

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)*. Acknowledging that both the impacts of and solutions to climate change are deeply mediated by culture, the fictional *IPACC* explores a stronger integration of the arts, the social sciences and humanities, within the interface between science and global policymaking. The *IPACC* has served as an object for discussion in two consecutive yearly events gathering professionals from the fields of art, science, and beyond. Initially in 2021, under a speculative role-play between the *Present* and the *Future* generations, and this year, under the motto of a fictional Working Group IV, in addition to the three existing groups in the actual *IPCC*.

With:
Bayo Akomolafe, Bruno Alves de Almeida, Detlef van Vuuren, Hicham Khalidi, Himali Singh Soin & David Soin Tappeser, Jeff Diamanti, Lisette van Beek, Pauliina Feodoroff, Selçuk Balamir, T. J. Demos, Taru Elfving, Teresa Borasino and IPCC Vice-Chairs Dr. Thelma Krug and Dr. Youba Sokona.

Jan van Eyck participants (2021–23):
Amauta García & David Camargo, Daniel Frota de Abreu, Daniel Godínez Nivón, Ekaterina Volkova, Hira Nabi, Julien Thomas, Sophie J Williamson, Yasmine Attoumane.

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The *Intergovernmental Panel on Art and Climate Change (IPACC)* is a fictional institution which refers to the *[Intergovernmental Panel on Climate Change \(IPCC\)](#)*, the United Nations’ body assessing the science related to climate crisis. Acknowledging that both the impacts of and solutions to climate change are deeply mediated by culture, the *IPACC* explores a stronger integration of the arts, the social sciences and humanities, within the interface between science and global policymaking. By departing from the structure of the IPCC, this meta-organization speculates on forms of ‘instituting otherwise’, advancing the conjunction between contemporary art, ecology, science and radical policy. The *IPACC* also serves as an object for discussion and an instigator of long-term thinking beyond our current socio-political short-sightedness. The project spans two events in consecutive years, during the unfolding *IPCC’s 6th Assessment Cycle*, a comprehensive review of the latest climate science that is policy-relevant but not prescriptive and can be instrumental to develop climate protocols.

In the first event in 2021, the prospects and challenges of the *IPACC* were discussed in a speculative role–play between professionals enacting the *Present* and the *Future*, seven generations ahead, a structure of conversation inspired by the Japanese decision–making strategy *Future Design*. The group of the *Present* departed from the fictional scenario that the IPCC wished to include arts and culture in their workings and thought prospectively on how such a collaboration could come about. Participants of the *Future*, 140 years ahead, gave a retrospective evaluation on the creation of the *IPACC*, its importance, shortcomings, and impact on future societies and artistic practices. After separate round–tables, both groups gathered in an assembly, joining forces in speculating how arts and culture could gain further traction as fundamental voices in the discussion and action on the climate crisis.

This year’s event (2022) gives continuity to last year’s intergenerational discussion and departs from the IPCC’s structure of 3 Working Groups (WG), imagining a 4th group within the *IPACC* as an instigator for discussion. The *Intergovernmental Panel on Art and Climate Change: Working Group IV (IPACC WG IV)* occurs after the publishing of the reports by the IPCC’s 3 Working Groups, which constitute the influential 6th Assessment Report (AR6): Working Group I — the physical science basis, WG II — impacts, adaptation and vulnerability, and WG III — mitigation. After the event, the IPCC will publish the AR6 Synthesis Report, the completing piece of their assessment cycle which will bring key information and conclusions to policymakers before the next UN climate summit. The *IPACC WG IV* will open spaces for discussion to react, reflect and add to this on–going process, as a way to further speculate on the agency and civic significance of arts and culture towards the climate emergency and its entangled socio–ecological breakdown.

In the months preceding the *IPACC WG IV*, the Jan van Eyck developed a work-in-process rehearsing new ways to foster disciplinary crossovers between arts and science, by bringing to the fore other layers of consciousness, intuitions and affects. *The Oneiric Assembly*, was a workshop led by artist Daniel Godínez Nivón which explored dreams as a collective tool and attempted to foster ways of dreaming together and meeting in dreams. In a series of monthly sessions, the workshop gathered the multidisciplinary group of Jan van Eyck participants and staff, together with scientists and academics invested in the discussion and action towards the environmental crisis. The workshop was introduced by the event *Dreaming and Futuring* which explored the parallels and complementarities between dreams and alternative ‘techniques of futuring’. Authoritative projections of the future, designed by complex climate models, have in recent years co-structured political debates on climate change through the IPCC, but can the attention to the symbolic and affective associations created in dreams also foster transformative visions of the future which mobilize action in the present? A final dreaming exercise will conclude the *IPACC WG IV* and possibly nurture oneiric encounters after the event.

Liquid Volcanoes is a conversation performance between Amauta García from Mexico and Yasmine Attoumane from Réunion Island. Yasmine’s practice revolves around the sense of belonging to a territory and her attempts to appropriate it through ephemeral installation, performance, cosmogonic text, or photography. She particularly seeks out unstable places such as the shore or the bed of a river. Amauta’s work is guided by questions like: how much time was needed to create the spaces we inhabit? How can we relate to the earth beyond its exploitation? How do people relate to volcanoes that create and destroy soil?

Through storytelling and lullabies, *Liquid Volcanoes* presents a dialogue between the daughter of a volcano and the child of a river. They ask each other questions in their mother–tongues, and answer them various ways, using images, video, spoken word, text, and other media. They wish to better understand one another and learn from each other’s path, to comprehend what has guided them and to learn about how the other came to be. Through this conversation, Amauta and Yasmine reflect on the exploitative relationship that humans maintain with the Earth, while unveiling a genealogy that connects us all with deep time.

At the epistemological heart of climate discourse is ‘data’, the unimpeachable core of scientific interrogation. The golden prize at the end of the alchemy of inquiry. What the ‘data’ shows is that we are living in a time of multiple converging crises. We are at world–end, so to speak. The crisis of endings however imposes a spiritual–poetic–sociomaterial challenge that overwhelms the anxious precision of data and invites other ways of knowing the world. In this keynote, Dr. Bayo Akomolafe suggests that the anthropocentrism of data might be getting in the way of the collective inquiry that must now rise to meet this scandalous moment that ‘data’ could not prefigure: a world that kicks back.

Presentations IPACC WG IV

23.09.2022

15:00 — 17:30 ^{CEST}

18:30 — 21:00 ^{CEST}

Watch the 2nd day (Part I) of the event [here](#).

15:00 — 15:40

The Oneiric Assembly: Dreaming as collective tool with JvE participant Daniel Godínez Nivón

The Oneiric Assembly was a workshop led by Daniel Godínez Nivón which unfolded in the months preceding the IPACC WG IV. The project attempted to foster ways of dreaming together and meeting in dreams, as a way of rehearsing new disciplinary crossovers between arts and science that include other layers of consciousness, intuitions and affects.

15:40 — 16:40

Ecologies of practice in arts and climate justice by Selçuk Balamir and Teresa Borasino

Postcapitalist designer, commoning educator and climate justice organiser Selçuk Balamir & artist Teresa Borasino who works between art and activism, will reflect on their shared histories and divergent trajectories in embedding art and design practices into the Climate Justice Movement.

16:40 — 17:10

Future Eaters by JvE participant Sophie J Williamson

The vast expanse of the Siberian landscape with its complex ecosystems, mythologies, and futures is an urgent frontier of climate change. As the rapidly thawing permafrost releases terrifying quantities of methane and carbon into the atmosphere, the cross-disciplinary programme *Deep Ecologies* intended to open a discussion about this precarious and vital landscape, whose rapidly changing environment plays a seismic role not just for the people of Siberia, but for the future of global ecologies. Before it was launched, however, it was sanctioned by the British Foreign Office; colonial violence once again imprinting itself on our fragile planet.

17:10 — 17:30

Subcontinentment, performance by multimedia poet-musician duo Himali Singh Soin with David Soin Tappeser

Subcontinentment is a manifesto that stems from Himali Singh Soin’s fieldwork in the polar circles, where she was confronted with her alienness as a brown body in a landscape commonly used for outer-space simulation experiments. As part of a series of fictional ice archives, South Asian futurism, renamed subcontinentment, anti-chronicles the geopoetic links between the poles and the subcontinent.

BREAK

Presentations IPACC WG IV

23.09.2022

15:00 — 17:30 ^{CEST}

18:30 — 21:00 ^{CEST}

Watch the 2nd day (Part II) of the event [here](#).

18:30 — 19:30 Taru Elfving in conversation with Pauliina Feodoroff

Last year’s IPACC participants Taru Elfving, director and co-founder of Contemporary Art Archipelago, and Skolt Sámi artist Pauliina Feodoroff return to pick up the conversation.

19:30 — 19:50 *How to Love a Tree*, lecture–performance by JvE participant Hira Nabi

In *How to Love a Tree*, Hira Nabi weaves together narratives from misty mountainsides, ghosts of extraction, and hauntings of British colonialism and imperial formations, gestures of love and care in sylvan landscapes, which are fast withdrawing. What does disappearance look like? What traces does it leave behind? What is the texture of rot? And what happens (in the words of Langston Hughes) to a dream deferred?

20:00 — 20:50 *Between the IPCC and the COP: Climate Aesthetics as Class War*, keynote by T. J. Demos, award winning writer, art historian and director of the Centre for Creative Ecologies

Since the IPCC (Intergovernmental Panel on Climate Change) was founded in 1988 and the first UN climate summit (the Conference of Parties, COP) in 1995, anthropogenic climate breakdown has steadily worsened. It’s clear: Capitalist climate governance will not keep us safe. This presentation will argue for recognizing the class–war basis of climate change and for an arts of organizing as the necessary means of social movement–led transition toward a post–carbon, post–capitalist future.

20:50 — 21:00 *Healing from Meteorites*, performance by multimedia poet–musician duo Himali Singh Soin with David Soin Tappeser

Healing from Meteorites is an essay about the redemptive potential of catastrophe, originally written by artist Himali Singh Soin in collaboration with Alexis Rider. For this performance, read excerpts from the text will enter into conversations with sonic improvisations by drummer and composer David Soin Tappeser.

21:00 — 22:00 Reception at the JvE Café–Restaurant

IPACC WG IV Assembly

15:00 — 15:20

When Objectivity Backfires, lecture–performance by JvE participant Daniel Frota de Abreu

When Objectivity Backfires is part of a series of lecture–performances based on the publication *Era de Ouro Hora de Euro* (FLACC/ Jester Genk, 2022). Analyzing current debates on environmental politics between the Brazilian government and the scientific community, the lecture–performance sheds light on the effects of the negationist rhetoric against satellite imagery and deforestation alerts in the Amazon rainforest.

24.09.2022

15:00 — 16:30 ^{CEST}

17:00 — 19:30 ^{CEST}

15:20 — 16:30

The art of modelling and modelling through art – a visual dialogue, a conversation between Detlef van Vuuren, Lisette van Beek, Julien Thomas & Ekaterina Volkova

In this session, PhD candidate Lisette van Beek (Urban Futures Studio, Utrecht University) and artists Julien Thomas and Ekaterina Volkova discuss their 6–months art–science collaboration and reflect on the use of global models of imagining low–carbon futures.

This involved studying global modelling practices and developing an artistic intervention aimed at opening–up the imagination of possible futures. Initial findings of this collaboration will be discussed through a visual dialogue between the artists, reserchers and leading climate modeller Detlef van Vuuren.

Watch the 3rd day of the event:

[Part I](#)

[Part II](#)

17:00 — 19:20

IPACC WG IV Assembly

Conversation between the speakers of previous days, in the presence of IPCC Vice–Chairs Dr. Youba Sokona and Dr. Thelma Krug and moderated by Assistant Professor of Environmental Humanities Jeff Diamanti:

- Opening words by Jeff Diamanti
- Presentation by IPCC Vice–Chairs Dr. Youba Sokona and Dr. Thelma Krug
- Conversation among speakers
- Q&A with audience

19:30 — 20:00

Collective Dreaming exercise led by Daniel Godínez Nivón

Bayo Akomolafe



[Bayo Akomolafe](#) (Ph.D.), rooted with the Yoruba people in a more-than-human world, is the father to Alethea and Kyah, the grateful life-partner to Ije, son and brother. A widely celebrated international speaker, posthumanist thinker, poet, teacher, public intellectual, essayist, and author of two books, *These Wilds Beyond our Fences: Letters to My Daughter on Humanity’s Search for Home* (North Atlantic Books) and *We Will Tell our Own Story: The Lions of Africa Speak*, Bayo Akomolafe is the Visionary Founder of The Emergence Network and host of the online postactivist course, ‘We Will dance with Mountains’.



[Hicham Khalidi](#) is the director of the Jan van Eyck Academie since 2018. He previously worked as an associate curator for Lafayette Anticipations in Paris, curated 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 Marrakesh Biennale in 2014. Khalidi was responsible for programming exhibitions and the Artefact Festival at the STUK House for Dance, Image and Sound in Leuven, Belgium, and was founder and general director of TAG, institute for contemporary art and music in The Hague, the Netherlands.

Amauta García and David Camargo
Yasmine Attoumane



Portrait by Nonzuzo Gxekwa

[Amauta García and David Camargo](#) are a duo of Mexican artists who have been working together on different projects since 2011. Their work explores the intersection between architecture, sculpture, in situ interventions, moving images and virtual environments as tools for the intervention and redefinition of social and political processes. The sculptures made by Amauta are based on unequal access to housing in large cities. From digital sketches of these sculptures, she collaborates with David to create moving pictures with different render engines used to generate the virtual worlds of architectural animations and video games. With this work they explore the parallelism between renders and desires, considering that both represent plans waiting to become real at some point in the future.

[Yasmine Attoumane](#) is a visual artist from the Réunion Island, who uses a variety of media — photography, video, performance, installation — to visualize her in situ research on territory. Drawing inspiration from the Rivière des Galets, on the banks of which she lives, Attoumane carries out in situ experiments along shorelines and riverbeds, delineating the unstable and fluctuating natural sites by markings or transitory installations. She touches upon its borders, our interaction with and a sense of belonging towards these precarious territories. Since 2018, Yasmine Attoumane’s work focuses on this notion of Precarious Territories in the Indian Ocean region. Parallel to this, she is developing *Au fil de l’eau*, a project around rivers and cities which can take different forms, ranging from action–performances, installations to photographic work or objects.



Portrait by Nonzuzo Gxekwa

[Daniel Godínez Nivón](#) is an artist whose practice is linked to processes of social participation related to collective knowledge and education. He has been developing his work in context-specific scenarios, such as indigenous migrant associations and academic institutions. In 2011, he co-authored the book *Multiple Media 3*. He has participated in various group shows at the Museo Universitario de Arte Contemporáneo (MUAC), Museo Tamayo (both in Mexico) as well as Van Abbemuseum in the Netherlands and CCA in Glasgow. In 2019 he is nominated for the Visible Award issued by the Cittadellarte — Fondazione Pistoletto. He was selected to represent Mexico at the 23rd International Exhibition of the Milan Triennale and won 2nd best Pavillion. He is currently a member of the National System of Art Creators of México and artist-in-residence at the Jan Van Eyck Academie in Maastricht, The Netherlands.

Selçuk Balamir



Portrait by Nora Börding

Selçuk Balamir is a designer, researcher, educator and organiser, working on postcapitalist politics, commoning practices and climate justice campaigns. He co-developed the creative and strategic framework of *Climate Games* (peer-to-peer disobedience platform) and *Shell Must Fall* (mass disruption of shareholder meetings). He co-initiated the social housing projects NieuwLand (postcapitalist urban commune) and *de Nieuwe Meent* (cooperative based on commoning). His PhD in Cultural Analysis from University of Amsterdam is on postcapitalist design. He currently teaches *New Earth* (eco-social design) at Willem de Kooning Academy in Rotterdam and is the 2022 Artist in Residence at the Amsterdam Academy of Architecture.



[Teresa Borasino](#) is an artist, researcher, and educator. Her work balances upon the fertile edges between art and activism, the space between poetics and politics, and the radical engagement with social movements. In 2016, she co-founded *Fossil Free Culture*, a collective of artists and activists working to confront the influence of the fossil fuel industry on cultural institutions in the Netherlands. She is co-developing the *Disobedient Art School*, a pedagogical framework for non-hierarchical collective learning through art practices and healing processes that intervene in systems of oppression. Since 2021, Borasino has been conducting artistic research into the Andean cosmovision and its ecologies of ancestral knowledge and practice.



Sophie J Williamson is a curator based in London and Margate. She is initiator and convenor of *Undead Matter*, a research programme focused on the intimacy of dying and its dialogue with the geological. From 2013–2021, she was Exhibitions Curator at Camden Art Centre, London, and was previously part of the inaugural team at Raven Row, (2009–13), London. Her writing appears in *frieze*, *Art Monthly*, *Elephant* and *Aesthetica*. She was Gasworks Curatorial Fellow (2016) and Banff Centre for Arts and Creativity Curatorial Fellow (2020). Her anthology, *Translation* (Documents of Contemporary Art, Whitechapel Gallery/MIT Press) brings together writings by artists, poets, authors and theorists to reflect on the urgency of building empathy in an era of global turmoil. Her cross-disciplinary programme *Deep Ecologies*, working with urgent colonised permafrost landscapes, is currently sanctioned by the UK Foreign Office; and she is currently on a one-year Research Residency at Jan van Eyck Academie, NL.



[Himali Singh Soin](#) is a writer and artist based between London and Delhi. She uses metaphors from outer space and the natural environment to construct imaginary cosmologies of interferences and entanglements. In doing this, she thinks through ecological loss and the loss of home, seeking shelter somewhere in the radicality of love.

[David Soin Tappeser](#) is a drummer, composer and performance artist based between London and New Delhi. His practice centres around ideas of time, interdependence and alterity. His performances and compositions use rhythm to codify, manipulate and deconstruct linear perceptions of time. They hint at intercultural entanglements, parallel histories and extra-human frames of reference while thinking about environmental destruction and sociopolitical fissures.



Portrait by Noora Lehtovuori

Taru Elfving is a curator and writer based in Helsinki focused on nurturing interdisciplinary and site-sensitive enquiries at the intersections of ecological, feminist and decolonial practices. As artistic director of [CAA Contemporary Art Archipelago](#), Elfving is currently leading the research residency programme *Spectres in Change* on the island of Seili in the Baltic Sea in collaboration with Archipelago Research Institute of Turku University. Previously she has worked as Head of Programme at Frame Contemporary Art Finland and HIAP Helsinki International Artist Programme. Her curatorial projects include *Earth Rights* (Kunsthalle Turku 2019), *Hours, Years, Aeons* (Finnish Pavilion, Venice Biennale 2015), *Frontiers in Retreat* (HIAP 2013–18), *Contemporary Art Archipelago* (Turku 2011 European Capital of Culture), and *Towards a Future Present* (LIAF Lofoten International Art Festival 2008). She has co-edited publications such as *Contemporary Artist Residencies. Reclaiming Time and Space* (Valiz, 2019) and *Altern Ecologies* (Frame, 2016).

Pauliina Feodoroff



Portrait 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.



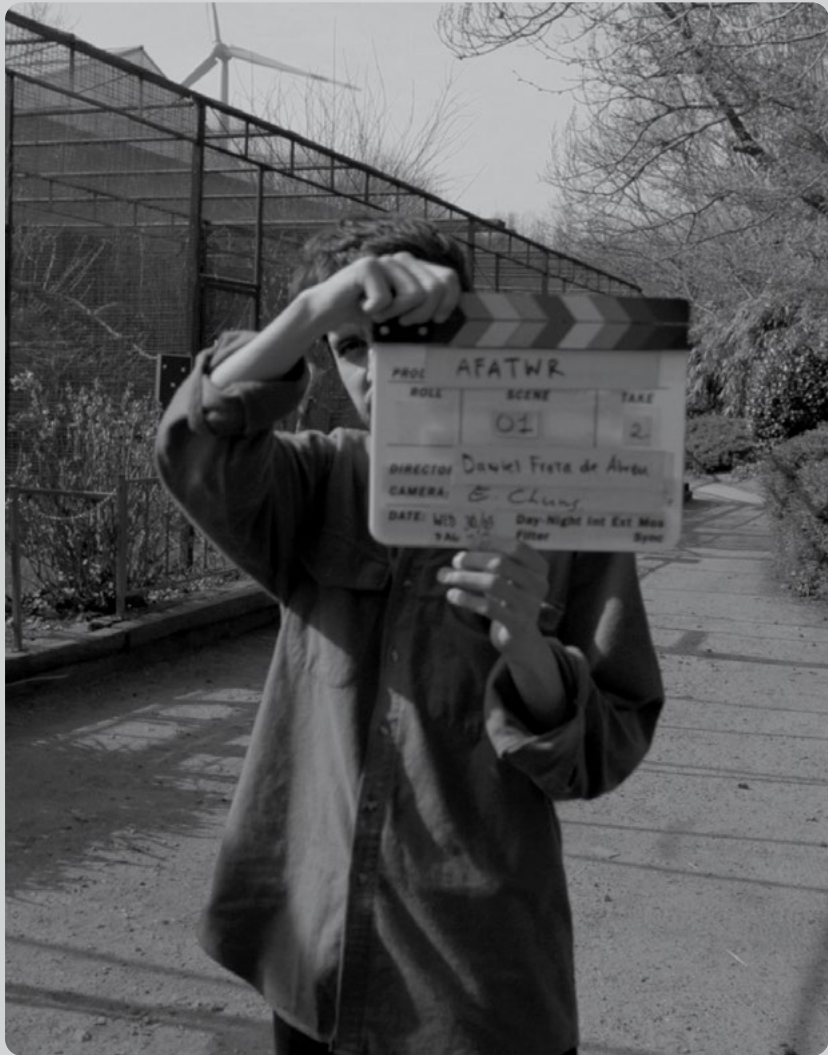
[Hira Nabi](#) is a Pakistani visual artist and filmmaker. In her artistic research and practice, she thinks through vulnerable ecologies, conditions of labor, memories, and temporality. In her work, witnessing is an act charged with radical possibility, and one that holds immense potential for collective responsibility and love. She is currently an artist-in-residence at the Jan van Eyck Academie.



Portrait by Joy Schendledecker

[T. J. Demos](#) is the Patricia and Rowland Rebele Endowed Chair in Art History in the Department of the History of Art and Visual Culture, at University of California, Santa Cruz, and founding Director of its Center for Creative Ecologies. Demos is the author of several books, including *Against the Anthropocene: Visual Culture and Environment Today* (Sternberg Press, 2017); *Decolonizing Nature: Contemporary Art and the Politics of Ecology* (Sternberg Press, 2016); *The Migrant Image: The Art and Politics of Documentary During Global Crisis* (Duke University Press, 2013) — winner of the College Art Association’s 2014 Frank Jewett Mather Award — and *Return to the Postcolony: Spectres of Colonialism in Contemporary Art* (Sternberg Press, 2013). He recently co-edited *The Routledge Companion on Contemporary Art, Visual Culture, and Climate Change* (2021), was a Getty Research Institute Fellow (Spring 2020), and directed the Mellon-funded Sawyer Seminar research project *Beyond the End of the World* (2019–21). Demos was Chair and Chief Curator of the Climate Collective, providing public programming related to the 2021 *Climate Emergency > Emergence* program at the Museum of Art, Architecture and Technology (Maat) in Lisbon. He is presently completing a new book on radical futurisms.

Daniel Frota de Abreu



Portrait by Emiel Chung

Through archival research, films, sculptures and lecture–performances, [Daniel Frota de Abreu](#) investigates the role of montage and fabulation in the portrayal of historical events by documentary practices. His research spans centuries and continents, drawing connections between the geographical displacements of memories and the political implications embedded in scientific knowledge. He has presented works at institutions such as MAK Center for Art and Architecture, Los Angeles (USA), Fondazione Sandretto Re Rebaudengo, Turin (Italy), Fundação Iberê Camargo, Porto Alegre (Brazil) and Festival Sesc_Videobrasil, São Paulo (Brazil). He is currently an artist–in–residence at Jan van Eyck Academie, Maastricht (Netherlands) and Jester, Genk (Belgium). He holds a master’s degree in art and design at Werkplaats Typografie, Arnhem (Netherlands), and postgraduate degrees at École Nationale Supérieure des Beaux–Arts de Lyon and ENSA de Paris–Cergy / ESAD TALM–Angers (France).

Detlef van Vuuren



Portrait by Roemer Overdiep

[Detlef van Vuuren](#) is a professor of Integrated Assessment of Global Environmental Change at the Utrecht University and a senior researcher at the PBL Netherlands Environmental Assessment Agency. At both institutes, he works on scenario analysis of global environmental problems and in particular climate change. He uses scenarios to explore possible future developments under default assumptions, but especially to investigate possible response strategies. On these topics, he has published around 450 papers in scientific peer reviewed journals, including Nature, Nature Climate Change and Science. Detlef van Vuuren has been strongly involved with the work of the Intergovernmental Panel on Climate Change (IPCC). He was a Lead Author of IPCC’s 4th, 5th and 6th Assessment Reports and has coordinated the development of the scenarios used by IPCC. Detlef van Vuuren also acted as Coordinating Lead Author in several other assessments such as UNEP’s Global Environmental Outlook. He has been involved as researcher and project leader in several projects for the European Commission, mostly on climate change issues. In 2018, he won the prestigious Huibregtsen–award for excellent societally relevant research. He is also a member of the Royal Academy of Science and the Arts in the Netherlands.

Lisette van Beek



Portrait by Elisabeth Lanz

[Lisette van Beek](#) is a PhD candidate at the Urban Futures Studio at the Copernicus Institute of Sustainable Development, Utrecht University. Her research is part of the CLIMAGINARIES project which focuses on finding new ways to imagine climate futures. She particularly focuses on finding interlinkages between scientific scenario practices underlying the IPCC and artistic practices. This involved for instance a 6–months art–science collaboration with Ekaterina Volkova and Julien Thomas supported by the Jan van Eyck Akademie, which focused on building an artistic intervention for the climate modelling community.

Julien Thomas



Portrait by Céline Pinget

[Julien Thomas](#) is an artist and social designer who explores the threshold between the spoken and the unspoken. He develops performative installations and processes in which the dynamics of objects and spaces are jointly explored and discerned through movement, rhythm, sound and voice. Together with Ekaterina Volkova, he is involved in a 6-months art-science collaboration with PhD candidate Lisette van Beek of Urban Futures Studio at the Copernicus Institute of Sustainable Development, Utrecht University.

Ekaterina Volkova



Portrait by Hayden Hook

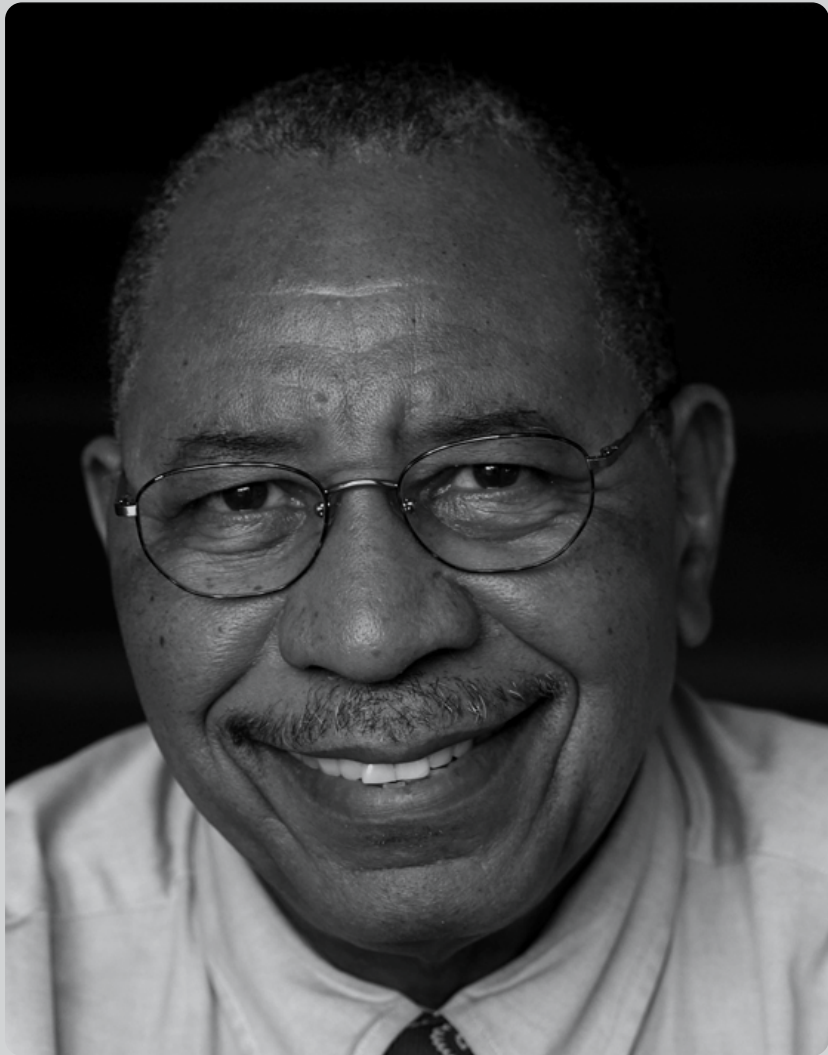
[Ekaterina Volkova](#) is an Amsterdam–based artist and interactive media designer exploring critical making as a response to large–scale political issues. Through her work, she brings together material, visual, and codified strategies to explore issues of democracy, conflict, diaspora and labour. Ekaterina is a part of the Perception Design Studio, a speculative social and graphic design practice. Together with Julien Thomas, they design a range of interventions, from physical objects to mental models and infographics, to probe the role of the senses within policy situations. Working with Iskra Vukšić she forms the artistic partnership vukšić&volkova, their temporal work combines visual and linguistic storytelling with performance, spatial design, sound and scent. vukšić&volkova’s process forms a back–and–forth between anecdotal, theoretical and artistic thinking. Through artistic research, they have ventured into topics like voter abstention, coastal labour, revolutions and border bureaucracy.

Together with Julien Thomas, she is involved in a 6–months art–science collaboration with PhD candidate Lisette van Beek of Urban Futures Studio at the Copernicus Institute of Sustainable Development, Utrecht University.

Jeff Diamanti



[Jeff Diamanti](#) is Assistant Professor of Environmental Humanities at the University of Amsterdam. In 2016–17 he was the Media@McGill Postdoctoral Fellow in Media and the Environment where he co-convened the international colloquium on “Climate Realism,” the results of which appear in a book collection on Routledge and a double issue of Resilience. His first book, *Climate and Capital in the Age of Petroleum: Locating Terminal Landscapes* (Bloomsbury 2021) tracks the political and media ecology of fossil fuels across the extractive and logistical spaces that connect remote territories like Greenland to the economies of North America and Western Europe. His new research, *Bloom Ecologies* details the return to natural philosophy in the marine and atmospheric sciences studying the interactive dynamics of the cryosphere and hydrosphere in the North Atlantic and Arctic Ocean.



[Prof Youba Sokona](#), with over 40 years of experience addressing energy, environment and sustainable development in Africa, has been at the heart of numerous national and continental initiatives. He is currently a Vice–Chair of the Intergovernmental Panel on Climate Change after serving as Co–Chair of IPCC Working Group III following being a Lead Author since 1990. He has a proven track record of organisational leadership and management, for example as Inaugural Coordinator of the African Climate Policy Centre and as Executive Secretary of the Sahara and the Sahel Observatory. He is affiliated with numerous boards and organisations, including, as Honorary Professor at the University College London, Member of The World Academy of Sciences and the African Academy of Sciences, Science Advisory Committee of the International Institute for Applied System Analysis. In short, Prof Sokona is a global figure, with deep technical knowledge, extensive policy experience and an unreserved personal commitment to African led development.

Thelma Krug



[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.

CONTRIBUTORS

CURATOR

Bruno Alves de Almeida



Portrait by Nonzuzo Gxekwa

[Bruno Alves de Almeida](#) (Brazil/ Portugal) is a curator and architect based in the Netherlands, curator and resident liaison of the Jan van Eyck Academie, Maastricht, and tutor at the Design Academy Eindhoven. Bruno has developed a context-specific and multidisciplinary curatorial practice, which has resulted in projects fostering intersections between art, architecture, urban theory, design and the social and natural sciences, often going beyond customary exhibition models and spaces, and experimenting with the formats for production, presentation and experience of artistic practice. Bruno is an alumnus of the De Appel Curatorial Programme, Amsterdam (2018/19). Collaborated with institutions such as the Harvard Graduate School of Design; Storefront for Art and Architecture; PACT Zollverein; 11th São Paulo Architecture Biennial, Pivô Art and Research, and others. Participated in residencies such as: TATE Intensive, TATE; IdeasCity Arles, New Museum with LUMA Foundation; Curatorial Intensive Accra, Independent Curators International, among others. And is the recipient of grants from the Hyundai TATE Research Centre: Transnational, the Prince Claus Fund, the Calouste Gulbenkian Foundation, among others.

Dreaming and Futuring

Dreaming and Futuring



Dreaming and Futuring explored the parallels and complementarities between dreams and alternative ‘techniques of futuring.’ In a society marked by ever–more accurate quantitative depictions of our future pathways beyond ecological breakdown, the ability to imagine a sustainable future still feels like an insurmountable challenge. Could the attention to the symbolic and affective associations created in dreams foster transformative visions of the future which mobilize action in the present?

This and other questions were unpacked by neuroscientist Dr Sidarta Ribeiro who has developed influential research on the individual and socio–cultural significance of dreams, and by Dr Jesse Hoffman, of the *Urban Futures Studio* of Utrecht University, which experiments with ‘alternative techniques of futuring’ rethinking the processes, frameworks and actors which devise and circulate our common ‘futures.’

In the book *The Oracle of the Night* Dr Sidarta Ribeiro makes a case for the essential place dreams occupy in human culture by unpacking how these compelled humans to transform their earthly habitat into a human world, and by exploring how dreams contributed to our capacity to perceive past and future, among other aspects.

The *Urban Futures Studio* is devoted to the study of positive urban futures and explores the social processes and practices that allow particular imagined futures to become socially performative. Through their ‘techniques of futuring’ they bring together disparate actors around one or more imagined futures, through frameworks in which these come to share particular orientations for action.

There is an increasing omnipresence of futuring technologies and instruments in public policy, politics, business and in many other aspects

of our societies. By presenting authoritative projections of the future, the climate modelling community has in recent years co-structured political debates on climate change through the IPCC. These and other types of quantitative scenarios constructed with complex computer models enable us to conceive of climate-society interactions that are otherwise incomprehensible for the human mind. However, they have limited capability of conceiving of transformative changes beyond technical and economic solutions. Despite an ever-more accurate depiction of our futures, as climate impacts are felt insurmountable, it becomes increasingly hard for actors and societies to imagine true alternatives to a catastrophic future.

Therefore, the urgent need to rethink alternative processes, frameworks and actors which devise, depict and circulate these ‘futures,’ might also point to the need of engaging differently with our senses and cognitions in imagining these coming-worlds. As Dr Sidarta Ribeiro states in *The Oracle of the Night*: “At their best, dreams are the actual source of our future. The unconscious is the sum of all our memories and of all their possible combinations. It comprises, therefore, much more than what we have been—it comprises all that we can be. (...) a dream is the possibility of imagining potential futures by means of a mechanism capable of exploring past experience and forming new psychic conglomerates, assembling old ideas in a new way.”

The Oneiric Assembly

This event also introduced *The Oneiric Assembly*, a private workshop led by JvE participant Daniel Godínez Nivón, which explored dreams as a collective tool and attempted to foster ways of dreaming together and meeting in dreams. Unfolding in a series of monthly sessions that preceded the *IPACC WG IV* in September 2022, the workshop gathered the JvE participants and staff with scientists and academics from the *Urban Futures Studio* who are invested in the discussion and action towards the environmental crisis. The workshop rehearsed new disciplinary crossovers between arts and science, bringing to the fore other layers of consciousness, intuitions and affects. And kickstarted the *Urgency Intensive* as a work-in-process culminating in the *IPACC WG IV*.

This workshop gave continuity to Daniel Godínez Nivón's research since 2014, based on a deep collaboration with a group of Triqui midwives from San Juan Copala, Oaxaca, Mexico. In many Zapotec, Triqui and Mixtec communities in Oaxaca, there is a direct relationship between people who heal, dreams and nature. Through dreams, future doctors and midwives have their first experiences with healing and a first stimulus to understand the human body in its complex relationship with the material, spiritual and emotional spheres.

Watch the event [here](#).

More information [here](#).



[Sidarta Ribeiro](#) is a professor of Neurosciences at the Brain Institute of the Federal University do Rio Grande do Norte. He has a Bachelor in Biology from the University of Brasília (1993), a Master in Biophysics from the Federal University of Rio de Janeiro (1994), and a PhD in Animal Behavior from Rockefeller University (2000), with a postdoctoral degree in Neurophysiology from Duke University (2005). He has experience in neuroethology, molecular neurobiology and systems neurophysiology, with an interest in the following topics: memory, sleep and dreams; neuronal plasticity; vocal communication; symbolic competence in non-human animals; computational psychiatry; neuroeducation; medical cannabis; psychedelics and drug policy. Author of more than 100 scientific articles and 5 books, among them *The Oracle of Night* (Penguin).

The Urban Futures Studio
Dr. Jesse Hoffman



[The Urban Futures Studio](#) (Copernicus Institute, Utrecht University) is a transdisciplinary institute devoted to studying positive futures and ways to get there. As a small group of researchers, they explore existing futures’ practices as well as initiate experiments to imagine climate, energy and urban futures. Past examples of interventions include The Energetic Odyssey, the Post–fossil City Contest and the Carbon Ruins exhibition.

[Dr. Jesse Hoffman](#) is an assistant professor at the Urban Futures Studio. Jesse studies how societal and political groups may become more imaginative and creative in addressing climate change and related issues like the global transition to a postfossil society and growing inequalities. He aims to connect research and education to societal transformation in innovative and generative ways, in particular around the concept of ‘futuring’ — which is the active engagement with the future. In 2021, Jesse and his colleagues were awarded one the Higher Education Premiums, the most prestigious academic education award in the Netherlands.

URGENCY INTENSIVE 2021

Intergovernmental Panel on Art and Climate Change (IPACC)
curated by Bruno Alves de Almeida & Inga Lāce
25. – 27.02.2021

With contributions by:
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.

Jan van Eyck participants (2020–21):
Alik van der Kruijs, Arvid&Marie, Asli Burger, Charlotte Lagro, David Habets, Manjot Kaur, Rudy Guedj & The Soft Protest Digest.

Watch the full event [here](#), or a 1–hour synthesis [here](#).
Download the project portfolio [here](#).

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URGENCY INTENSIVE 2022

Dreaming and Futuring
curated by Bruno Alves de Almeida
10.03.2022

With contributions by:
Dr. Sidarta Ribeiro, Dr. Jesse Hoffman & JvE participant Daniel Godínez Nivón

Watch the event [here](#).
More information [here](#).

IPACC WG IV
curated by Bruno Alves de Almeida
22. – 24.09.2022

With contributions by:
Bayo Akomolafe, Bruno Alves de Almeida, Detlef van Vuuren, Hicham Khalidi, Himali Singh Soin & David Soin Tappeser, Jeff Diamanti, Lisette van Beek, Pauliina Feodoroff, Selçuk Balamir, T. J. Demos, Taru Elfving, Teresa Borasino and IPCC Vice–Chairs Dr. Thelma Krug and Dr. Youba Sokona.

Jan van Eyck participants (2021–23):
Amauta García & David Camargo, Daniel Frota de Abreu, Daniel Godínez Nivón, Ekaterina Volkova, Hira Nabi, Julien Thomas, Sophie J Williamson and Yasmine Attoumane.

ABOUT THE JAN VAN EYCK ACADEMIE

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.

More information about the Urgency Intensive [here](#).

COLOPHON

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