

FUTURE CLIMATES

A collaboration between



Future Climates brings together international artists, writers, and curators to reflect on artistic and curatorial responses to the climate emergency. The focus is on approaches that set about envisioning alternative pathways, proposing new models and making a real-life difference. These talks test and probe the question of how artists and curators can use their unique position to create the space for the necessary confrontations to affect some form of change or awareness.

SYMPOSIUM DAY 2



Tuesday 26/11

15.00

**Fine Art Lecture Theatre
Newcastle University**

PANEL 1

3.00-3.10 introductions

3.10-3.30 Josephine Berry

3.30-3.50 Jonas Staal

3.50 - 4.20 In conversation chaired by Chris McCormack

4.20 - 4.50 coffee break

PANEL 2

4.50 - 5.00 introductions

5.00-5.20 Robert Zaho Renhui

5.20-5.40 John Kenneth Paranda

5.40-6.10 In conversation chaired by Olga Smith

*This symposium is devised by **Uta Kögelsberger** artist and Professor of Practice in Fine Art at Newcastle University and **Chris McCormack** writer and associate editor of Art Monthly*

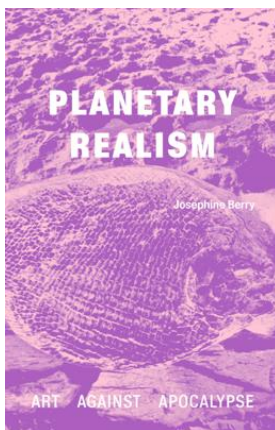
BIOGRAPHIES:

Panel 1



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, the Berlin Biennale, São Paulo Biennale, Taipei Biennale and Shanghai Biennale.



Josephine Berry is an art theorist, writer and political thinker. Her latest book, *Planetary Realism: Art Against Apocalypse* (forthcoming, Sternberg Press 2024) investigates art's power to break with capitalist realism and, through foregrounding and sensitising to planetary phenomena, transform the very terms of realism at the end of modernity. She has previously written on art in the neoliberal context of creative cities (*No Room to Move: Radical Art in the Regenerate City*, 2010), and on the function of autonomous art within contemporary biopower (*Art and (Bare) Life: A Biopolitical Inquiry*, Sternberg Press 2018). She is Tutor at the Royal College of Art, London and lectures at Goldsmiths College. She edited London-based cultural politics magazine *Mute* for over a decade.

Chaired by Chris McCormack

Chris McCormack is a writer and associate editor of *Art Monthly*. He has devised and participated in numerous talks and events, including for Newcastle University as co-devisor of 'The Producers' and the Paul Mellon Centre in London. He is the editor of Charlie Prodder's monograph (Konig), commissioning editor of ON&BY Andy Warhol (MIT/Whitechapel), project editor of *Talking Art 2* (Ridinghouse) and has written extensively on art, and contributed numerous essays for catalogues including James Richards' *Requests and Antisongs*, *Queer Spaces* (RIBA) and the MIT/Whitechapel anthology *Moving Image*. He has also collaborated with artists including Hilary Lloyd, Oreet Ashery, Ursula Mayer and Jade Montserrat.

Panel 2

John Kenneth Paranada is a Filipino born, UK-based Curator, Researcher and Writer. He is the first Curator of Art and Climate Change at the Sainsbury Centre, University of East Anglia. His



interdisciplinary practice focuses on experimental futures, hybrid forms and practices, with a focus on climate change, sustainability, historical entanglements, the Anthropocene, social sculpture, new media technologies and platforming climate narratives. In the first role of its kind for any UK museum institution, the curator will be expected to lead research and deliver a range of activities that promote sustainability and engage with the climate crisis. As lead curator, Paranada strives to form networks with some of the leading climate change researchers at the University of East Anglia and beyond, as part of a radical multi-disciplinary approach that will impact the cultural landscape for a global audience.

Robert Zhao Renhui Getting to grips with Robert Zhao Renhui's work shapeshifts, a series of ecological inquiries you can read, watch, hang on a wall, and sometimes step inside. The Institute of Critical Zoologists, Zhao's only-partially real moniker, publisher and research hub borrows from academic ecology while remaining firmly within conceptual image-making. Zaho Renhui represented Singapore in the 2024 Venice Biennale. His work has been exhibited at the NTU Centre for



Contemporary Art, Singapore National Museum of Singapore, Galleria d'Arte Moderna e Contemporanea, Bergamo, Centre of Contemporary Photography, Melbourne, Australia, Kadist Art Foundation, San Francisco, Fukuoka Asian Art Museum, Fukuoka, Japan. Singapore Biennale 2019.

Chaired by Olga Smith

Olga Smith is a historian of contemporary art, writer and curator based at Newcastle University. Her research spans topics such as ecocriticism and landscape, transnational identity, and histories of photography. Her publications include a monograph, *Contemporary Photography in France* (2022), edited volumes, such as *Photography and Landscape* (2019), and numerous articles and catalogue texts. Among her current projects is *Methods for Ecocritical Art History* (forthcoming in 2025), an edited book that shows how climate emergency is appraised and countered through methods and practices of art history.