

FUTURE CLIMATES

A collaboration between



and



Future Climates is a symposium that brings together an international array of artists, writers and curators who directly respond to the climate emergency. The talks attempt to move beyond established forms of activism and ask how artists and cultural practitioners might envision alternative pathways, propose new models and make real-world differences. By focusing on the unique position artists play, these talks aim to test and probe the question of how that change might be manifested.

These talks are open to staff, students and the general public. Seating is allocated on a first come first served basis.

Film Screening

28/10/2024

17.00

Symposium

29/10/2024

14.00-19.00

Creative Disobedience

Workshop

30/10/2024

Time TBC

FILM SCREENING

Everybody in the Place: An Incomplete History of Britain 1984-1992s

By Jeremy Deller

MONDAY 28/10 at 17.00

Jeremy Deller has generously given us authorisation to screen his excellent film

Everybody in the Place: An Incomplete History of Britain 1984-1992s currently on show at

180 the Strand as part of the [The Vinyl Factory: Reverb exhibition](#).

Everybody in the Place: An Incomplete History of Britain 1984-1992 is not a film about climate change, but it is a film about lateral ways of thinking about modes of resistance: It can also be understood as it is a great introduction to the entanglement of capitalist structures and cultural production that of course are at the root of the climate emergency.

The film dives into the world of music; this time examining the socio-political history of the 'Second Summer of Love'. A film of a lecture Deller delivered to a class of A-level Politics students, the piece combines rare archive footage with an oral history tracing house music from its Chicago and Detroit origins to its political presence in post-Miners' strike Britain.

For more information about this work follow this link:

<https://www.factmag.com/2024/07/17/interview-jeremy-deller/>

FUTURE CLIMATES

SYMPOSIUM/Day 1

Tuesday 29 October 2pm - 7pm

Fine Art Lecture Theatre



Fiona Banner's Full Stop sculpture being lifted by crane into a Greenpeace boat, to be transported to the North Sea

PANEL 1

14.00 Introduction (Chris McCormack and Uta Kögelsberger)

14.20 Alona Pardo

14.40 Maggie Murray

15.00 In conversation 1 (chair Fiona Anderson)

15.30 Break

PANEL 2

15.45-15.50 Introduction

15.50 Ajay Singh Chaudary

16.10 Jonas Staal

16.30 In conversation 2 (chair Harry Weeks)

17.00 Break

PANEL 3

17.30 introduction

17.35 Fiona Banner

17.55 Filipa Ramos

18.15 Jay Jordan

18.25 - 19.00 in conversation 3 (chair Jo Coupe)



Sculptures sunk in The Dogger Bank. Photo: Suzanne Plunkett / Greenpeace

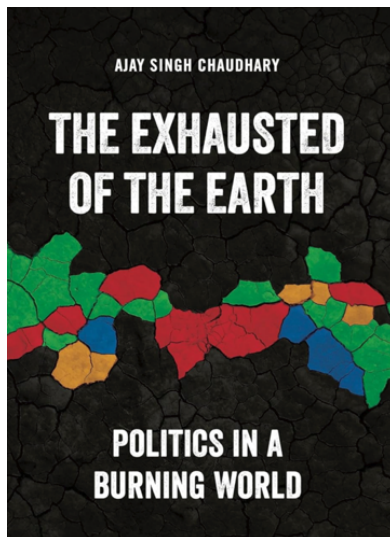
CLOSE

FIONA BANNER, also known as The Vanity Press, is a British artist. Her work encompasses sculpture, drawing, installation and text, and demonstrates a long-standing fascination with the emblem of fighter aircraft and their role within culture and especially as presented on film. She is well known for her early works in the form of 'wordscapes', written transcriptions of the frame-by-frame action in Hollywood war films, including *Top Gun* and *Apocalypse Now*.

Her work has been exhibited in prominent international venues such as the Museum

of Modern Art, New York and Hayward Gallery, London. Banner was shortlisted for the Turner Prize in 2002. Fiona will be talking about her collaboration with Greenpeace

AJAY SINGH CHAUDHARY is the executive director of the Brooklyn Institute for Social Research



and a core faculty member specializing in social and political theory. He holds a Ph.D. from Columbia University and an M.Sc. from the London School of Economics. Ajay's book, *The Exhausted of the Earth: Politics in a Burning World*, brings

together both the science and the politics of climate change. He shows how a new politics particular to the climate catastrophe demands a bitter struggle between those attached to the power, wealth, and security of "business-as-usual" and all of us, those exhausted, in every sense of the word, by the status quo.

Replacing Promethean, romantic, and apocalyptic fairytales with a new story for every exhausted inhabitant of this exhausted world, *The Exhausted of the Earth* outlines the politics and the power needed to alter the course of our burning world far beyond, far better than, mere survival.



JAY JORDAN Jay (formerly John) Jordan or JJ (they/them) is labelled a "[Domestic Extremist](#)" by the UK police, and "[a magician of rebellion](#)" by the French press. JJ has spent three decades applying what they learnt from theatre and performance art to direct action. They like spaces betwixt and between of all sorts, especially between art and activism, culture and "nature", the masculine and feminine, protest and proposition. They have performed in museums and International Theater Festivals, trained people in squats, co-organised climate camps,

choreographed [carnavalesque riots](#), written a [BBC radio play](#) for today, and [an opera-for-one](#). Author, art activist, part-time sex worker and full time trouble maker, JJ inhabits the ZAD of Notre-Dame-des-Landes, with Isa, and co facilitates the Laboratory of Insurrectionary Imagination. [READ MORE](#)

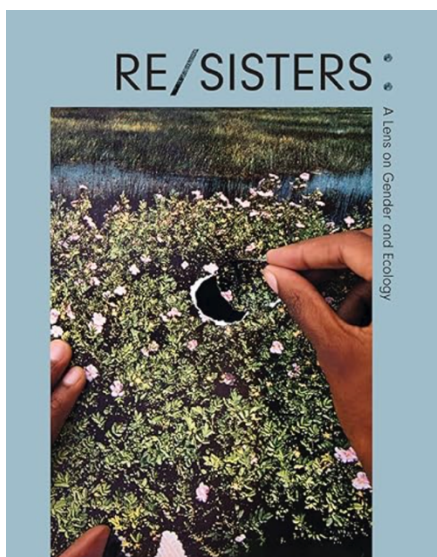


MAGGIE MURRAY was co-founder of the women-only photography collective Format Photographers. Maggie Murray is known for her photography of protest, especially the women-led anti-nuclear protest camp at Greenham Common. “Some of the most dramatic photographs that we got were of women using their bodies – lying in the road to stop the police and the army arriving, putting their bodies over the fences, through the fences, to try to make a point and to stop the nuclear weapons being delivered.” Murray adds: “It was all sorts of bodies – young, elderly, different classes, races and cultures.”
 ‘We were bodies in the way too’ ... Maggie Murray, Greenham Common Women’s Peace Camp, 1982. Photograph: © Maggie Murray / Format Photographers Archive

JONAS STAAL is a visual artist whose work deals with the relation between art, democracy, and propaganda. He is the founder of the artistic and political organization *New World Summit* (2012–ongoing).



Together with Florian Malzacher he co-directs the training camp *Training for the Future* (2018–ongoing), and with human rights lawyer Jan Fermon he initiated the collective action lawsuit *Collectivize Facebook* (2020–ongoing). With writer and lawyer Radha D’Souza he founded the *Court for Intergenerational Climate Crimes* (2021–ongoing) and with Laure Prouvost he is co-administrator of the *Obscure Union*. His work has been exhibited at the Van Abbemuseum, Eindhoven, the Gwangju Museum of Art, the V&A, London, as well as the Berlin Biennale, São Paulo Biennale, Taipei Biennale and Shanghai Biennale.



ALONA PARDO is Head of Programmes at the Arts Council Collection, UK, and was until recently a curator at Barbican Art Gallery in London for 15 years. With a focus on photography and film, she has curated numerous exhibitions including most recently *RE/SISTERS: A Lens on Gender and Ecology* (2023); *Noemie Goudal: Phoenix* (2022) as part of *Les Rencontres de la Photographie, Arles*; *Masculinities: Liberation through Photography* (2020); *Trevor Paglen: From Apple to Anomaly* (2019); *Dorothea Lange: Politics of Seeing* (2018); *Vanessa Winship: And Time Folds* (2018); *Another Kind of Life: Photography on the Margins* (2018); *Richard Mosse: Incoming* (2017) and *Strange and Familiar: Britain as seen by International Photographers* (with Martin Parr; 2016). She has a particular interest in work that operates at the intersection of gender, social and environmental justice.

FUTURE CLIMATES

WORKSHOP FOR CREATIVE DISOBEDIENCE

WITH
JAY JORDAN

30/10/2024



... on how to become joyfully
ungovernable by building desirable worlds in the here
now.

