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**Beyond Ecological Pasts and
Radical Futurisms**

with Fernando Garcia Dory

Live transcript

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SPEAKERS

Canan Batur, Fernando Garcia Dory

1:05:55 Canan Batur

Right Hello, and welcome back to our next presentation titled **Beyond Ecological Pasts and Radical Futurisms** with Fernando Garcia Dory. We were supposed to have Pinar as well, she might be joining us quite shortly but let's see how it's gonna go you know with technical kind of presentations and zoom chats there's always some kind of issues around this so hopefully she will be with us but if not apologies for those who are waiting for her to present today. I'm just gonna read a bit about, read a bit from Fernando Garcia Dory's bio. Fernando Garcia 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 micro organisms to social systems, and from traditional art languages drawing to collect collaborative agriculture, ecological projects and actions. He studied fine arts and rural sociology and is preparing his PhD on art and agro ecology. He was granted the socially engaged award by Creative Time New York and the Chamberlain Award and the finalist of Rolex prize. He is fellow of Council of forms in Paris and board

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member of the World alliance of nomadic pastoralists. He has developed projects and shown his work at Tensta Konsthalle, Van Abbe Museum, Reina Sofia Museum, Pompidou Museum, Documenta 12, and biennales of Gwangju, Istanbul and Athens. Since 2010, he has been developing a project about a para-institution called INLAND in which to dissolve his authorship. From 2022, he is preparing exhibitions at BALTIC Newcastle, Serpentine galleries, London, Madre Napoli, biennales of Istanbul, Kosovo and Urals. And for Documenta 15 as well. He is also coordinator of the European network on rural Arts called confederacy of villages supported by Creative Europe programme and Carasso Foundation. Without further ado, Fernando, the screen, I guess, is yours.

1:12:22 Fernando Garcia Dory

Thank you so much, thank you for organising this symposium, I think it's really important, we find a moment that meets the kind of feeling of despair after despair, no and growing global instability, and I'm very happy to have this chance to share time with you and again to see and to be in dialogue with Theo who contributed very kindly to the INLAND programme, and also to have the chance to react to the previous contributions, by the friends that were speaking before, I think that they are they were placing already the main elements of the analysis that we have been looking at and developing. I personally also come come from not only studying art, but also ecological economy as part of our ecology. So, I think that within this understanding of the current form of metabolism of the global natural resources, and how it applies as well to the submissions of the majority of world's population and social ecology, understanding of the dynamics of exploitation, which would explain I think, that soon we should start to talk more than of an economy of growth and growth based model, it will be yes called I think, destruction or exploitation and waste, because even growth could have this positive connotation of growing of progressing and so on. And either even if we are challenging that and posing the question of the necessity of growth, I think that we have to understand that our economy

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is more than reproducing other possibilities for for the extension and continuation of life is more based on an extraction and exploitation. So I think that the concept as well of, and even justice in terms of the new form of accessing resources and distributing as well. It's at the core of the analysis we are trying at INLAND, looking at the relation between the centre periphery forms of yaki, and I think that after this analysis that we heard about before, what I can tell you a little bit is more about experimental approach to a certain well very, very embryonic form of testing, of trying to put in practice, in which other ways we could advance no to another model of being, not only in relation to the natural world, as well as in relation to the others, and to the practice, in particular related with contemporary art and how we look at the creative class and culture, as a major vector of this idea of growth, the myth of growth, and how we could challenge that and even advance to forms of maybe we would call post contemporary art even. So, if you allow me to share a screen for a moment, I will just share some images while I explain. But yeah, I think that understanding, acknowledging that the limits to growth, were already pointed, more almost around 50 years ago, when the middles were working at the Massachusetts Institute of Technology and using the first computers to analyse the trends of the declining resources and growing industrial output. But how there would be a moment in which this these two curves would cross. It's interesting to realise that, yeah, the big bestseller this book was and the big, let's say, shock that the study produced at the time has just become like, somehow part of the everyday, you know, is there is no longer no, I think, yeah, even though they had a strong argument, that the time, at the time the cube of Rome was posting a tool to challenge models of growth, at less than that more global policy level, the movements have been growing and have been evolving. And I think that it was also interesting to think, on the challenging of the ways in which social movements were confronting globalisation, thinking of this text that appeared in the alternative autonomy movement, in the late 90s, part of the

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protests against the what the time was the beginning of the anti globalisation movement after Seattle, and after the 18th of June. At the time, I think there were the conditions, no for a coalition of different forms of dissent, and protest. But it was also in a difficult moment of an embedded growth, no the environmental crisis was not as outspoken or present in the public debate. Nevertheless, I think that many of the participants of these movements soon realise that the idea of protesting and just taking this role of the activist and being like, hopping from summit to Summit, to highlight the inequalities and unfair policies of WTO, IMF and so on, were reaching its limits. And so the idea of, of starting to think, on other forms of even degrowing know, the forms of contestation. I think that was very influential to me, and so started to work on the idea of the importance of setting up an infrastructure for the art practice that would allow us to, to connect with the direct ecological processes that allow life on Earth. So in that sense, well, more than 20 years later, that's a little bit of the main impulse, no that guided INLAND, the idea of, of creating an infrastructure for those maybe other forms of identifying oneself with the creative process, no that rather than the global player and the hyper accelerated cultural worker, also very often the most precarious no we could just start to think on which other grounds would be necessary to rethink as well how culture happens. So that takes a little bit of, even I would say like, hyper productivist approach in the sense that we have to do a lot. And for the last 10 years of the project INLAND, there has been a lot of collective working to try to think on that infrastructural element, a form of organisation that would connect knowledge with the production of knowledge and study groups to understand, for example, these post-Fordist condition of the cultural worker, but also understand where it is the place of the land work and all the place of the non EU one production systems that manage natural resources. So to understand all that, and then produce training systems, and forms of productions, that are like both farm craft are produced, and an economy of the feet. So they the importance of thinking on the infrastructural

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elements of how culture and art happens are crucial, because otherwise we would be just, let's say, elaborating around a topic no, but I think it's important to also understand the the basic constitution of that forms of cultural production. We started to look at the very unbalanced form of territorial use and in terms of a demographics in Spain, in particular, there is a huge concentration of population in the main cities, the right areas, while 80-90% of the land is the rest of the population. But what is interesting is also that from all that, let's say rural areas, we could analyse them from a demographic point of view or also from the cultural aspects and so on. But important thing is that in Europe, we have been moving no, and there have been policies intended to produce that shift from, from land based economy, to more services, even post industrial economy, with resulting 2 or 3% of the population in Europe, working in the land and from the land. And that's interesting, because it relates very much with the possibility of reconnecting with other forms of existence, that I think at the very core of the necessarily rethinking of the culture of growth, what I mean is that the lack of understanding and contact of for example, the seasonal cycles, the cycles of growth and decay in the context of the land, are, yes are at the moment as preventing us to find all the way through the SEC substation, and the need of change we refer before, just to mention, for example, in this other map, the dark green areas refer to parts of the land in Spain that were in which you have a higher concentration of landless workers, so people that are in a precarious condition, depending on seasonal labour for the big estates and big landowners. And that's interesting, because we were mentioning before the the need of the decolonisation process to be paired with the degrowth. And I think that we were realising that the inner colony of our regions, either in Europe, everywhere, it's very often the rural, the countryside as a place in which the first forms of colonisation were also tested, exported in the case of the Imperial ambition to Latin America and centuries after. But I think that it's interesting to look at the same time those areas that have been left no, at the expenses of the growth of the

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cities, very often concentrate the higher biodiversity. So mountain areas, as we can see in this map, or the places I was mentioning before in the border between Portugal and south of Spain, concentrate what is called a high nature value farmland in Europe. It's interesting also to see the north of Scotland, where we also are very much aware of that process of the displacement of the local populations, the process of enclosures of the commons, and as a necessary part or reverse of the industrialisation. So the places where certain practices were left are also places of, let's say, abundance. So the growth of this with abundance in terms of biodiversity. How INLAND works, it's by situating spaces of practice. These three places, the city of Madrid, a village in the north of Spain, and another space of using Majorca, where we develop these communities of practice trying these forms of resetting perspectives, understanding forms of this other well, as defined by the Andean cosmologies, sumak kawsay or good life in Quechua and then how these actions and ambitions are not just enclosed in our let's say bubbles of action, but also projected through these global art world parts of the contemporary art dynamics or the pastoralist movement we are part of. These are some of the main lines of work we are developing at the moment, both infrastructure, means of production, economy and network and then the question of training and knowledge, no we are developing currently a form of of training for cultural producers to coordinate with the land based processes and really localisation of the practice. So in that sense, INLAND should be understood as well, amorphous and also, multiset structure with the production of cheese or the empowering of a person movement. In this case, they were the indigenous pastoralists and nomadic peoples movement we are part of, as well as producing books and knowledge and establishing these spaces of practice. Something interesting is at the core of this like to start to test forms of looking at the possibility of degrowth and the scope of one's life, lifestyle, or way of living. So since 2004, we started Shepherd school. And since then, we have been training hundreds of people, who this year we

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have 180 applicants who want to look at the idea of connecting with the land and with another economy based on the sustainable use of natural resources through pastoralism. Now, this could be seen in both senses as a way to challenge the romanticisation and the pastoral discourse of the land as this place of retreat and escape and at the same time, really pose that it's by this relation with environment where pastoralism happens, and with the animal that the mechanisation of the self can happen. Yesterday we're having a discussion with Jocelyn Porsche she's a very interesting writer based in France, she's producing with her flock, but also analysing the need to find the regeneration of basic social and human values in relation to food production and livestock systems in between the industrialisation of the countryside and industrial livestock systems and the negation of the possibility of working with the land in pastoralist systems that for example, there are animal liberation and deep ecology, radical environmentalism could pose. What she's meaning is that the idea for example of moving into lab grown meat as an alternative to the exploitative and industrialised form of livestock now of current capitalist corporate farming system, it's actually just ignoring the possibility of that mutual influence that the space of agroecology allows, no agroecology in the sense that we are not just looking at the ecology of the natural world for four months, but we are looking at how we are placed in that ecosystem that becomes an agro ecosystem that is grazed, that is cultivated, that we we're part of that cycle no and I think that's at the core of degrowth because at the end, what what is happening with the industrial livestock system is actually the industrialisation of life. No, the solitude mechanist know that was very well explained, following for gold and the government and many other so, creating these opportunities is like rethinking how far we can reconnect with other forms of mobility for example, walking with a sheep four kilometres per hour, and also understanding the demands of what would we let 300 million of people that live in this global grasslands, we can see the different ecosystems from the tundra to the

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desert, and the demands of most of the indigenous and native nomadic communities around the world. We organised a gathering of nomadic peoples in 2007. That gathering gave shape to the world alliance of mobile indigenous peoples and nomadic peoples. And it's also interesting in another form of contradiction to be now taking part of UN discussions, for example, during COP-26. And also now, two days ago, we have the news that after three years of work, we manage the General Assembly of the United Nations to declare 2026 to be the International Year of arrangements on pastoralism. Now, this can be seen as a form of symbolic representation of the importance of human rights or childhood, amidst the continuous dismantling of these forms of economy and life. But nevertheless, we want to push that space of influence and representation. And just a little bit more about this process of maybe as we were talking before, the idea of how to transition to that form of self post-growth living, that as Kate Soper was posing could be also an alternative hedonism. So we are working in the space, we are recovering the north of Spain and connecting with students from different disciplines, and with our own practice in the land, as a form of learning. So here we have an architect, a sociologist, a landscape engineer, and Nell, our colleague shepherd in the mountains working in the commons, and that's also interesting no, how the commons in this case the mountains, are kept as commons as far as you use them, you know, and once we change our forms of economy and making and just talk about possible commons, then the commons cease to exist. So, we engage the different and we keep doing the different practitioners from different fields with this cases of a study or start to rethink them from the point of view of the necessary reinvention of those degrowth strategies, thinking as well on forms of cultural celebration and cultural manifestation of that other enjoyment and fulfilment in the different cycles of the land. And then learning from what the peasant cultures and indigenous cultures have left us as form of cultural expression. And also reinventing and creating new opportunities, like in this case, a collaboration with heater

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stay around the cheese production on the possibility of an alternative currency, that is based more on the economy of gift and aspects of the peasant economy that are more guided on based on reproduction, rather than continuous productivity. So maybe yes, to end a little bit of the product in Majorca, because we take the space in Majorca, where we're working as a case of, we're thinking as well the idea of consuming a landscape no, and how also tourist economy with this speedy no, or all included form of working with the land is, is maybe far from the idea of an expanded landscape. And we start to work with the neighbours of the village where we are based on thinking also of other forms of helping and a whole bring on other forms of performance related to the landscape and the territory and developing like workshops for the styling or walks with a local hunter to understand the ecosystem that becomes just part of a postcard but invisible in terms of its dynamics, as well working with the last, one of the last dry stone wall maker on the area and seeing how there could be new people will continue with that trade. And just another attempt to maybe hack a little bit now the ongoing growth imperative would be the fact that we're bringing a flock of sheep we have annually to the big park of Madrid city. We were thinking as well on forms of irritation of that space and working with architecture students on thinking of forms of creating a space that could be hosting both the flock but also our intended public mobilisation. So in this case, this temporary architecture works to Somalia's greenhouse, but it's also like a forest floor classroom from which we close the cycle from the animal to the product that they that we can eat in the city. And then also some sort of a window for the people in the city to reconnect with aspects of forms of life that are starting to be forgotten and started to be like, far from the everyday. And then developing different cultural strategies that here, for example, this is the mobile dairy, but it's also a temporary radio station. So, to end, I think that the main, one of the main phrase we're looking now is that the production of new communes in relation to the recovery of six hectares of forest where we are that was

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planted with Eucalyptus, fast growing tree, and how it could be actually redesigned reforested with slow growing trees like chestnut and oak, Medif-Atlantic forest trees, and also bring other elements like what we call the agro simple pastoral system. So it involves well, pastoralism, and we're thinking this idea of rewilding, that very often is just the other side of the continuity in the displacement and concentration of people in the cities, and on the other hand, this idea of nature reserves that are like for recreation, and far from any capacity of agency, and reconnection with the resources that I think is very needed, no another tool to reclaim that autonomy and other form of the other economy we're talking about, the economy of overproduction more than internal production. So I think it will leave it here. And I don't know if we have the chance of having Pinar with us, or we can debate.

1:36:30 Canan Batur

No, unfortunately, I don't think that she will be joining us today. But thank you so much, Fernando, for your brilliant and generous presentation. I mean, a lot to think about and a lot to unpack. But I just want to kind of like, go back to what you were talking about with this kind of education model that you started mentioning, very briefly, this kind of, you know, almost postmasters programme. So can you talk a bit about how you run that and how that kind of like works within the context of INLAND and how those knowledges that you accumulate maybe through that format, somehow affects the ongoing kind of like processing, unfolding of INLAND as well?

1:37:07 Fernando Garcia Dory

Well, this is the first year I mean, we started with new curriculum for three years, but we soon realised it was very limited in terms of time, because we were working with the participants for around three, four weeks. And now we are going for nine months. But we think we are still in a transition mode, in between what would be a more itinerant and intermittent mode of learning, in which we gather monthly, to a more, yes, situated and rational engagement with the places

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we are in, taking them as sort of a campus. And the other thing we are learning as well as to see who, with whom we reunite, in terms that I think in this course half of the participants are engaging with local based cultures, large land based projects, for example, from an artist or educator who is developing an abandoned old school in rural Lithuania to another designer, an artist who is recovering also reconnection with the land in Sardinia, in Italy, or an architect who studied in Stockholm, but it's also coming from Togo, and they are thinking how there could be an, let's say, like divesting from the accumulated knowledge and creativity from the cultural system to the places that very often we belong to. And I think this is like the land asking back to be somehow repaired. They were no, that a massive exodus and now we have the possibility to maybe give back and rethink and put our talents there. And I think that the course is trying to give them capacities and accompany the process of designing those sorts of projects like how you would learn, for example, to develop process of participatory action research, taking from critical sociological studies and methodologies of analysis and activation. So your proposal is not just coming from somewhere in a genius mind, but it's actually connected with the conditions of the context, to forms of expanding these different stages in the process of designing and shaping an agro ecological process by including different capacities that the evolution of the cultural knowledge, the cultural languages and art have given us. And I'm thinking for example, in the need to to incorporate another dimension in agroecological projects that they shouldn't be just economically feasible or environmentally sustainable, socially fair, but also culturally vibrant. In that way, they will also create enough critical mass and gather the momentum for others to do the kind of join and and find that as a possibility of positive purpose growth living. So I think that we are combining now reading sessions with speakers we invite and then site visits, for example, I think in two weeks, we will be visiting Newcastle, where we are also developing a collaboration with a whole constellation of social movements and associations around the new field project,

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very interesting projects of solidarity on the alternative economy, and we will be visiting as well Chrysler Art, and very interesting land based projects. In this case in rural Cumbria.

1:41:02 Canan Batur

Perfect, thank you so much for that, I'll definitely be there for that for sure. And we receive a question from the audience Boyana Aleksova. They're asking, could anyone participate in your land projects, it sounds like a brilliant opportunity to reconnect and gain new knowledge.

1:41:19 Fernando Garcia Dory

Yes, I mean, we have quite some requests to be part of this. And I think that very often there is also to say, in radical design, Panic was saying you don't have to look at the object that solves the yearning, but look at the need itself. So for example, the people don't need heaters, they need heat in the cold of the winter. So many of us, we don't need just to capture that space and be in the place. And be there no, temporarily experiencing that. But more we have to realise the need of developing spaces like this that we can imagine and envision, and we can accompany in the process of multiplying and extending this sort of alternative. So to Boyana I would say that, of course, we can stay in touch and see forms of engagement. But I think what is more important is for each of us to multiply no the possibility of of that, that we could try it our spaces in your context now. Because at the end, I remember I went to work with indigenous movement in Ecuador when I was like 20, I was saying, well, so what can I do to support this impressive no resistance indigenous movement against the oil companies here in the quarter Amazonia? And they told me, Well, you maybe go back to Europe and try to challenge the European Common Agricultural Policy that is like dumping us here or things like that. So I think that the idea that each of us has a role in a specific context, we can have a more a better knowledge. And then from that, connect, no in solidarity as we do with the

world alliance of mobile pastoralism, I think it's an interesting way forward as well.

1:43:09 Canan Batur

Yeah, I guess that kind of brings me to this question. I guess the difference between the idea of rural wisdom and rural knowledge, I mean, essentially, the rural wisdom being the kind of like knowledge that's already accrued through the lens, and through the ways of being in rural areas, and having that kind of understanding of cycle in a very much ingrained way, as you were saying, Fernando, and knowledge being the kind of knowledge that can be produced through that. So I was just wondering, in terms of how you navigate between those two things, how you navigate from rural wisdom to rural knowledge or rural knowledge to the rural wisdom within the kind of programme that you create in INLAND?

1:43:52 Fernando Garcia Dory

Well, that's a really beautiful question. Thanks for it. Because I'm also trying to grab the meanings, not that you're given to those words, wisdom and knowledge, in the sense that I understand that wisdom, for me has a resonance of something beyond the rationalistic approach, not to the academic or the quantifiable, not an articulated knowledge we very often operate with, but it's more of an embodied form of understanding and consent. And that's at that level is when the deeper change can happen in terms of, for example, for us when decoupling from the imperative of growth, that we all have engrained in ourselves. So I think that that's a process and an operation that touches on aspects. Sensory and non-rational aspects in which I think art can have a lot to say, because in the past it is related with also process of yeah, it's ritual understanding as well of other forces of other entities not further relations that were not just explained. And as far as we in the West, and very often we are like, so poor in that sense, because we have lost so much of that understanding, I think that is maybe through the experimenting with forms of cultural manifestation,

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and elaboration of that experience that is being articulated in other languages that can touch upon us. And that's why the alliance of the cultural and language worker, because I've been with elders and aged shepherds in which in the everyday transmits so much, but very often in that very, let's say, humble, and the silent form that I imagine would be the same that one finds when working also with indigenous peoples, that have gone through centuries of this mission and dismissing discourses and just resisting with the strategies of camouflage these very often because this is what the, the kind of the capitalist, colonial ideologies and policies let's say made evilness like for the ones who were confronting frontally, they were very often wiped off no and eradicated. So I think that that silent connection with that silent form of experience is very needed. And then at the very end is even the silent or the, let's say non human form of experience and transmitting that the animal involves. So for us working as well with our animals, and being in this form of mutual gift economy, no, that they care for us, we care for them. There is a reproduction there is a continuity in the cycle. I think that yeah, that's something that is later maybe articulated in the form of these dialogue symposiums. But I think that they are just signed points or signposts to something we have to connect to in every day. So yeah, I'm very happy that you're going to have the Land Workers Alliance, because I think it's a crucial actor, I had the chance to be with them in Glasgow. And I was super impressed with the importance and let's say, yeah, solidity, no, of the many younger practitioners and people that are like developing super important hands at work, real cases of degrowth.

1:47:41 Canan Batur

I guess that ties into the next question that we received from Becky Ayre quite well, she's asking great to hear of alliance building in your work between pastoralists and artists and designers, consumers, environmentalists, what are the challenges you encounter when working in this way?

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1:47:56 Fernando Garcia Dory

Now the Seattle and you we are living in a moment of growing polarisation. There are analysts that say that is very much related with the widespread use of social networks and so on, and how algorithms yeah, like, modify opinion and so on, in the sense that we are in a moment in which the rural and the countryside at let's say, in Spain, but in other countries as well, it's feeling very much like the yeah, the extra station No, and the the anger, I would say like you've been muted anger for the, and despair for progressive dismantling of those systems. And I think that that's interesting, because at the very core of rejection of what has been the neoliberal globalised project, but then it's very much also exploited by the intolerant, authoritarian populism on the far right everywhere now, they're very often the left has failed in understanding those forms. I mean, the idea of the liberal left also connected with the city as a space of opportunity, of anonymity, of individual careerism very often, has dismissed no the rural and is again doing it when we have Brexit when we have Trump voting in rural areas or many other cases no of what is seen as a conservative conservatism. So, what I mean is that we have to appeal to the feeling of autonomy, the feeling of forms of hosting and mutual support that are very much engraved in rural cultures and connect with that from the point of view of the cultural player that is managing and sorry, playing with very sophisticated also visual languages and cultural discourses and there can be this gap. So I think the main challenge we are encountering is this form of translation, so translations of languages of perceptions, and how much can be missed in when when these discourses just don't cross and the yes, create this polarisation I was meaning before and so the, the farmer can think that these artists that is come from within an anti colonial emancipatory discourse is just I don't know, not getting the importance of of getting a new harvest you know, there are different cultures of the making of the reflecting of identities. And this is something that we are trying to breach as well. And I think this is one of the main challenges I would say, I guess, yeah, sorry, yes, to

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end, I started we are very often fleeting from something to another, we are often just taking things in a very much in its appearance. So that's another challenge. No, when we in the shepherd school, we always ask the young people who have come to our school, okay, do you want to become a shepherd? Are you ready for this? And actually, we have like around less than 10% of people who stay. And of course, it's not going to be easy. I'm not saying that it's an easy path.

1:51:14 Canan Batur

I guess like that's a good way of I was also quite curious to know about this, but Anna Chapman's also some more of this asking the same question in terms of if there are any particular online platforms, resources utilised to connect practitioners and share knowledge and methods. And I guess I will be much more interested in hearing a bit more about this kind of like skill sharing and training sessions that you talked about, in terms of you know, when you were just mentioning about this kind of building the bridges and multilinguality of the modes that you work through, how what kind of obstacles that you experienced, but also what kind of common ground that you push forward so that those kind of transient ways of being somehow has been compensated?

1:51:59 Fernando Garcia Dory

Well, addressing first, the very practical question Anna was asking, well, I would say that more than only, yes, the online platforms, we are creating these spaces of exchange and network I mentioned. So think two main networks we're working with now are the confederacy of villages. And that's a European wide network and working with projects like like minded projects in the south of Italy, La Casa del Agricultor, Grizedale arts in England, in north of Sweden, and also in Armenia. And we are exchanging what we call, for example, the villages exchanges. So it's not just the artists that is going to be in residency, but also the craftsmen or we're thinking potentials. So for example, I don't know there are a lot of apples, in the orchards around the Armenian village, and

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with Irene and Astas Undernigari that are based there we are working. But maybe there are ideas about how the continuity of that crop could make sense with certain practice. So certain operations that can be fulfilling, not both on an economical level, but also culturally. And the other network is lumbung network is related with the forthcoming Documenta. And that's more of a global scale. And then we are working on a common port, and many different sub projects, like looking at the land based processes and so on, and how they could happen in Indonesia, in the slums of Nairobi, or here in Spain. And then yeah, we ended up using platforms to communicate that very often like this one, either zoom or things like that. We were working recently in creating the, let's say, virtual classroom for the Academy. That is Moodle platform. And I think it's free software. And then regarding what you were asking me, Canan, I think that it's about pushing for a mutual recognition, despite the difference. And for that, we very often need to meet in a space that actually relates the artists with the farmer, that is the space of the making. The challenging the materials, and achieving a vision is very much about how we place our energies in the middle long term, how we create forms of support. And also at the end, for example, the fact that the villages always had their fiestas. There's moments of celebration, in which everyone brought something in which they were enacting what was being done or what it could be, it could be a ritual, it could be a character, it was a way of just overcoming the roles and the places of every of each of us no. And I think that in that sense that the space of let's say, singularity at some moment also where we can connect from the arts and very much working together. We, for example, developed a methodology that is called the mobile method. And it's inspired by the mobile crews of artists that happened in the Spanish Republic in the 30s. And in mobile method, we activate tools like, for example, live radio station or mobile kitchen. And then we practice recipes that relate with ingredients from the land. And we look at how that's enough. How that allow us to start conversations about, for example, I don't know, a land that has been lost, the fertility of it has been

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died. And and yeah, I think that activating through those forms no for encounter, for provoking that encounter is key. It's a key aspect No, not just to be arriving with our idea of knowing what is my creation, and only my subjectivity. And I want to do these no it's much more porous and open and receptive for, of responding to the emergencies of the place.

1:56:02 Canan Batur

Yeah, I guess, this will be my last question. Thank you so much, so far, Fernando, this has been brilliant. But I guess like, just because you touched upon the idea of authorship, I guess. And what you essentially do with INLAND is trying to kind of dissolve that authorship somewhat in a way that you let others to have that agency. And I guess, I understand that kind of like complex relationship being kind of the creator of something and kind of retracting yourself as an author from that system. So I guess I will be quite interested in how you navigate that within your own artistic practice as well.

1:56:40 Fernando Garcia Dory

Yeah, I mean, the choice to create a structure for collective practice, is also related with the idea of creating all the conditions of life. So artists, as inheritors of the notion of the single author no are very much condemned to that condition of the solitary creator. And I think that, for me, I feel more represented with the idea of the village, no, in the village, you have your spaces of intimacy, but share the space of words and sociality. And I think that, to have INLAND as a collective space, it's a space of learning for me, because at the end, we all have to learn to not to take us ourselves so seriously, as individuals, to think more on how we make part of a more of an orchestral proposal, it's a space. And so it's a space of friction, it's a space of learning. And it's challenging, also, in terms of the art world itself. So very often, I don't know, I'm invited to a show and it's like, well, but if we're going to work as INLAND and develop something as INLAND it's not me, but then it's really hard because the texts, the machinery of the cultural system is developing, you know, the reference to the

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individual. So, we have had less we try to, to slow down a little bit, maybe that assumption that art is just made by a specific individuals, we often also fight this often, and so on. So yeah, try to challenge that a little bit in our everyday.

1:58:18 Canan Batur

Thank you so much for for that Fernando. It's already 4pm. So we're going to be starting our next segment in 10 minutes. But thank you so much for your presentation and your generosity and your time. This has been brilliant and I hope that we can continue this conversation in some other capacity and of course to our viewers. If you want to have continue some of the questions, if you want to continue the conversation that we started here, please do let me know we can always find a way to create reading circles etc. and deliberates these questions in a much deeper way. So do let me know but see you in 10 minutes. Thank you again, Fernando.

Colophon

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