces in speculating on strategies for a meta–institution to come that could allow for arts and culture to gain further traction as fundamental voices in the discussion and action on climate crisis, in alliance with the scientific community, policymakers, among other key–agents. Throughout the three days of the event the audience is also invited to be an active participant in this role–play and its discussions.

This exercise in speculative thinking is aimed at inciting the discussion and imagination of the agency, roles, and civic significance of art, design and creative practices in relation to climate emergency and

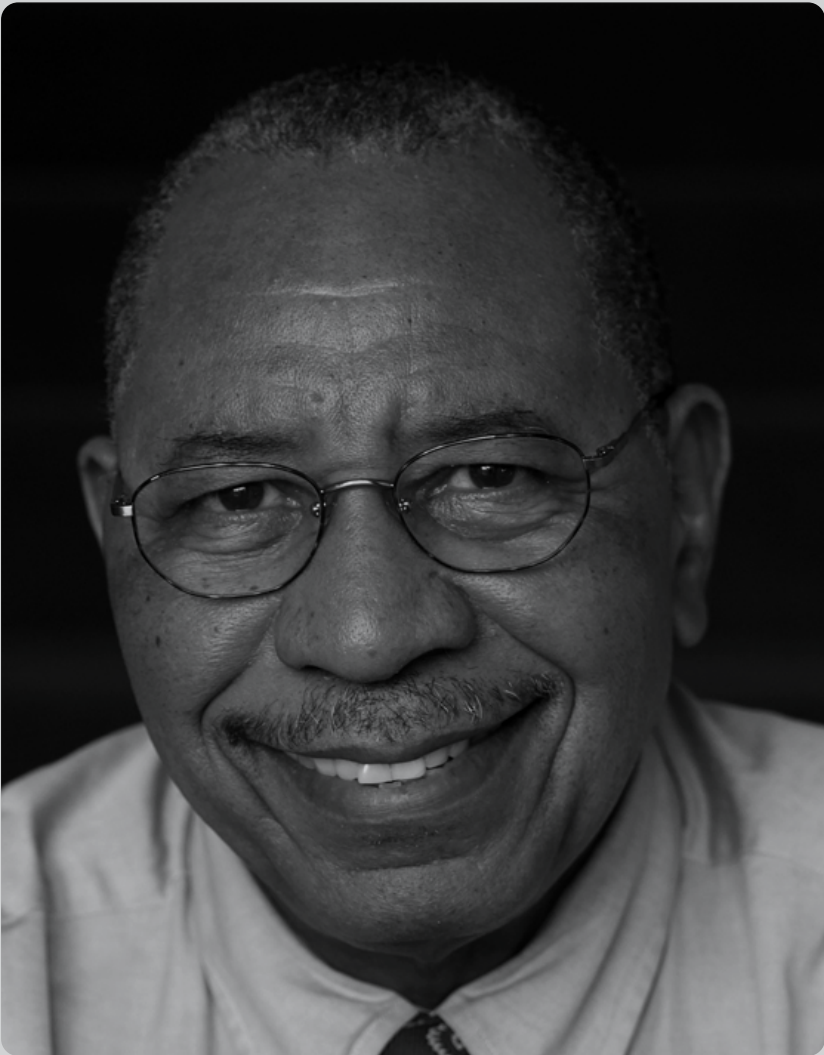
environmental breakdown. This question is at the core of the Jan van Eyck Academie institutional focus, a decade-long exploration that is aligned to the [Special Report on Global Warming of 1.5 °C](#), published by the IPCC, which targets 2030 as the year until when our societies can cut CO2 emissions, and remain below one and a half degrees of global warming. This project is one of the first steps of a long-term endeavour expressed by the *Urgency Intensive*, a multi-day event that takes place annually at the Jan van Eyck Academie.





Hicham Khalidi is the director of the Jan van Eyck Academie in Maastricht, the Netherlands, since October 2018. With the appointment of Khalidi, the Jan van Eyck Academie has committed itself to exploring the agency, roles, and civic significance of art, design and other creative practices in relation to the climate crisis, environmental breakdown, and their manifold effects. This institutional focus aims at creating a common-ground that embraces a diversity of practices and allows for a multitude of voices.

Prior to his appointment as director at the Jan van Eyck Academie, Hicham Khalidi was an associate curator of Lafayette Anticipations (Fondation d'entreprise Galeries Lafayette) in Paris from 2015–2018. In this capacity, he was involved in commissioning work in the disciplines of fine art, design and fashion. In the period 2013–2015, he was responsible for programming exhibitions and the Artefact Festival at the STUK House for Dance, Image and Sound in Leuven. From 2003 to 2011 he was the artistic and general director of TAG, institute for contemporary art and music in The Hague. In 1997, he launched the fashion concept store Concrete. Khalidi was the curator of the ACT II group exhibition in the Beirut Sharjah Biennial in 2017, served as a cultural attaché to the Biennale of Sydney in 2016, and was chief curator of the Marrakech Biennale in 2014. Hicham Khalidi sits on various boards and competition juries, and served as an advisor to Dutch organizations including the Council for Culture, the Creative Industry Fund and the Prince Claus Fund.



Youba Sokona was elected Vice–Chair of the Intergovernmental Panel on Climate Change (IPCC) in October 2015. Prior to this, Youba Sokona was Co–Chair of IPCC Working Group III on the mitigation of climate change for the Fifth Assessment Report after serving as a Lead Author since 1990. Youba Sokona is currently the Special Advisor for Sustainable Development at the South Centre. With over 35 years of experience addressing energy, environment and sustainable development in Africa, Youba Sokona is a well–known, leading global figure. In addition to these achievements, Youba Sokona has a proven track record of organisational leadership and management, for example as Coordinator of the African Climate Policy Centre (ACPC) and as Executive Secretary of the Sahara and the Sahel Observatory (OSS). Youba Sokona’s advice is highly sought after, and as such, he is affiliated with numerous boards and organisations, including as a Member of the Board for the Institute of Development Studies, Honorary Professor at the University College London (UCL), and as a Special Advisor to the African Energy Leaders Group. In short, Youba Sokona is a global figure, with deep technical knowledge, extensive policy experience and an unreserved personal commitment to African led development.



Thelma Krug was elected Vice–Chair of the Intergovernmental Panel on Climate Change (IPCC) in October 2015 for the Sixth Assessment Cycle, after having been co–chair of the IPCC Task Force on National Greenhouse Gas Inventories from 2002 until 2015. She is a former researcher at the Earth Observation Coordination at the National Institute for Space Research in Brazil, under the Ministry of Science, Technology, Innovation and Communication (MCTIC). She holds a PhD on Spatial Statistics from the University of Sheffield, UK. She has been Deputy National Secretary at the Secretary on Policies and Programs of Science and Technology at MCTIC; National Secretary at the Secretary on Climate Change and Environmental Quality from the Ministry of the Environment (MMA) and Director of the Department on Policies to Combat Deforestation under the Secretary of Climate Change and Forests at MMA. For more than 15 years she represented Brazil in the negotiations at the United Nations Framework Convention on Climate Change (UNFCCC), with particular focus on issues related to land use, land–use change and forestry (LULUCF); research and systematic observations; and reporting guidelines. Her main areas of interest are climate change and the role of deforestation, forest degradation and land–use change; REDD+; and national greenhouse gas inventories.



©Picture by Kate-Raworth.

Roman Krznaric is a public philosopher who writes about the power of ideas to change society. His latest book is *The Good Ancestor: How to Think Long Term in a Short Term World* (the book is currently being translated into Japanese by the Buddhist monk and author Shoukei Matsumoto.) His previous international bestselling books, including *Empathy*, *The Wonderbox* and *Carpe Diem Regained*, have been published in more than 20 languages.

After growing up in Sydney and Hong Kong, Roman studied at the universities of Oxford, London and Essex, where he gained his PhD in political sociology. He later taught sociology and politics at Cambridge University and City University, London. He is founder of the world’s first *Empathy Museum* and is currently a Research Fellow of the Long Now Foundation.

Roman has been named by The Observer as one of Britain’s leading popular philosophers. His writings have been widely influential amongst political and ecological campaigners, education reformers, social entrepreneurs and designers. An acclaimed public speaker, his talks and workshops have taken him from a London prison to the *TED* global stage.

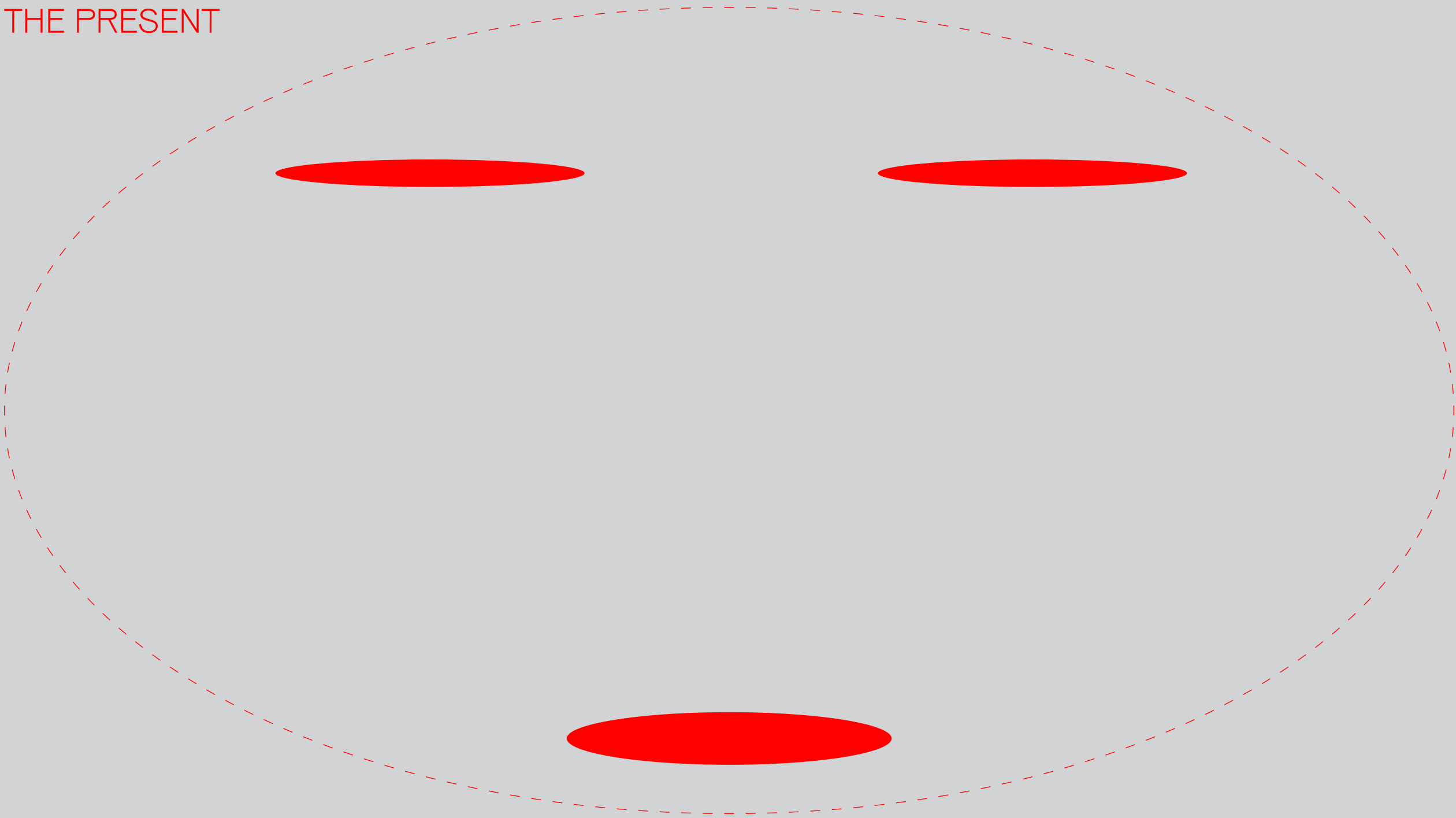


Carolina Caycedo, is a London–born Colombian artist, living in Los Angeles. She participates in movements of territorial resistance, solidarity economies, and housing as a human right. Carolina’s artistic practice has a collective dimension to it in which performances, drawings, photographs and videos are not just an end result, but rather part of the artist’s process of research and acting. Her work contributes to the construction of environmental historical memory as a fundamental element for non–repetition of violence against human and non–human entities, and generates a debate about the future in relation to common goods, environmental justice, just energy transition and cultural biodiversity.

She has held residencies at The Huntington Gardens, Libraries and Art Collections in San Marino, California DAAD artists–in–Berlin program, amongst others. Caycedo has received funding from Creative Capital, California Community Foundation, Los Angeles Department of Cultural Affairs, Harpo Foundation, Art Matters, Colombian Culture Ministry, Arts Council UK, and Prince Claus Fund.

Recent solo museum shows include Care Report at Muzeum Sztuki in Łódź; Wanaawna, Rio Hondo and Other Spirits in Orange County Museum of Art, and Cosmotarrayas at ICA Boston and From the bottom of the River at MCA Chicago. In 2019 her work was part of the 45 Salón Nacional de Artistas Colombia, Chicago Architecture Biennial, Film sector of Art Basel in Basel, and the 2020 Wanlass Artist in Residence at Occidental College in Los Angeles. Caycedo is the 2020–2022 Inaugural Borderlands Fellow at the Center for Imagination in the Borderlands–Arizona State University and the Vera List Center for Art and Politics. She is a member of the Los Angeles Tenants Union and the Rios Vivos Colombia Social Movement.

GROUP OF
THE PRESENT



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Taru Elfving



©Picture by Ugo Carmeni.

Taru Elfving is a curator, researcher and writer based in Helsinki, Finland. Her practice focuses on nurturing transdisciplinary encounters and site-sensitive artistic investigations at the intersections of ecological, feminist and decolonial thought. As artistic director of CAA Contemporary Art Archipelago, she is currently working in collaboration with contemporary artists and environmental scientists on a research project Spectres in Change on the island of Seili in the Baltic Sea: contemporaryartarchipelago.org

Fernando García-Dory



©Picture by Fer Valenti.

Fernando García-Dory’s 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 is preparing his PhD on Art and Agroecology. He has developed projects such as A World Gathering of Nomads and shown his work at Tensta Konsthalle, Van Abbe Museum, Reina Sofia Museum, SFMOMA, Pompidou Museum, Documenta 12 and Biennales of Gwangju, Istanbul and Athens. Since 2010 he has been developing a project called **INLAND**, in which he dissolves his authorship, and for 2021 is preparing exhibitions at BALTIC Newcastle, Serpentine Galleries London, Madre Napoli and Documenta 15.

Nataša Petrešin-Bachelez



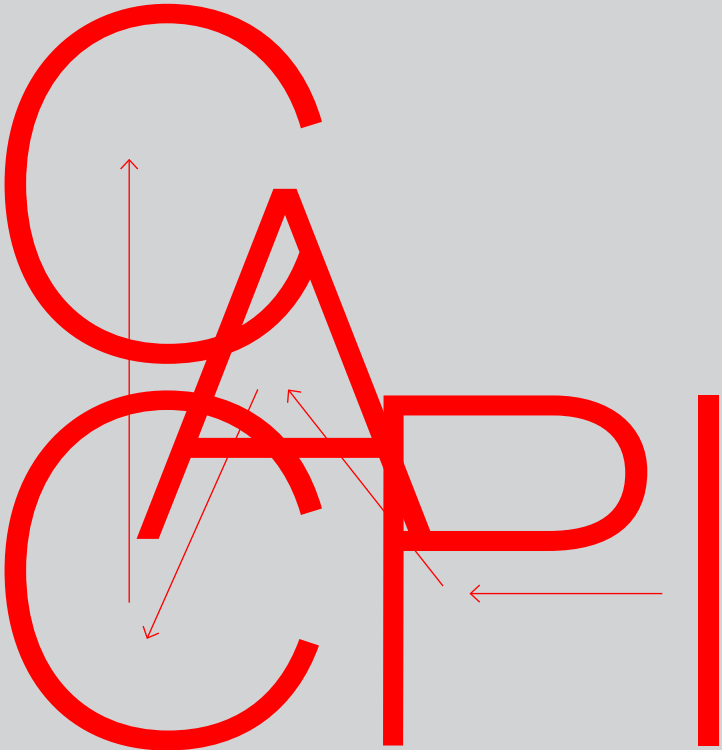
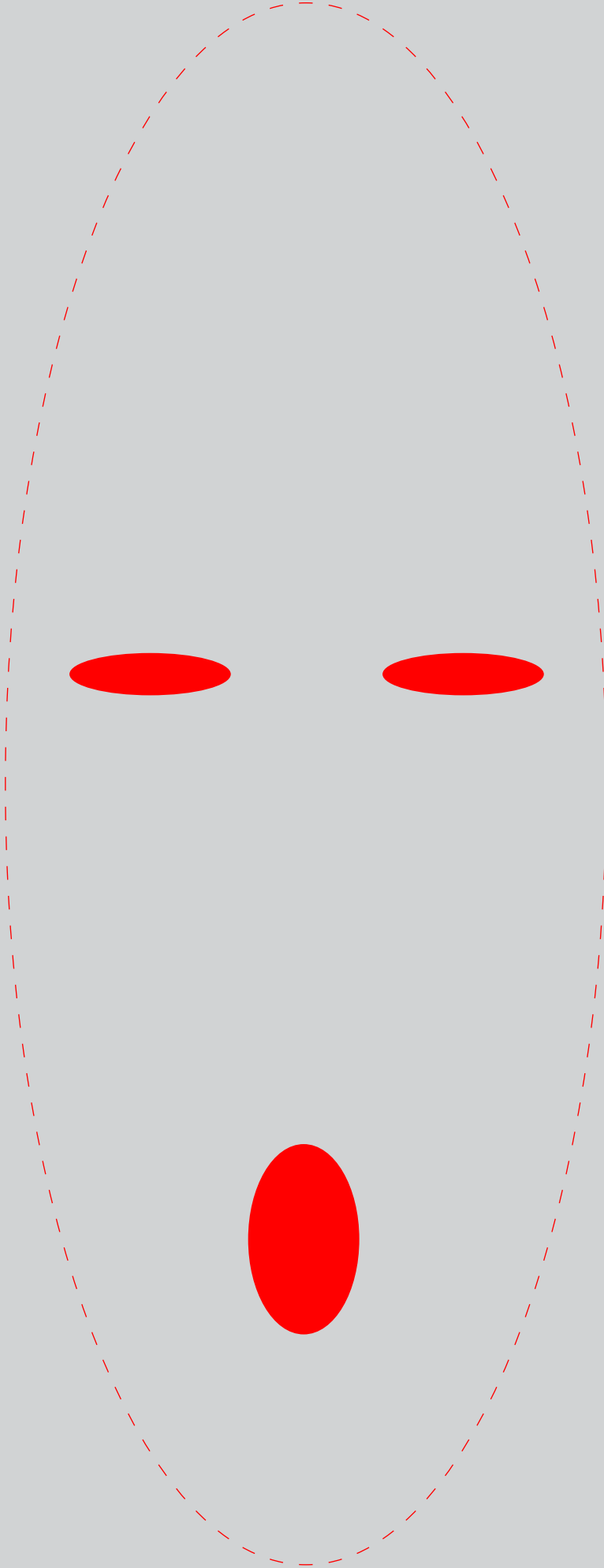
©Picture by Ivana Kalvacheva.

Nataša Petrešin-Bachelez is an interdependent curator, editor and writer. Among the exhibitions she has curated are *Defiant Muses: Delphine Seyrig and the Feminist Video Collectives in France in the 1970s–1980s*, with Giovanna Zapperi, LaM, Lille and Museo Reina Sofía, Madrid, 2019–20; *Contour Biennale 9: Coltan as Cotton*, Mechelen, 2019; *Let's Talk about the Weather: Art and Ecology in Times of Crisis*, with Nora Razian, Sursock Museum, Beirut and Guangdong Times Museum, Guangzhou, 2016/18; and *Resilience — U3: 7th Triennial of Contemporary Art in Slovenia*, +MSUM, Ljubljana, 2013. She was co-director of Les Laboratoires d'Aubervilliers from 2010–12. She is editor-in-chief of Versopolis Review and was chief editor of *Manifesta Journal*, 2012–14 and L'Internationale Online, 2014–17. She also curates the project *Not Fully Human, Not Human at All*, organised by KADIST, Paris, 2017–21. She is co-founder of the Initiative for Practices and Visions of Radical Care, with Elena Sorokina. In 2021 she has been appointed Cultural Programmes Manager at the Cité internationale des arts, Paris.

Suzanne Dhaliwal



Suzanne Dhaliwal is a Climate Justice Creative, Campaigner, Researcher, Lecturer in Environmental Justice and Trainer in Creative Strategies for Decolonisation. She is the co-founder of the UK Tar Sands Network, which challenged BP and Shell investments in the Canadian tar sands in solidarity with frontline Indigenous communities. She has led campaigns and artistic interventions to challenge fossil fuel investments in the Arctic and Nigeria that violate the rights of Indigenous peoples, and of those seeking justice in the wake of the BP Gulf of Mexico disaster. Spearheaded an European coalition to challenge the insurance industry on their underwriting of highly polluting coal and tar sands projects. And was part of the Art Not Oil coalition, among other projects. Suzanne completed a Master of Arts in Social Sculpture in Oxford, developing creative strategies to address the lack of representation and on-going white supremacy in the UK climate justice movement. She has lectured on white supremacy in environmentalism at Oxford University and globally, and has offered creative strategy workshops to decolonise activism and to find creative strategies to re-centre Indigenous, Black, POC, and frontline voices in climate media and communications. She is currently completing a Research Fellowship at the Centre for Research in Spatial Environmental and Cultural Politics at University of Brighton, researching the role of media and representation in climate justice organising. She is also working as a consultant at Indigenous Climate Action and the Indigenous Environmental Network.



Prem_Krishnamurthy



Prem Krishnamurthy is a designer, curator, writer, and teacher based in Berlin and New York. He currently directs [Wkshps](#), a multidisciplinary design practice; is artistic director of [FRONT International 2022](#), the Cleveland triennial of contemporary art; and organizes [Commune](#), an emergent, multiform workshop that practices artistic tools for social transformation. Previously, Prem founded the experimental gallery [P!](#) and the design studio [Project Projects](#) in New York. He received the [Cooper Hewitt National Design Award](#) for Communications Design in 2015 and [KW Institute for Contemporary Art's "A Year With..."](#) residency fellowship in 2018. In 2019, his professional papers were acquired by [Bard College's Center for Curatorial Studies](#). In March 2020, he started a live, collaborative, virtual event series called [Present!](#) as part of the digital artist-led space [Home Cooking](#). His experimental, ever-changing, electronic book, [P!DF](#), is available online.

Ama Josephine Budge



Ama Josephine Budge is a Speculative Writer, Artist, Curator and Pleasure Activist whose praxis navigates intimate explorations of race, art, ecology and feminism, working to activate movements that catalyse human rights, environmental evolutions and troublesomely queered identities. Ama is the recipient of the 2020 Local, International and Planetary Fictions Fellowship with Curatorial Frame (Helsinki) and EVA International (Limerick), and will be researching the topic Pleasurable Ecologies — Formations of Care: Curation as Future-building. Ama is also a member of Queer Ecologies 2020, initiator of the Apocalypse Reading Room project, a recipient of 2020 Bernie Grant Micro commission funding and Lead Artist on the MycoLective project with Chisenhale Studios and Feral Practice.

Julieta Aranda



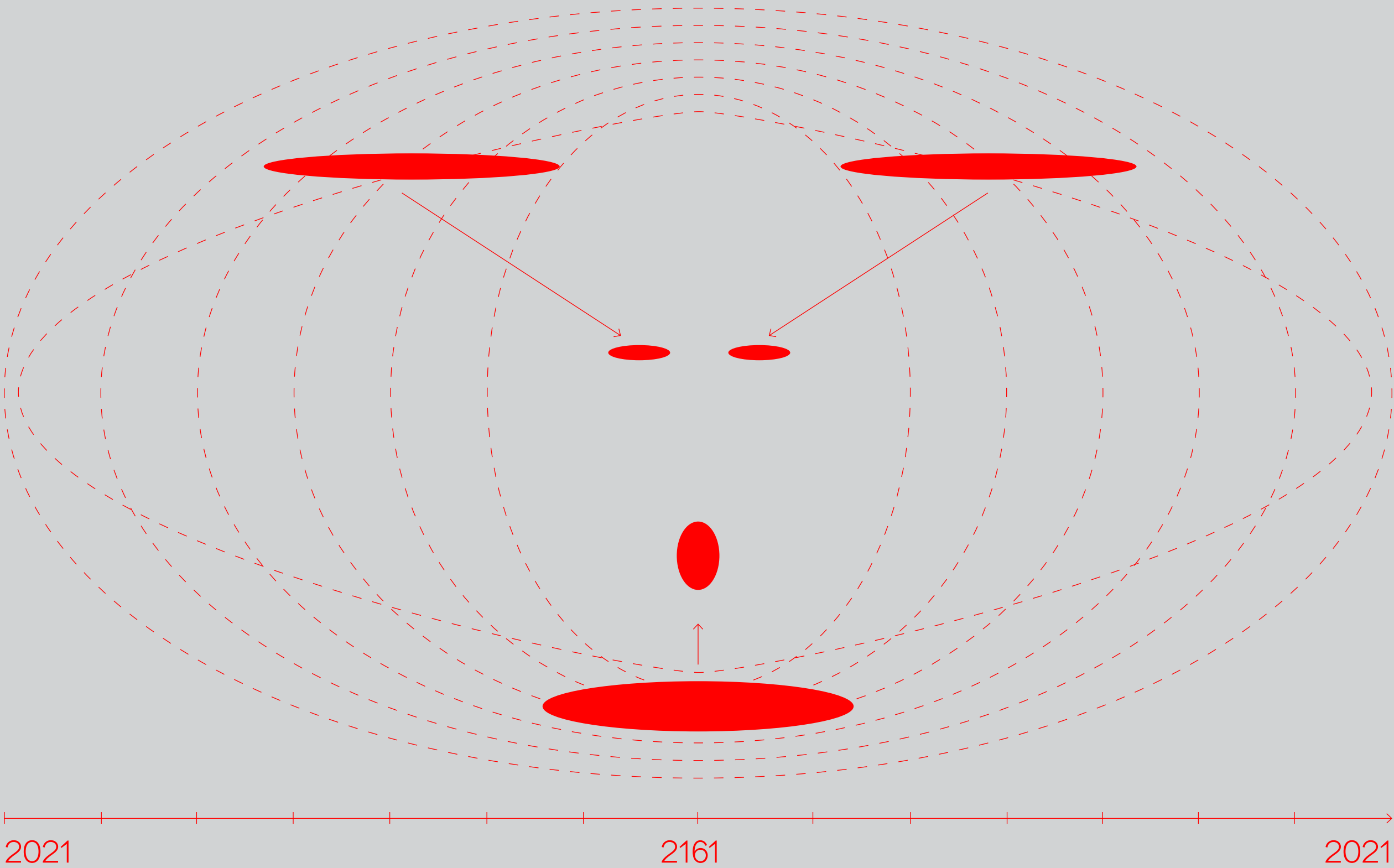
Julieta Aranda’s artistic practice composes sensorial encounters with the nature of time and speculative literature. She observes the altering human–earth relationship through the lens of technology, artificial intelligence, space travel and scientific hypothesis. Working with installation, video and print media, she is invested in exploring the potential of science–fiction, alternative economies and the ‘poetics of circulation’. Her projects challenge the boundaries between subject and object while embracing chance encounters, auto–destruction and social processes. In 2006, she received her MFA from Columbia University School of the Arts in New York. She had previously completed her undergraduate studies at the School of Visual Arts in Manhattan (2001). As a co–director of the online platform e–flux together with Anton Vidokle, Julieta Aranda has developed the projects Time/Bank, Pawnshop, and e–flux video rental, all of which started in the e–flux storefront in New York, and have travelled to many venues worldwide.

Pauliina Feodoroff



©Picture by Kevin Francett.

Pauliina Feodoroff is a Skolt Sámi theatre director, artist and nature guardian from Keväjäu'rr on the Finnish side of Sápmi and Suõ'nnjel, on the Russian side. She works multidisciplinary to join various fields of knowledge— Sámi, traditional, artistic, scientific — as a methodology in her work in theatre and film, but also in political activism such as ecological restoration projects.



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PARTICIPANTS

The event counts with contributions from current Jan van Eyck Academie participants. The performative moments result from a collaboration between Arvid&Marie, The Soft Protest Digest and Manjot Kaur. Alik van der Kruijs and Charlotte Lagro present *Waking up in 2161* for which they requested a class of 8-year-old children to navigate toward 2161 in drawings and stories that the artists used to compile a vision of a future world in which humans live in harmony with a variety of futuristic ecosystems. David Habets, Asli Burger and The Soft Protest Digest moderate some of the breakout rooms, and Rudy Guedj designed the event’s visual identity.

Alik van der Kruijs is a researcher and designer in the expanded field of textiles who investigates the synergy between weather, matter, colour and space.

Arvid&Marie is a duo of artists, experience designers and technological adventurers who are looking at the emergence of artificial entities and the alternative futures they inspire.

Asli Burger’s practice uses scientific knowledge and politics interrelated to food and textiles in order to bridge the understanding to our bodies and identity and therefore our intertwined social relations.

Charlotte Lagro’s work spans sculptures, installations, films, photos and drawings that explore identity, history and human perception, with often a strong participatory and performative character.

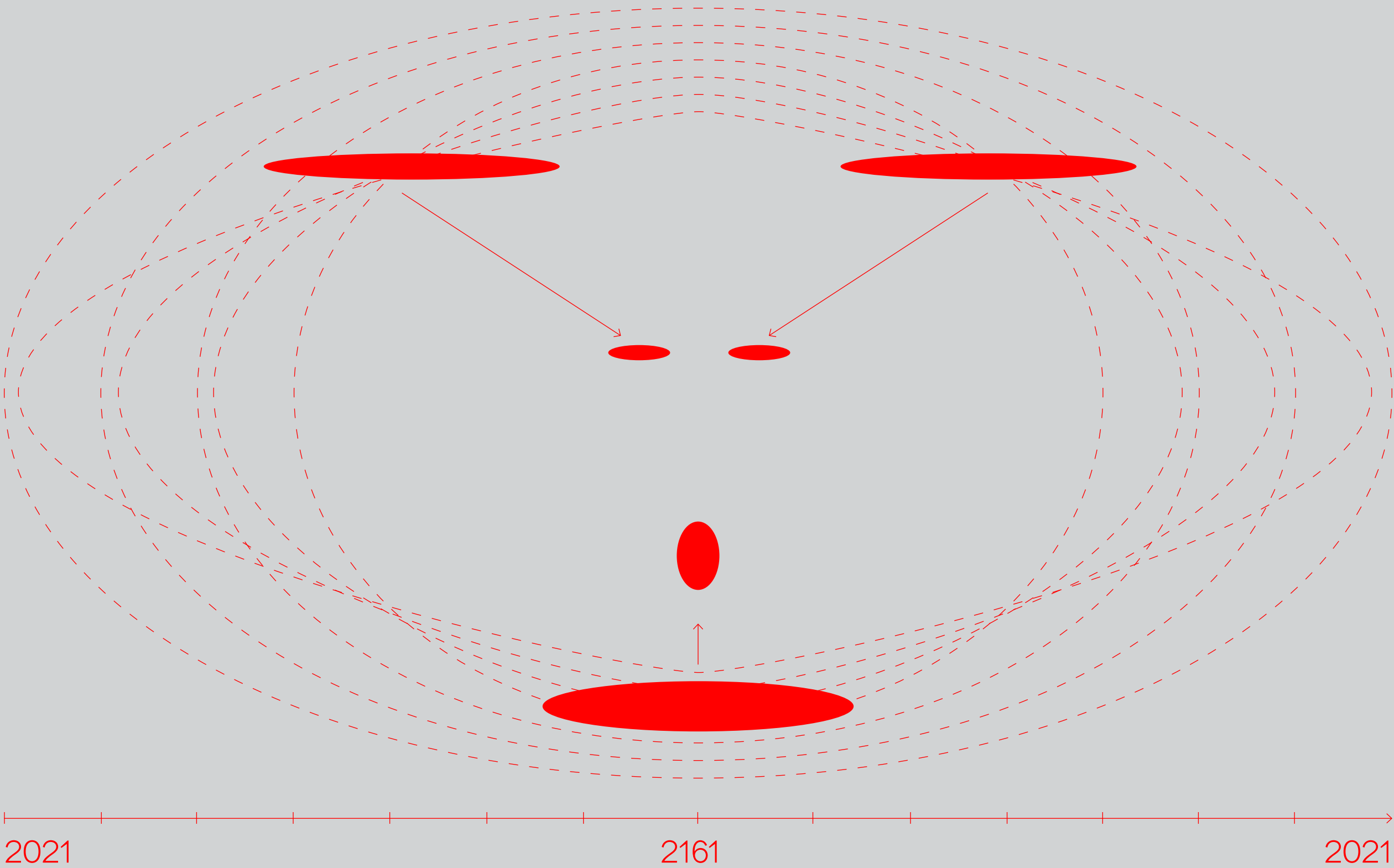
David Habets works on the crossroads of visual arts, physics and landscape architecture.

Investigating inter-scalar societal issues through place-based research and architectural installations.

Manjot Kaur uses drawing, painting and time-based media to construct imaginative, fictitious and abstract narratives that build between the socio-political realities and the sovereignty of nature.

Rudy Guedj’s practice ranges from book and exhibition design to drawing, writing or installation, and explores the associative processes that often lie behind the construction of narratives.

The Soft Protest Digest (Robin Bantigny, Jérémie Lando, Nickie Sigurdsson) uses different narratives to test how food culture, in the context of climate change, is created and altered. Calling on the use of fictional traditions, multi-species storytellings, publishing, the landscape and local knowledge; the collective believes that stories create kinship and allies.



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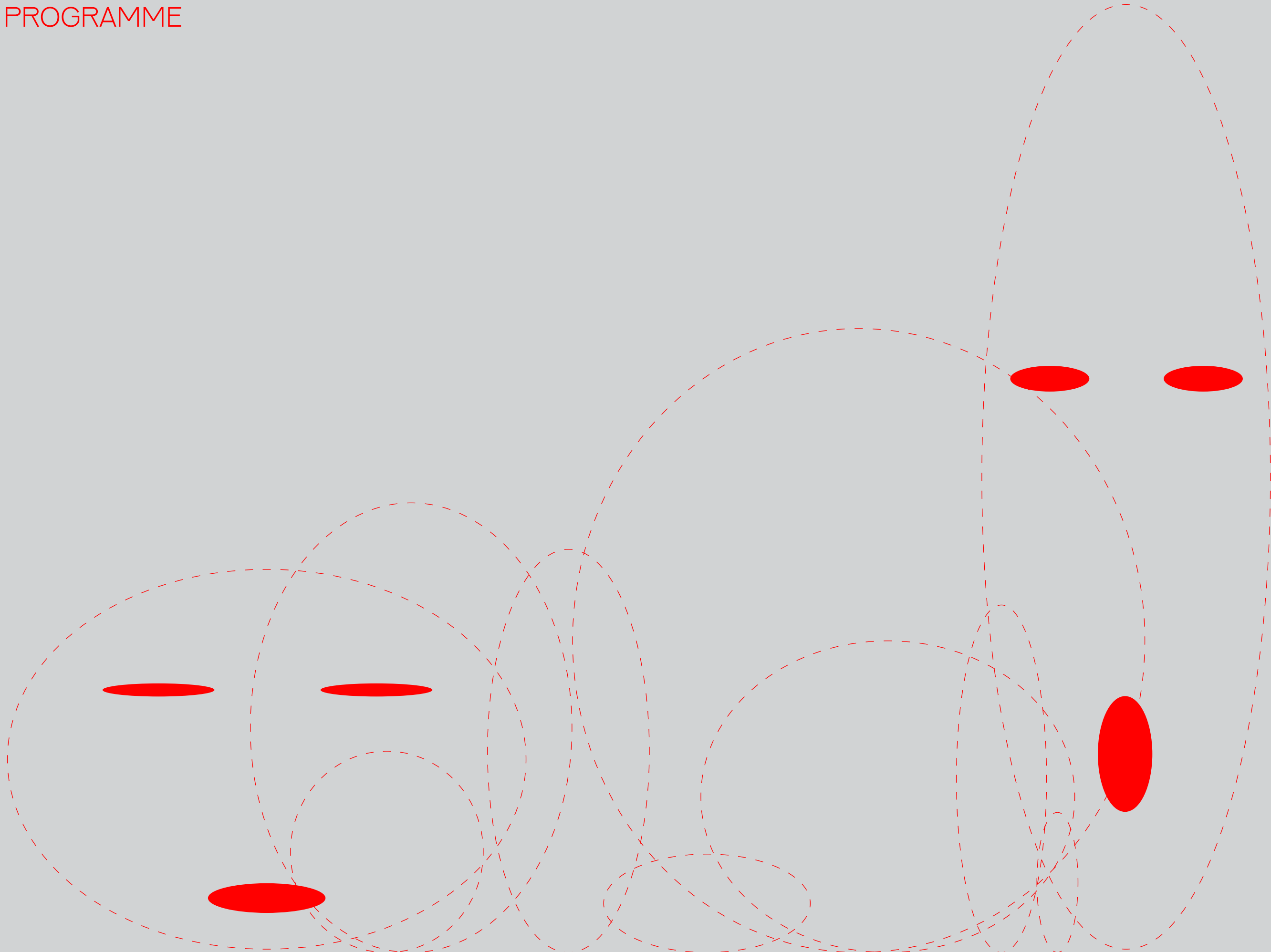


©Picture by Boris Postma.

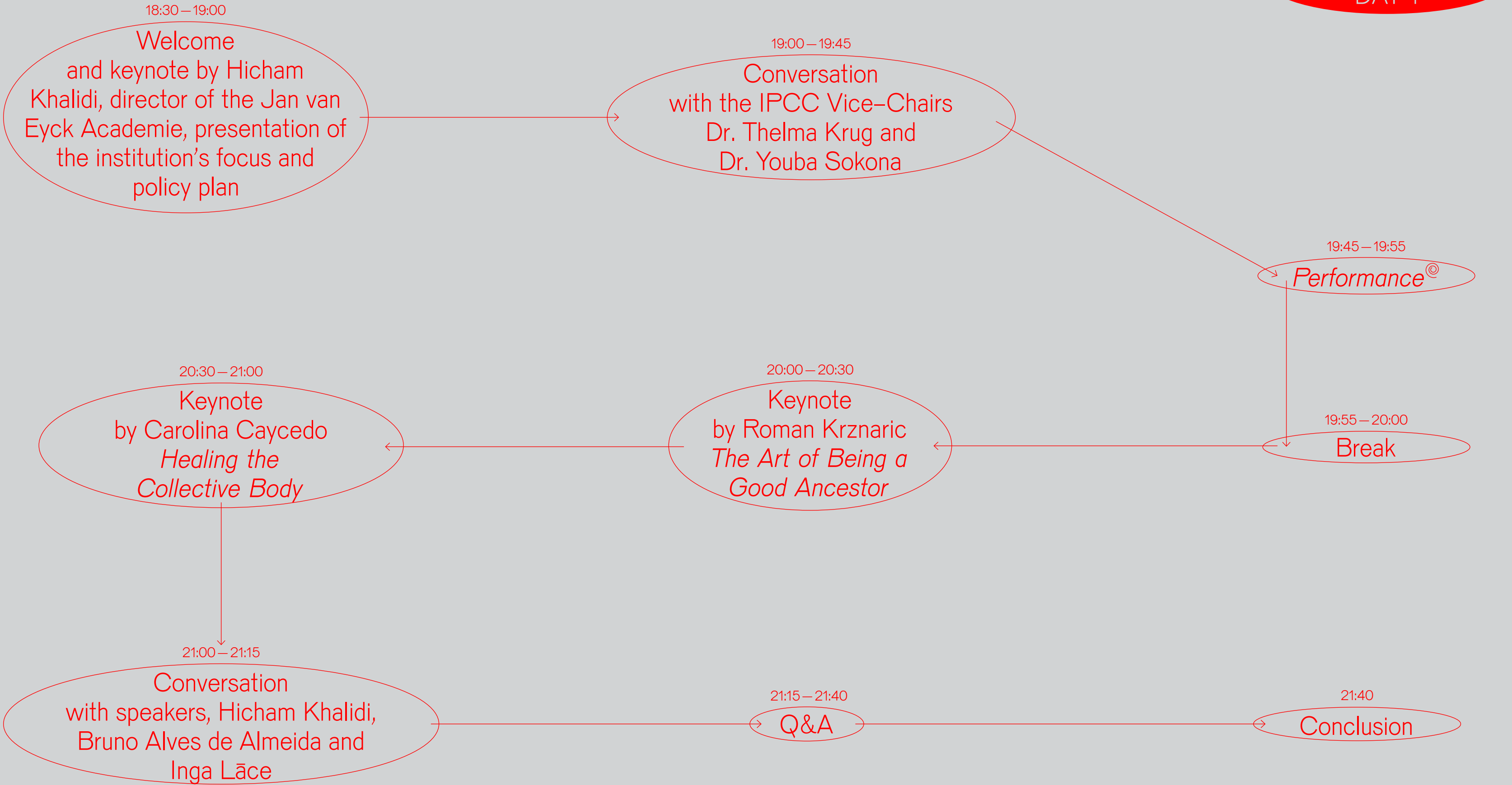
Bruno Alves de Almeida is a curator and architect, currently the curator and resident liaison of the Jan van Eyck Academie, Maastricht. His practice has a context-specific and transdisciplinary approach fostering intersections between art, architecture, urban theory, and the social and natural sciences. His interest in exploring the co-defining relation between social and spatial dynamics which shape our urban and natural environments lead him to create projects ranging from the context-responsive *SITU* (2015–2018) and *1:1* (2018, on-going) — which commissioned Latin-American artists a series of site-specific works bridging private and public urban spaces in São Paulo, Brazil — to others such as the *Environmental Identities* series (2020) — which looked at the correlation between self/social identity and the natural environment in face of climate emergency and outdated notions of humanity. Bruno is an alumnus of De Appel’s Curatorial Programme, Amsterdam (2018/19). He collaborated with institutions such as the Harvard Graduate School of Design; Storefront for Art and Architecture; 11th São Paulo Architecture Biennial, Pivô Art and Research, and others. Participated in residencies such as: TATE Intensive, TATE Modern; IdeasCity Arles, New Museum and LUMA Foundation; Curatorial Intensive Accra, Independent Curators International, among others. And is the recipient of grants from the Hyundai TATE Research Centre: Transnational, the Calouste Gulbenkian Foundation, among others.

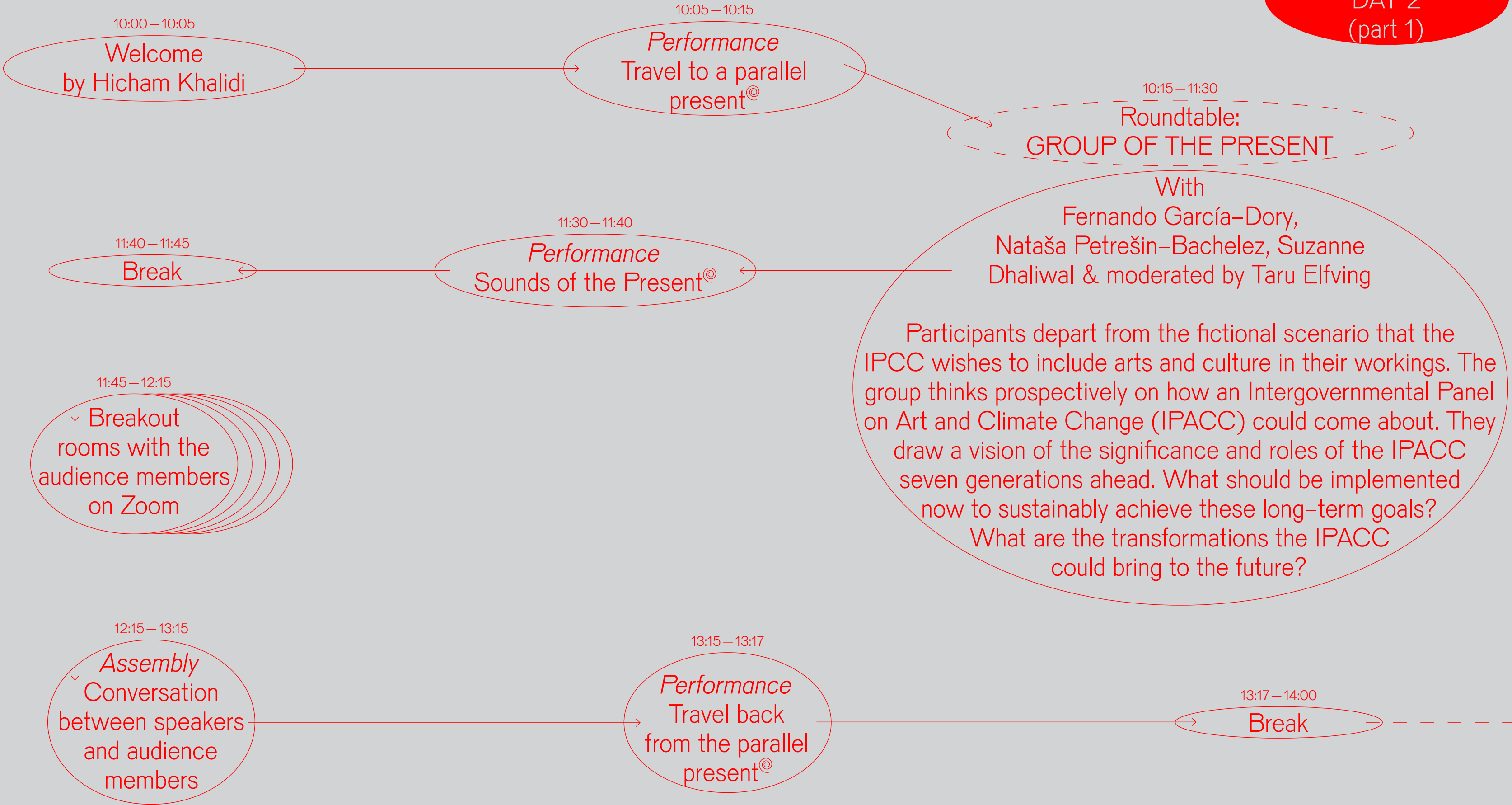


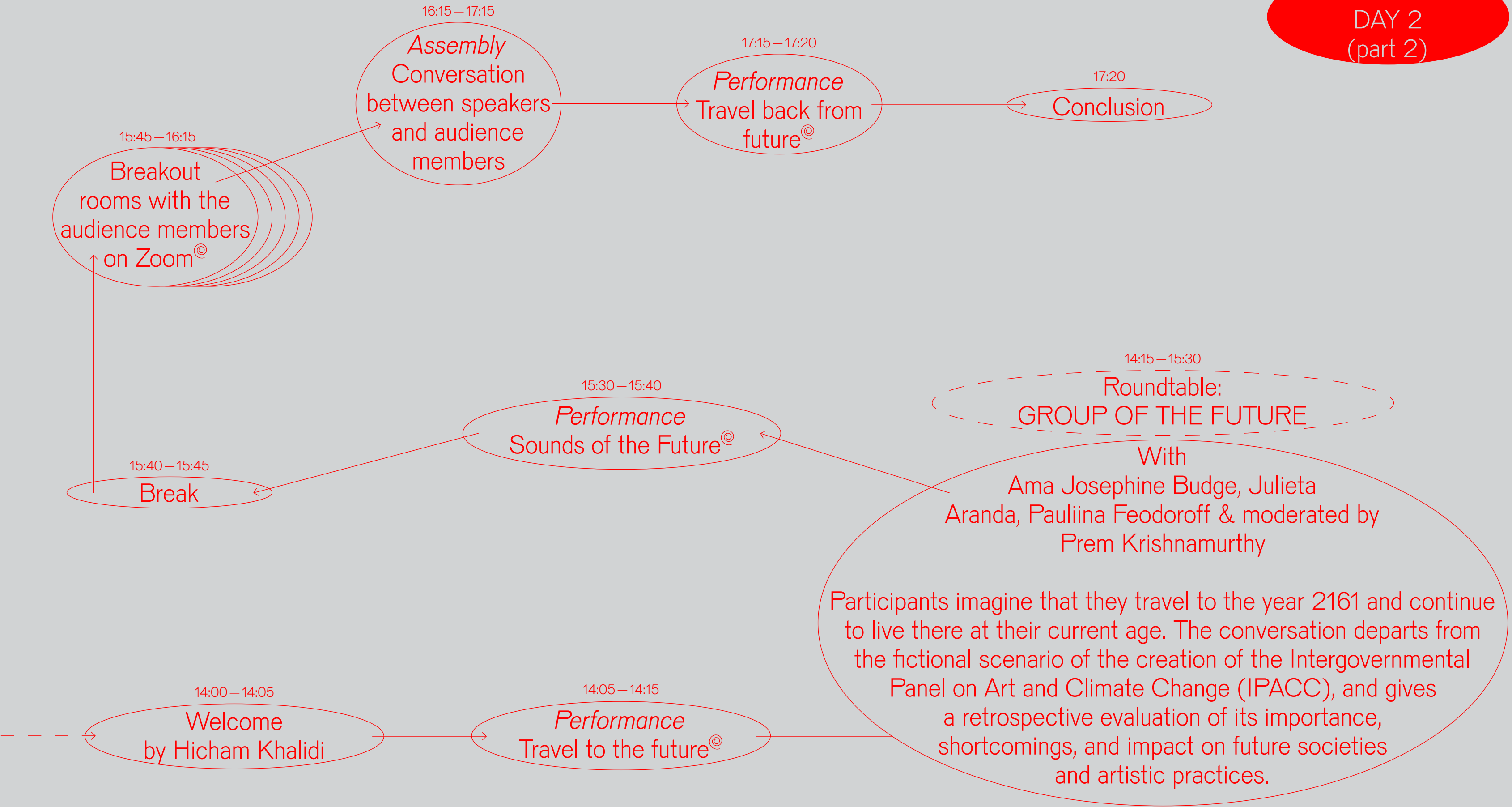
Inga Lāce is currently C-MAP Central and Eastern Europe Fellow at MoMA, New York. She has been curator at the Latvian Centre for Contemporary Art since 2012 and curator of the Latvian Pavilion at the Venice Biennale 2019 with the artist Daiga Grantina (co-curated with Valentinas Klimašauskas). She has also been co-curator of the 7th–10th editions of the contemporary art festival SURVIVAL KIT (with Jonatan Habib Engqvist in 2017 and Angels Miralda and Solvita Krese in 2018–19, Riga) and is currently its advisor. She is also co-curator of a research and exhibition project *Portable Landscapes* which examined art and life of the Latvian exile and emigrant communities throughout the 20th century with exhibitions at Villa Vassilieff, Paris, Latvian National Art Museum, Riga (2018), James Gallery at CUNY, New York (2019) and an upcoming publication. She has curated exhibitions *Riga Notebook: Following the Lines of Wacław Szpakowski* at Muzeum Sztuki (Łódź, Poland, 2020), *It Won't Be Long Now, Comrades!* at Framer Framed, Amsterdam (2017, co-curated with Katia Krupennikova) and *Performing the Fringe* at Konsthall C, Stockholm (co-curated with Jussi Koitela, 2020) and Pori Art Museum, Finland (upcoming in 2021) exploring the relationship between ecology and economy, the urban and rural, the human and non-human in Baltic and Nordic cities. Lāce was curatorial fellow at de Appel, Amsterdam (2015–2016) organizing a program and editing a publication on intersection of art and ecology *Instituting Ecologies*.

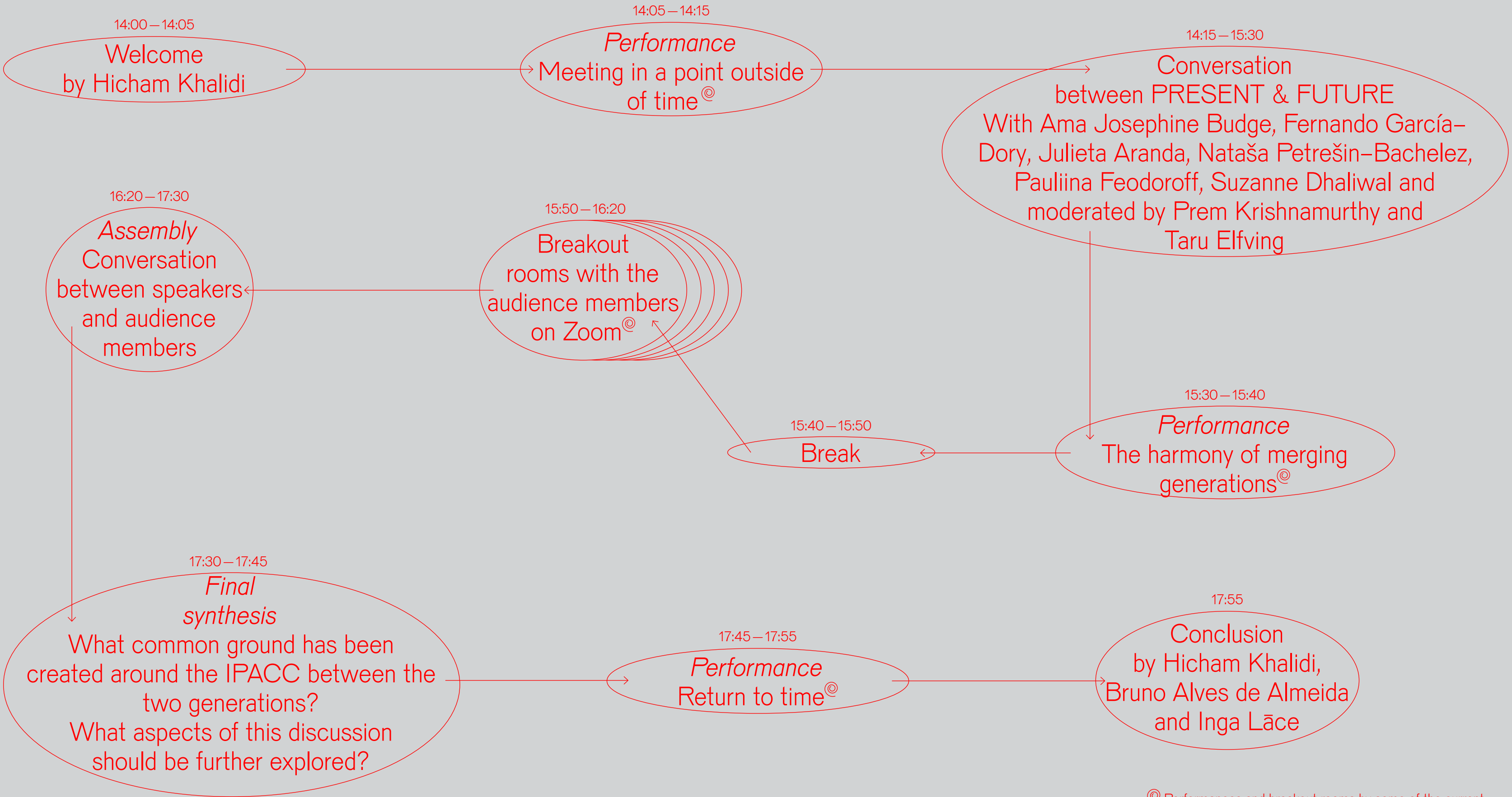


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“The moment has come, especially for those living in wealthy nations, to recognize a disturbing truth: that we have colonized the future. We treat the future like a distant colonial outpost devoid of people, where we can freely dump ecological degradation, technological risk, and nuclear waste, and which we can plunder as we please. When Britain colonized Australia in the eighteenth and nineteenth centuries, it drew on a legal doctrine now known as *terra nullius* — “nobody’s land” — to justify its conquest and treat the indigenous population as if they didn’t exist or have any claims on the land. Today our societal attitude is one of *tempus nullius*: The future is seen as “nobody’s time,” an unclaimed territory that is similarly devoid of inhabitants. Like the distant realms of empire, it is ours for the taking. Just as indigenous Australians still struggle against the legacy of *terra nullius*, so too there is a struggle to be had against the doctrine of *tempus nullius*.”

Roman Krznaric, *The Good Ancestor: How to Think Long Term in a Short-Term World*, p.7

As a multi-disciplinary Post-Academy, the Jan van Eyck offers residencies to artists, designers — ranging from graphic, fashion, to food and social design —, writers, curators and architects from all over the world. Every participant is provided with the time, space and expertise needed to develop their artistic practice in depth. The academy is a place for research and experimentation, as well as a place for debate and cross-fertilization.

The public programme of the Jan van Eyck Academie places the climate urgency central and aims at offering new perspectives and encouraging conversations about the arts in a world of environmental breakdown. With the *Urgency Intensive* series, the Jan van Eyck creates an occasion for a public gathering that allows for exchange, participation, and debate, incited by a sequence of lectures, conversations, workshops, presentations and performances. Dissolving the barriers between presenters and audiences, and creating crossovers between disciplines and communities of interest, we jointly try to generate new lines of thought and develop new concepts and strategies that could contribute to more sustainable understandings of our relation and responsibility to the environment.

ACKNOWLEDGEMENTS

The curators would like to thank all the speakers and contributors, the Jan van Eyck Academie’s participants and team, as well as Hallina Popko, Joaquin Guzman, Jonathan Lynn, Judith Gärtner, Jussi Koitela, Katya García-Antón, Koumbah Semega-Janneh, Léuli Eshrāghi, Nina Peeva, Matilde Boonstra, the students of OBS Binnenstad and Professor Tatsuyoshi Saijo, founder of Future Design, for the help, inspiration and generosity in sharing so many insights.

COLOPHON

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